

Wolfgang Schneider / Emily Achieng Akuno /
Yvette Hardie / Daniel Gad (eds.)

Cultural Policy for Arts Education

African-European Practises
and Perspectives



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Arts Education institutions and programs create an excellent framework for personality development: learning knowledge, learning skills and learning life. Their attainment requires education to be a holistic concept of advancement that includes aesthetic practice and involvement with the arts. It challenges them to use their actions to think about the meaning of life, in as much as everyone can use artistic experiences to affirm and interrogate their self-image. The Research Program of the UNESCO Chair in Cultural Policy for the Arts in Development at the University of Hildesheim in Germany brought together experts from the Universities in Dar Es Salam, Kampala, Nairobi, Pretoria, Johannesburg, Casablanca and Tunis and further independent researchers to exchange concepts in Cultural Policy for Arts Education.

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Cultural Policy for Arts Education

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Edited by Prof. Dr. Wolfgang Schneider

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PETER LANG

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Preface by editors

Wolfgang Schneider, Emily Achieng' Akuno,
Yvette Hardie, Daniel Gad

The sphere of Arts Education can contribute to securing cultural participation as a human right. It is a sphere of cultural competency, which is developing a sensitive approach to researching the matrixes of social life so as to make possible new registers of culture, new audiences and publics, new concepts of self, art, culture and society. Arts Education is a public undertaking and major political task for local authority institutions. It is the basis of cultural diversity (as articulated in the 2005 UNESCO Convention). But in order to successfully perform its tasks, Arts Education requires Cultural Policy!

If we accept that Arts Education is the right of public access to culture for all audiences, then the aim must be to involve artists from varied cultural backgrounds and to foster respect for indigenous cultures and tolerance toward the cultures of minorities. What is the role of Arts Education in Africa and in Europe? Is it part of the arts system or the educational programme, both, or something in between? Who are the actors, where are the stages, what are the projects about?

It is the task of Cultural Policy to develop an advocacy position that informs a framework for the formulation, strengthening and harmonising of Arts Education. This process is understood as a strategic intervention and contribution to regional integration, social cohesion and sustainable development. An analysis of the different landscapes in Arts and Education in African and European Countries reveals that arts education provides great experiences for the development of society. Further, it articulates the need for Cultural Policy good practice models for capacity building towards the realisation of sustainable structures.

The Research Program of the UNESCO Chair in Cultural Policy for the Arts in Development at the University of Hildesheim in Germany brought together experts from the Universities in Dar Es Salam, Kampala, Nairobi, Pretoria, Johannesburg, Casablanca and Tunis and further independent researchers from various geographical backgrounds to exchange concepts in Cultural Policy for Arts Education and continues the debates from Research Ateliers on Zanzibar and in Cape Town. These papers come out of these debates and presentations.

Learning key life skills

Arts Education institutions and programs create an excellent framework for personality development: learning knowledge, learning skills, learning life and learning are key life skills. Their attainment requires education to be a holistic concept of advancement that includes aesthetic practice and involvement with the arts. However, this also means that Arts Education needs artists. It challenges them to use their actions to think about the meaning of life, in as much as everyone can use artistic experiences to affirm and interrogate their self-image.

“For if anyone discusses and introduces the freedom and dignity of the individual, presents them in all their contradictions, shows the symbolic forms in which they were conceived and above all in which they can be experienced, then this happens most of all in the medium of the arts” (from the final report of the German Bundestag’s Enquete Commission on Culture in Germany, 2007).

Through the promotion of artistic practice and encounters with art and artists, arts education plays an active role in an education that raises people’s awareness and aids their personal development, while at the same time spurring them on to creativity. This aspect cannot be viewed in a unilateral way. Adolescents need solid foundations and elements that create trust in a variety of ways. They need both formal and informal education. It is vital to ensure that different forms of education are not seen as contradictory but rather complementary, aiding in the process of growing up. In this respect Arts Education must not be viewed as the icing on the cake. It must be seen as the yeast which allows the dough to rise.

Nevertheless, Arts Education must be in a position not to instrumentalise artists, but to involve them for the sake of their own qualities. They should not be used as “temporary teachers”, but rather be involved in the social communication for the whole duration of the project – in extra-curricular Arts Education in collaboration with the arts scene and in curricular Arts Education Projects. A cultural landscape that is driven forward by artists is the provision of scope for development and social and economic independence.

South-North collaborations in Arts Education

However, we still have to ask whether the use of artists in school is adequately supported? Is adequate attention being given to their particular economic and social status? Do administrative and financial hurdles still slow down the development of artistic projects? Are there enough courses where artists and teachers can enter into a dialogue, learn more about each other’s roles and define more precisely the scope of collaboration? Building on these questions, could the

South-North collaborations be a good starting point for workshops in the area of Arts Education? Could an exchange of ideas and experiences in this area, along with the effects and related problems, serve to bring artists and educationalists closer together?

For Arts Education to respond to these questions, it must be based on Educational and Cultural Policy, leading to concrete everyday actions. Ideally, Arts Education should be made the central focus of a number of policy areas in order to offer as many people as possible the opportunity to get practically involved during childhood and adolescence. Everyone should find in arts and culture an opportunity to be active artistically and culturally and to develop their artistic skills. It is also important to offer a range of options for achieving this, to which Arts Education must take its rightful place as a part of the as part of the intrinsic structure of both curricular and extra-curricular activities.

There are numerous examples of children who have difficulties at school gaining enjoyment and self-confidence from arts-related courses, whether through learning a practical activity, discovering artistic works, learning new things or evaluating their own actions. But there is still inadequate concrete evidence to back-up these repeated empirical findings. It would be most beneficial for both theory and practice if a program were set-up to assess the consequences of participating in Arts Education courses. A joint South-North initiative would be ideal in this respect.

Curricular and extra-curricular programs

In general, formal lessons take place in school hours, while non-formal and informal education is left to extra-curricular activities. It may be necessary to accept these divisions in education, but it would be more effective if we had a better understanding of how they work together. If an artist is involved in teaching a class under a teacher's supervision, does this constitute formal or informal education? In this case, it is clear that both levels can be mobilized simultaneously because of the links between skills and the responsibilities involved. It is also valuable to consider an inclusive approach that embraces learning the arts for their own sake and using arts-based methodologies for embodied learning experiences which can tackle any area of life or study. Of course, schools are an important factor in developing Arts Education – but they are not the only factor.

Art and cultural institutions are also prioritizing Arts Education in order to attract a broader audience and turn the spotlight on cultural mediation. Along with artistic productions and dissemination, they also have the task of providing equal support for the programs and projects that form part of Arts Education. It

is essential to recognize the complementary roles of these entities. Schools should be obliged to make Arts Education a core part of their curricula. This would require radical changes to be made to curricular, timetables and teaching times. It would also necessitate a project-oriented approach to teaching and learning, and cooperation with the arts landscape. Interventions and artist's workshops should facilitate the involvement of artists in schools. Cultural mediators must be an integral part of teacher training, as quality requires professionalism if Arts Education is to be taken seriously right from the start and for a lifetime. One's relationship with arts and culture forms a basis for personal development and for enhancing a sense of citizenship. But to achieve this, Arts Education requires a number of spheres to work together.

The arts as an integral part of education

The concept of Arts Education is as diverse as the background and orientations of the people who engage in delivering it. Despite society generally divided by social class, economic achievements, belief systems, levels of education and exposure to the arts, there is still agreement that exposure to and engagement with some type(s) of art forms and expressions is crucial.

The context of teaching and learning has an influence on the nature of a subject, and therefore on its' conceptualisation. The arts are integral to the daily experience of life in some cultures, but can equally be removed from daily activities (set aside in spaces such as in museums) in other cultures. The experiences of guiding individuals to develop capacity in and through engagement with aesthetic expressions is however a common occurrence place in human existence and development still requires serious consideration.

The articles in this publication cover matters that address, directly or otherwise, the issues of Arts Education policy. These range from the articulation of the need for policy, an interrogation of the implicit policies and consideration of the effects of the apparent absence of the same. As is common in such publications, the complex issues around colonial and post-colonial paradigms in education arise, with their effect on the vocabulary and planning of Arts Education.

What do we hope for from Arts Education? The creation of an innovative, collaborative, resilient cultural ecosystem, which allows for all to participate, all to be represented and all to be inspire.

Table of Contents

Education for the Arts

<i>Emma Wolukau-Wanambwa</i> The Africa Cluster. About Another Roadmap for Arts Education	15
<i>Ernst Wagner</i> Arts Education. A global term?	29
<i>Mzo Sirayi / Lebogang L. Nawa</i> Cultural Policy and Management Curriculum in the South African Education System. Lessons for Good Governance	47
<i>Vanessa-Isabelle Reinwand-Weiss</i> Arts Education and its future. A German perspective	67
<i>Kennedy C. Chinyowa</i> Integrating Arts Education with the creative industries. A case study for sustainable Development	79
<i>Emily Achieng' Akuno</i> Capacity building for cultural policy. Focus on Arts Education	89
<i>Wolfgang Schneider</i> Shared work of Civil Society. Arts Education needs Cultural Policy	101

Education through theatre and music

<i>Yvette Hardie</i> Arts Education as Theatre for Young Audiences. A selection of South African perspectives	117
<i>Julius Heinicke</i> Moving beyond theatre for development. Using the Arts in Education to encourage bottom-up development	135

<i>Mzo Sirayi</i> How to develop a love of theatre attendance? An interview with Isa Lange	141
<i>Janine Lewis / Princess Zinzi Mhlongo</i> Artist as the creative act. Arts Education and the <i>Legends Unite</i> <i>for Change Project</i>	149
<i>Damas Mpepo / Mitchel Strumpf</i> 'Good Governance' in relation to cultural policy. Music diversity in Tanzania	167
<i>Kedmon Mapana</i> Enculturational discontinuity. Barriers to the development of Arts Education in Tanzania	181
<i>Benon Kigozi</i> Between government structures and non-governmental action. Musical Arts Education in Uganda	193
<i>Hildegard Kiel</i> Why music? Arts Education as Youth Work in Dar es Salaam	205
<i>Isa Lange</i> "The biggest medicine that we all have is the expression of our emotions". An interview with Emily Achieng' Akuno	213
Arts Education	
<i>Aron Weigl</i> Independent Performing Arts and Arts Education Cultural Governance of artistic practice	219
<i>Oluwagbemiga Ogboro-Cole</i> Arts Education Policy. National interests and the role of civil society	229
<i>Kajuju Murori</i> Art Education. Its impacts on Art Industry in Africa	237

Cultural policy for the Arts in development

Safia Dickersbach

Africa is not a country. My open letter to the Cultural Foundation
of the Federal Republic of Germany 243

Michael Wimmer

Learning and unlearning. Reasons for “Another Roadmap for Arts
Education” 257

Meriam Bousselmi

Arts Education. A waste of time and taxpayers’ money? 269

Nora Amin

Decolonizing Education through the Arts. Towards a pedagogy of
Empowerment 281

Lineo Segoete

The struggle to develop arts education as curriculum and a driver of
cultural policy, in Lesotho 291

Daniel Gad

Arts Education as cultural policy. A road map for Africa? 305

Authors 313

Education for the Arts

Emma Wolukau-Wanambwa

The Africa Cluster. About Another Roadmap for Arts Education*

The international network Another Roadmap for Arts Education is an association of practitioners and researchers working towards Art Education as an engaged practice in museums, cultural institutions, educational centres and grass-roots organisations in 22 cities on 4 continents. We view Arts Education as deeply embedded in social and political contexts – but also as a possibility to question and transform the social.

The Another Roadmap network involves 22 regional research groups working to critically analyse the Road Map for Arts Education – as presented by UNESCO in Lisbon in 2006 and elaborated in the Seoul Agenda for Arts Education in 2010 – in terms of its history and terminology, subtexts and paradigms, and the application of these policies in different parts of the world. The network contends UNESCO's recent policy documents reflecting the lack of substantial, nuanced research on art education practices in varying socio-political contexts, and an insufficiently critical engagement with the history and the persistent hegemony of western concepts of art and education within the field.

The chief research aims of the Another Roadmap network are:

- to analyse current policies and practices of Arts Education (in the context of the increased interest in the role of 'creativity' and the UNESCO documents' other core assumptions);
- to critically assess the continuing hegemony of a colonial westernised Arts Education;
- to plot alternatives and develop other paradigms for practice and research in Arts Education.

* Parts of this article were first published on May 1, 2016 on <https://another-roadmap.net/another-roadmap/about-us/another-roadmap-school-idea>

About the Another Roadmap School

The Another Roadmap School, launched by the Another Roadmap network in 2014, aims to provide open spaces for trans-regional exchange and learning in Arts Education as an engaged practice committed to social change. Over the course of a 3-year pilot phase (2015–2018), the participating working groups have carried out practice and research projects and contributed to a trans-regional Arts Education ‘glossary’. The outcomes of this work will be shared in the form of ‘learning units’, publications and a travelling exhibition.

The Africa Cluster is a research cluster of the Another Roadmap School solely comprising working groups based on the African continent. It convened for the first time in July 2015 at the Nagenda International Academy of Art & Design (NIAAD) in Namulanda, Uganda, where delegates spent four days presenting their work and planning a joint programme of theoretical and practice-based research into artistic education in their respective locales. A 3-year pilot programme of research activity resulting from this meeting subsequently began in 2016. Initial research findings were disseminated online and at the 2nd International Meeting of the Another Roadmap School, which took place in Rwanda in August 2018. The following interview given by one of our members on the occasion of our inaugural meeting in 2015, should give an introduction on our current work and achievements and our further goals.

How to impact Art Education on the continent

Interview by Dominic Muwanguzi¹

Dominic Muwanguzi: *In July 2015 you were at the Nagenda International Academy of Art & Design (NIAAD) in Namulanda to launch the Another Roadmap Africa Cluster. What is this project about?*

Emma Wolukau-Wanambwa: The Another Roadmap Africa Cluster are a group of scholars and practitioners of artistic and cultural education, working across the African continent, who have come together to pursue a joint programme of research into Arts Education practice in Africa that is critically informed and grounded in historical analysis. The group’s aim is to produce and to share knowledge about and through artistic and cultural education in Africa, and to make this knowledge available both across the continent and worldwide.

The Another Roadmap Africa Cluster will pursue a joint programme of research into Arts Education in Africa, focusing on 4 key areas:

- Policy: The analysis of policies and practices of Arts Education currently influential within various African contexts;

- Art Education Histories: The assessment of the continuing hegemony of colonial westernized Arts Education in Africa;
- Other Roadmaps: The plotting of alternatives and the development of other paradigms for practice and research in artistic education in Africa.
- Knowledge Transfer: The research and development of strategies for making useful knowledges accessible and usable in our local contexts.

With this programme, the Another Roadmap Africa Cluster aims to make a lasting impact on Arts Education in Africa by creating a vibrant forum for exchange between Africa's cultural scholars and practitioners and by producing research that is specifically targeted at Africa-based practitioners and policy makers.

D. M.: *The idea to decolonize art education seems to me to be overly ambitious, especially in Uganda where one of the local languages, Luganda, was used as a tool of colonialism. Don't you think this is a futile agenda?*

E. W. W.: I agree that it is ambitious to attempt to decolonize artistic education. But the scale of the challenge does not mean that it is not worth the attempt. Far from it: colonial power relations, and, in particular, the subordinate mentality that it, as a system, sought to instil in Africans, continues to impact decisively on relations of power, and on concepts of knowledge and value in ways that are perilously and generationally debilitating for far too many people on this continent.

A clear example of this is the extent to which European languages (admittedly for a complex range of reasons) continue to be widely used as what I once heard the Ghanaian academic Ato Quayson call the 'languages of power' in post-independence Africa. Indigenous African languages are regularly marginalized in law, in government, in journalism and in the education system within the very regions in which they originate. They are too rarely taken seriously by those with power as tools for serious discussion and debate. So-called "intelligent" people converse in the languages of former colonizers.

Immigrants settling in Africa from Europe and North America and their descendants can prosper there for generations without ever needing to acquire a proficient grasp of the languages of the people among whom they live. The obverse is decidedly untrue. In fact, it can get worse: last year I met the chairman of an internally displaced persons (IDP) camp on a beach on the shores of Lake Victoria, south of Mukono. He and his fellow fishermen were unfairly evicted from their homes on the islands in the lake ten years ago, and they have been fighting for redress ever since. When we met, the chairman of the camp expressed to me his belief that one of the main reasons that he has struggled to get anyone in the Ugandan government to pay serious attention to the plight of

his community is because he cannot speak or write English. If this is true, then in this respect, this man is the victim of the colonial mentality of certain contemporary Ugandans.

The use of European languages might make the work and ideas of Africans more readily accessible to some foreigners, but it also limits the participation in discussion and decision-making of people who have not had access to formal European-style education. And ideas of such people should never automatically be dismissed as ignorant or irrelevant. People who don't speak European languages, people who have had no formal European-style education also produce and preserve important and useful knowledges. Often indigenous knowledges. The dominance of European languages within African discourses can therefore restrict the access to and circulation of rich and valuable ideas, imaginaries, philosophies and world views.

So it's a slow and difficult task. Part of what the Cameroonian theorist Achille Mbembe describes as 'the difficult work of freedom' in postcolonial Africa is, as I see it, to de-centre western cultures, western languages and western epistemologies, and to clear a space in which their indigenous counterparts can be reconstituted as centres of gravity.

However, just because a particular indigenous culture or language group was implicated in colonial rule does not necessarily mean that that language or culture can play no role in emancipation. Some Baganda may have been complicit in British colonialism, but many others fought vehemently against it. Dr Kizito Maria Kasule, the founder of the Nagenda International Academy of Art & Design (NIAAD), which hosted the first meeting of the Another Roadmap School – Africa Cluster, for example, is a Muganda from Masaka. The British sentenced his father to 5 years' hard labour in the 1940s for his role in anti-colonial struggles in the Uganda Protectorate, an experience from which the father never fully recovered.

D. M.: *A project like this obviously encounters many challenges. What are some of those challenges you have already faced?*

E. W. W.: The Another Roadmap Africa Cluster has only very recently been constituted. We have faced relatively few challenges to date. So far, all of the institutions and individuals we have invited to participate have responded positively. We were able to raise just enough money to hold our first face-to-face meeting. Besides, a good sized audience of Uganda-based artists, arts practitioners and academics attended the launch event at NIAAD on 25 July. For the most part, our efforts and our ideas have been well received by scholars, practitioners, policy makers and funders with whom we have met. But we have

not been lulled into a false sense of security. Far from it. The truth is that the real, the difficult work is still ahead of us – that is, doing the research, doing it well, and then persuading our peers of its value.

D. M.: *The conversation among many art elites on the continent today is about Pan African ideology in the arts. This can be seen with many workshops and exhibitions staged on the continent like the Art at Work Workshop, Artwork project, Dakar Biennale, the forthcoming Bamako Encounters and Kampala Art Biennale. Is this project part of the debate?*

E. W. W.: It largely depends on what you mean by ‘Pan-African ideology’. I personally understand and attempt to practice Pan-Africanism (more or less following Kwame Nkrumah), as an ideological and activist commitment to the solidarity of people of African origin both on the continent and in the diaspora, and to the idea that the unity of people of African origin is essential for Africa’s long-term economic, social, political and cultural progress.

I simply don’t know enough about the initiatives that you reference to be able to speak with any confidence about their Pan-African ‘credentials’. But it’s worth pointing out that just because an event brings Africans together does not necessarily make it Pan-African – strictly speaking. At the same time, and in this day and age, any such initiative nevertheless possesses that radical, emancipatory potential: one of the most serious colonial continuities to afflict post-independence Africa is that so many factors – often external factors – conspire to continue to make it difficult for Africans to meet, to exchange and to join forces. One simple example is that it took longer and cost more money for Ayo Adewunmi to fly from Nigeria to Uganda to attend the first meeting of the Another Roadmap Africa Cluster in July on behalf of the Lagos Working Group than it would have taken him to fly to Europe. To me that is plain wrong.

It also depends on what you mean by ‘art elite’. I consider that to be a contentious and problematic term, particularly in the African context, where opportunities and resources are so unevenly distributed. There is a growing discontentment, about which your readers are no doubt aware, for example, regarding the extent to which influential global discourses on African art and the attendant opportunities for economic and social advancement tend to be dominated by artists and curators in the diaspora, who enjoy increased mobility, resources and greater access to wealthy western consumers and funders. I am well aware I could be said to fall into this category.

My individual identity/ status notwithstanding, I believe the Another Roadmap Africa Cluster to be borne of a commitment to the principles of Pan-Africanism that led to the foundation of the Organisation of African Unity

(OAU) back in 1963. Like the OAU, its aims are also anti-elitist. The Another Roadmap Africa Cluster is a grassroots initiative that aims to support, develop and promote the work of Africa-based scholars and practitioners of artistic education from the bottom up. Although we ultimately hope to make a positive contribution at governmental and supranational policy level, we have no interest in being elitist per se.

D. M.: *You are intensively involved in research. What have you been able to discover when it comes to the influence of western art education on art graduates on the continent today?*

E. W. W.: My own research into artistic education in Africa is still very much in its infancy and my knowledge is far from extensive. So at this point I can sadly only speak in crude generalizations. But what I do know is that the impact of western art education in Africa varies enormously according to the context.

It is extremely important to remember that ‘art’ and ‘education’ are neither self-evident nor universal concepts. Many aspects of the ‘symbolic creative work’ that is and has historically been practiced and transmitted within African societies does not fit neatly into western definitions of ‘art’, ‘education’ or ‘art education’. In many instances, under colonialism, such practices, where they were visible to colonisers, were devalued and systematically suppressed, often on the grounds of their supposed paganism or ‘impurity’. But some of these practices ‘flew under the radar’, so to speak, and have continued to flourish, largely free of the external imposition of western ideas. Other forms of indigenous symbolic creative work were, for complex and sometimes problematic reasons, positively endorsed and encouraged by colonisers. (This was often the case with music and dance in many African societies.). And still others, as is the case with figurative painting and sculpture in Uganda, were introduced into African societies by the colonisers themselves. And in many respects, those societies have, over time, made those imported art forms their own.

My current research focus is visual Arts Education in the Uganda Protectorate and in the subsequent republic. I am not in a position to speak with any authority about the influence of western art education on the teaching of music, dance, literature or drama, for example, anywhere on the continent – or, indeed, anywhere in the world. But what I have observed within visual Arts Education in Uganda/the Uganda Protectorate so far is that western models remain extremely dominant within formal education. When they were founded, most art schools in Anglophone Africa began by basing their curricula on those of pre-existing European and North American art academies, and this has not changed much in the post-independence era – certainly not in Uganda.

I have also observed the western models that the major Ugandan art schools tend to follow are often highly fragmented, and frequently rather outdated. Conceptual art, multimedia and performance, for example, which have been well established features of western art schools curricula since the 1970s – and which, incidentally, have far, far deeper roots in East African cultures than figurative painting and sculpture – feature minimally in current formal Ugandan art curricula. African art histories continue to be marginalised within the teaching of art history, which remains largely Eurocentric, and consequently, to my mind, therefore, of questionable local relevance. In the informal sector, however, things tend to be quite different. But the informal sector is also much less likely to be influential on a policy level, and often has more fragile institutional infrastructure.

D. M.: *There is talk in some circles within the local art scene about opening up an art museum. What impact does such infrastructure have on art education and the overall growth of the art industry?*

E. W. W.: This is a complex question. The impact of museological infrastructure varies so much according to the context – on both historical and contemporary conditions.

In the case of Uganda, one of the ‘fractures’ or ‘disconnects’ that I observe in its dominant models of formal visual Arts Education is that, for historical reasons, its pedagogies construct concepts of value, and produce narratives about art and the artist’s trajectory are oriented by the idea of the museum. The museum serves as the arbiter of quality and legitimacy. The problem with this approach is that there is no art museum in Uganda, and very few art students ever have access to one during the course of their studies. So their education trains them to orient themselves and their work in relation to something that is largely abstract and wholly remote. To my mind, this does not make sense.

While I fully appreciate Ugandan artists’ desire to have a place to go locally to see art ‘properly’, it’s not necessarily a problem, in my opinion, that there is no dedicated art museum in Uganda. Not only are museums notoriously expensive to maintain (and I am not persuaded that there is currently either the capital or the political will in this country for such a steep and open-ended investment), but the existence of the building is not in and of itself the solution. All over the world, museums are frequently empty and under-utilised: just because the place is there does not mean that people will use it. At the end of the day, it is good programming that will draw in an audience, and you don’t actually need a museum to run a rich and vibrant visual arts programme. In fact, in many cases, a building is a hindrance rather than a help.

I also question the appropriateness of the museum as form in Uganda. As institutions, museums evolved, in the western context, to place art at a remove from everyday life, framed by the aesthetic choices of social elites. This runs counter to what I know of the histories of cultural practice in this part of East Africa, where art has, for generations, been far more fully integrated into people's everyday lives. To place art in a museum in Uganda would be to attempt to rarify it, and this would run counter to an aspect of local culture and tradition that I personally think is worth preserving and developing.

From my perspective it would be more helpful to focus on programming than on building. What would make the biggest difference to the quality of formal visual Arts Education in Uganda would be to devote more energies to fostering a local culture of exhibition-making (and exhibition-going), to create more vibrant, accessible and yet rigorous spaces where art can be discussed, critiqued and explored, and to place such activities at the heart of the visual arts curriculum.

While I am sceptical regarding the merits of establishing an art museum in Uganda, I do think there is one of a museum's traditional activities that urgently needs to be invested in and institutionalised here, namely the collection and conservation of art works. Too few of the best examples of Ugandan art are held in local collections, too little of the work that is here is readily accessible to students and lecturers (hence the need for more exhibitions), and the conservation of that work can sometimes leave something to be desired. The tremendous efforts that the team at the Makerere University Art Gallery have made over the past few years to improve the conservation and documentation of its collection is very important in this respect. It shows how much can be achieved with determination, care and modest means. There need to be more initiatives like this, and we should work to create more opportunities for that and other Ugandan art collections to be seen, researched, debated and written about.

People who think together dance together

If you are looking at a poster that was created in an impromptu silkscreen workshop that took place during the third colloquium of the Africa Cluster of the Another Roadmap School in Maseru, Lesotho in January 2018, you will find the sentence "people who think together dance together". The poster was made using a prototype for a 'Silkscreen-in-a-Box' kit that was designed and built by our Johannesburg Working Group.

For the past two years, our colleagues in Johannesburg have been investigating the work of the Medu Art Ensemble, which was formed in 1977 by a

group of cultural workers who had fled apartheid South Africa for Botswana. Medu's members, who self-identified as cultural workers rather than artists, used a diverse range of forms and media to create awareness of the struggle against apartheid and to sustain and to amplify that struggle. In 1984 the Medu Art Ensemble began to develop a 'Silkscreen-in-a-Box' kit that could be smuggled into South Africa and used by anti-apartheid activists in the townships who had little or no training in printmaking. Unfortunately, the kit never got beyond the prototype phase because in 1985 the South African Defence Force raided Medu's offices in Gaborone, killing 12 of its members and bringing the Medu Art Ensemble's activities to an end.

The Another Roadmap School – Africa Cluster argues that the story of the Medu Art Ensemble is a vital and significant example of what culture production and cultural mediation have achieved in Africa in recent history. It is one of many important case studies that we seek to recover in our work and to reactivate in art education in the present.

The second thing to mention about this poster is its main text or title: *People who think together dance together*. This statement emerged somewhat casually as the title of an event organised by an Africa Cluster member who had insisted from the outset that the programme for our colloquia had to include a dance party. Our colloquium, so their argument went, could not just comprise presentations of research, feedback sessions and sessions to plan how we could take what we were learning back to our communities and constituencies. As an integral part of this work, this person maintained, we also had to dance together. Over time the statement – *People who think together dance together* – has acquired a meaning and a value that we did not initially foresee: we have come to recognise it as a concise indication of the potential inherent in radical and emancipatory approaches to culture, education and knowledge in post-independence Africa.

To give you an example: our survey has been neither exhaustive nor scientific, but we are, as a group, yet to find an indigenous African language possessing words that translate directly to the English words 'art' and 'design'. Anytime that these words are required, we observe people in Africa to use their European equivalents. Now, this obviously does not mean that indigenous Africans are not creative, that they are not producing and exchanging symbolic meanings. It just means that in most indigenous African cultures, such practices have a very different social, cultural and economic distribution.

It also means that if we are to genuinely understand and to meaningfully engage with cultural production and cultural mediation in Africa today, the use and validity of European terms such as 'art' and 'design' have to be problematised.

Our colonial inheritance of separating of certain practices and bodies of knowledge into ‘disciplines’ must be dissected and then set aside. As the Africa Cluster, we have come to believe that it is the only way, epistemologically, that we will ever be able to start to understand and appreciate African cultural production over the long duration, and to create just and sophisticated accounts of how cultural and knowledge-producing practices on this continent have evolved, endured, and indeed continue to drive the discourses of the present.

One consequence of this is that we as the Africa Cluster take ‘symbolic creative work’ – a term we prefer over ‘the arts’ – extremely seriously as a form of knowledge production. And by this we do not mean that such a work encapsulates and encodes a concisely formulated message – rather, that making, doing and participating in such work is a form of knowledge production – *a way of doing the thinking*. And very often it is also a way of doing the thinking *collectively*. So though the sentence *People who think together dance together* might sound quite light, it is now effectively part of the Africa Cluster’s manifesto, and an entry point into a set of ideas that, in our contexts, we believe need to be addressed urgently.

Over the past three years we have only just begun to interrogate this epistemological territory, which has been formed by the political and social upheavals that the peoples of the African continent have undergone, particularly since the mid-19th century. Mapping and excavating this territory has the potential, we believe, to create new spaces for the consideration and appreciation of cultural practices that elude the framework of Eurocentric cultural vocabularies and thus contribute to important shifts in pedagogical practices, and in forms of social and cultural organisation.

“The possibility of thinking otherwise”

Thirty years after structural adjustment wreaked havoc on the continents’ economies, neoliberal capital’s grip on formal education in Africa is decidedly firm. Against a background of rising authoritarianism and crippling cuts in what was only ever modest public funding, the commodification and marketisation of education is leading to the erosion of spaces of critical thought and practice, and concerted attempts to erase ‘the possibility of thinking otherwise’ (Motta 2013: 90). For the school and university employees among us who are committed to Arts Education’s capacity for the production and accessing of critical knowledges, this represents a crisis.

There can hardly be a more poorly resourced academic discipline than Arts Education in Africa today. There are very few departments of Art Education,

there are almost no professorships, there are virtually no research institutes, and there are very few publications.² NGOs – most notably western NGOs with so-called ‘development’ mandates, also western universities – have stepped in to offer workshops and short courses to aspiring artists in both the formal and informal sectors. However, although well meant, these efforts are all too often poorly conceived, ill-informed, lacking in criticality and devoid of local accountability. There are – and will always be – vibrant and vital grassroots initiatives, but they tend to operate under conditions of extreme precarity, reliant on the vagaries of project funding and thus forced to devote far too extensive time and energy to filling out forms and writing proposals. This means that such initiatives are unable to focus their energies on documenting and systematising the knowledges that they produce, on building their institutions, on strengthening their networks and on publicising their insights and achievements. Because therefore, of this widespread lack of research and documentation in Arts Education in Africa, important theoretical and practical innovations frequently go unrecorded and unrecognised beyond their immediate locality, and far too little valuable knowledge is disseminated in the present or archived for the future.

As a result, as Art Education has evolved into a global discourse over the past two decades, Africa has remained one of the regions least likely to see its concepts of ‘art’ and ‘art education’ reflected in supranational policy documents such as UNESCO’s *Road Map for Art Education* (2006). And yet, because of the chronic lack of investment in Arts Education at a continental level, this is the region whose educational and cultural policies are often most reliant upon documents of this kind. Consequently, Africa is one of the most vulnerable regions to these so-called ‘universal’ documents’ deficiencies and abuses.

A chronic shortage of good quality, affordable and locally accessible resource materials means that the curricula for Arts Education in Africa’s schools and universities remains overwhelmingly Eurocentric. Not only can this result in teaching of profoundly questionable relevance to students, but it can also instil and reinforce corrosive and unwarranted feelings of cultural inferiority.

One of the reasons for convening the Africa Cluster was a shared belief that Africa’s students, teachers and policy makers should no longer have to rely on research and on concepts that have little or no relevance or connection to their local contexts. We came together to address this need, and to try to fill in some of the gaps.

It is a formidable task, and we are, after all, a small group of people with extremely limited time and money. But in the past three years, we have made inroads. The funding we have received from ProHelvetia Johannesburg, from the Mercator Foundation Switzerland and the Allianz Foundation have enabled us to

carve out pockets of time to undertake some of this vital work with our students and with our peers. And what has catalysed and sustained these efforts is that this project has enabled us to meet – something that, for economic reasons, it is almost impossible for art educators within Africa to do. By coming together regularly to talk about what we teach, how we teach, how we learn, what we think learning is and what we think knowledge might be, we are slowly building a base of Africa-specific knowledge and identifying extraordinary and unexpected connections between our respective contexts. In addition to producing and sharing knowledge, the Africa Cluster is thus enabling us to pool resources and to develop alliances that are enabling us significantly to expand the Arts Education possibilities in our locales both inside and outside the academy.

The Africa Cluster has been an extraordinary gift and an extraordinary journey from which we are all learning, and from which, as a result, those that we teach are learning too. We greatly hope that we shall be able to secure the support we need to continue and to amplify our efforts in the years to come.

Notes

- 1 The Interview is reprinted with kind permission of the START Journal editorial board: <http://startjournal.org/2015/09/another-roadmap-cluster-to-impact-on-art-education-on-the-continent-qa-with-wolukau-wanambwa/>
- 2 We have so far identified one journal special issue published in recent years (*Critical Interventions: Journal of African Art History and Visual Culture*, Special Issue on Arts Education in Africa, 8:1, 2014) and one analysis of the history of art education in Morocco (Hamid Irbouh, *Art in the Service of Colonialism: French Art Education in Morocco 1912–1956*, 2013). *Artists and Art Education in Africa*, a volume based on the proceedings of a symposium that took place in London in 1995, is still being prepared for publication more than 20 years after the symposium took place. Doctoral theses such as Firoze H.Somjee Rajan's 'Learning to be indigenous or being taught to be Kenyan: The ethnography of teaching art and material culture in Kenya' (1996), Rhoda Elgar's 'Creativity, Community and Selfhood: Psychosocial Intervention and Making Art in Cape Town' (2005) and Attwell Mamvuto's 'Visual Expression Among Contemporary Artists: Implications For Art Education' (2013) remain unpublished. One notable recent exception is Nicole Lauré Al-Samarai's 2014 study, *Creating Spaces: Non-formal Art/s Education and Vocational Training for Artists in Africa between Cultural Policies and Cultural Funding*, which was a study commissioned by the Goethe Institut Johannesburg. (Free to download in English, French and German from: <https://medienarchiv.zhdk.ch/entries/85cea527-dde4-437b-befe-b511a833d20e>)

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Ernst Wagner

Arts Education. A global term?

The term 'Arts Education' can be described as an umbrella term. It has different meanings around the world, but a nucleus of shared understanding has developed and is able to form a workable common ground. But there are still some huge differences, which can hamper international communication. This article stresses two perspectives: a theoretical and an empirical approach. It outlines international perspectives and suggests a strategy to facilitate understanding of these global divergences by describing them in terms of goals and dimensions.

A term used in the international discourse

The international discourse on cultural policy is largely conducted in English. That's why we speak of 'Arts Education' when we mean [self]-formation in the context of arts and culture. The term has established itself worldwide and seems to be generally understood. There seems to be a degree of consensus on what it means, as demonstrated by an example from cultural policy. In 2011 the General Conference of UNESCO unanimously endorsed a document on Arts Education. This means that in the political context the term is the one that is used and at least understood to some extent by 195 states around the world. The document is the Seoul Agenda, a global action plan that calls upon those 195 UNESCO member states to "realize the full potential of high quality arts education". (UNESCO 2010)

UNESCO uses this term as a matter of course – always without providing a definition – and it is also commonly used by international networks, research associations and practice-based projects. Despite this, can we be sure that everyone who uses this term in the global arena actually means the same thing, or at least something similar? And could it be that it also conveys a sense of hegemony?

These misgivings are not new:

"Already in 2006 when Anne Bamford published *The Wow Factor* (Bamford 2006) with the results of her efforts to make Arts Education a global issue, there had been some doubts whether it is possible to negotiate Arts Education affairs in general without taking into account the specific historical and socio-political circumstances, in which it takes

place [...] Is there something called Arts Education as a globally agreed concept that meets respective practices wherever they take place in the world?” (Wimmer 2018: 375)

A glance at Bamford’s book, which was published in 2006 to mark the first UNESCO World Conference on Arts Education in Lisbon, shows that the author was aware of these problems at the time and addressed them in her work. On the one hand, she emphasises how different contexts determine one’s understanding of AE and concludes that: “Definitions of Arts Education are varied and context specific. [...] Universal notions of Arts Education may not be sufficient” (Bamford 2006: 48). She also questions the normative power of international negotiations and programmes and the fact that they are, to some extent at least, incompatible: “Theory and practice are tending to be appropriated internationally. [...] International programmes provide leadership [...] The result of this internationalisation is that there appears to be relatively fixed common goals that are generally accepted internationally and impact directly upon local practice. [Further authors] maintain that it is not always [...] possible to justify local art instruction in terms of these internationally communicated, foreign aims”. (Bamford 2006: 30)

Even within a very limited geographical area, the difficulties arising from the term AE become clear. We only have to look at the terms commonly used in the languages of Germany and two of its neighbours, the Netherlands and the UK. Their languages are very close to German, yet the Dutch and English words for “Bildung” are very different. This is associated with shifts in meaning that are based on and convey different perceptions (see Table 1).

Table 1: The term commonly used in each language is highlighted in grey alongside the term’s ‘literal’ translation, which indicates the specific connotation in the other language.

Dutch	English	German
Onderwijs	Instruction	Unterweisung
Opvoeding	Education	Erziehung
Vorming	(Self)-formation	Bildung

The different meanings become even clearer when we take the whole phrase ‘Kulturelle Bildung’. In the German discourse, this term is understood in a broad sense, while the English term ‘Arts Education’ (‘arts’ instead of ‘culture’, and ‘education’ instead of ‘self-formation’) appears to be much narrower. In Dutch, however, a different combination of terms is used: ‘cultuur educatie’. This shows how complicated it can be, even within a very small geographical area. And the complexity is multiplied at the global level.

Who is speaking? What is being discussed?

This is clear when we take a look at Japan, and the term ‘visual Arts Education’: “Art education is called in Japanese ‘Bijutsu-Kyouiku (美術教育)’ to be translated literally as ‘Education in Beautiful Art’. However, there has been some discussion since the ‘90s whether it is still up-to-date and adequate, because ‘Bijutsu’ is actually a word that translates the German term ‘*schoene Kunst*’ [literally ‘beautiful art’ in the meaning of ‘fine art’]. It has been devised, so Japan could take part officially in the World Exhibition in Vienna in 1873. So far, the Japanese had no term that would be comparable to the European concept of art education. But, the connotation of the 19th century is difficult to shake off. Since then, art has changed dramatically. Everyone knows today that a work of art is not always ‘beautiful’ or does not necessarily have to be ‘beautiful’. Moreover, it is quite unclear whether this very old concept, especially in the light of the development of art after the 1960s, is still adequate for ‘art’ in the modern sense. Some claim that instead of ‘bijutsu’ we should take the term ‘*geijutsu* (芸術)’, a much more comprehensive and general term. Then it would be called ‘*Geijutsu-Kyouiku*’. But it still sounds like ‘uplifted’. Therefore, some others use the term ‘*Arto-Kyouiki*’. That would be a direct takeover of the English ‘art’. Anglicism pure. These two new approaches have not been successful to our days. So we still keep (unfortunately) ‘*Bijutsu-Kyouiku*.’” (Kiyonaga 2018)

The situation in Zambia is different again: “Zambia is a multilingual country where more than 70 indigenous languages are spoken alongside English, which is the official language. There is no exact word for ‘art’ in any of the local languages. My language is Chitonga – and the term for Art Education in Chitonga would be ‘*Lwiiyo Lujatikizya Zyakulembalemba*’. This would roughly translate to ‘education that concerns itself with texts’. The text may either be letters (‘*mabala*’) or images.” (Chilala 2018)

This contrasts with traditional concepts of the arts in Central Africa, such as N’Goma. This concept is not split into different genres, such as music and art, as in the West, and there is no separation of art and life. What, to Westerners, looks like theatre or dance is in fact a multimodal enactment of social situations, healing, and communion with one’s ancestors. “While this same term (N’Goma) can mean any of the art forms (e.g. dance, music, visual art and drama) it also stands for the communication between the arts and the spirit. N’Goma can also mean ‘drum’, but under this notion it implies the rhythm or beat of a drum that charges life with energy. It implies a transformation, where the individual becomes transformed by the arts [i.e. by N’Goma]. It encompasses the individual becoming part of the community, linking the past with the future, the heaven

with earth, ancestors to children, and the mind to the spirit. [...] It prepares the individual and community for the task, be those tasks the mundane or the profound, the educative and the spiritually enlightening. N’Goma also sees the arts as integral to society.” (Bamford 2006: 51)

These examples shed light on how the term AE, with its European character and corresponding Eurocentric perspectives on education and culture, fails to reflect the complexity that exists in the world. It is also clear that the use of the English term ‘Arts Education’ also means that a Western concept of art is often adopted (including its key differentiation between the genres of music, visual arts, theatre and dance). As a result, other local concepts may fall by the wayside, perhaps because resources (including both attention and finances) tend to flow more readily towards AE, which holds the promise of connections, rather than to existing practices. Therefore, the danger is that local and regional understandings no longer come into play. They are lost in the discourse and may even be actively suppressed. The power of Western influence is shown by the fact that the only relevant NGO at global level, the World Alliance for Arts Education (WAAE), encompasses genre-specific associations, thus following the Western model of differentiating between the genres of music, the visual arts, theatre and dance.

Would an acceptance of diversity mean an end to transnational communication?

However, in order to facilitate communication across language borders, there is a need for a common language and terminology for use in international discussions, such as in the context of UNESCO. It is not viable to leave parties without a voice or to call an end to communication. However, this raises a second problem. In the international discourse, people use the term ‘Arts Education’. However, in doing so they necessarily and inevitably fall back on their local concepts, terms, understandings and ideas. Often they are not really talking about the same concept – despite the fact that they seem to be communicating and understanding each other quite splendidly.

For example, German experts tend to draw on an understanding of arts and education that has been shaped by Central European and German-speaking countries. This includes socio-cultural aspects, the development of taste, aesthetic education and intercultural education. All this is based on an understanding of education that seeks to help people develop in a multitude of ways and become cultivated individuals; that is to say with a focus on individualism and liberalism in the context of art for art’s sake. However, this view is not necessarily understood or shared by people in other parts of the world. Of course,

the reasons for this are not only linguistic and cultural, but are also shaped by politics and different world views.

In light of this, it is astonishing that the term ‘Arts Education’ still somehow works, as shown by a global survey conducted by the MONAES consortium in 2016 (IJdens/Lievens 2018): 85 % of the 312 experts who responded from around the world stated that they were happy with the term.¹ Those who expressed a preference for a different term typically made the following suggestions:

“I prefer **cultural education** because ‘arts’ often is understood as ‘high art’ and because culture is more than just arts. Arts cannot be understood without their cultural, political, historical contexts.”

“The term ‘**Ästhetisch-Kulturelle Bildung**’ encompasses more than just ‘Arts Education’. It encompasses the socio-cultural context of individuals due to their interest in aesthetic complexity of their life-world. Art in its narrow sense is just a very small element in this complexity. And ‘Bildung’ is strongly connected with the self-activity of an individual.”

“‘**Creative education**’ involves generic creativity capability development as well as creative-cultural (arts); ‘creative learning’ is a more inclusive term.”

“I personally prefer to use terms that are discipline specific such as **dance education, music education, theatre education.**”

These results, along with our experience of international networks, demonstrate that ‘Arts Education’ can only be understood as an umbrella term. However, its core meaning seems to be generally understood. This consists of transmitting contemporary and traditional culture, i.e. reception, and providing instruction in creative/artistic practices in symbolic forms (Langer 1965), i.e. production. These two dimensions are often related, even though reception (perceiving, interpreting) often does not entail the need to be productive oneself.

These two central activities, reception and production, are culturally and politically embedded, i.e. they are directed towards different subjects and serve different purposes. This is what provides the range of understandings within the umbrella term, taking into account certain things that cannot be compared. “The Seoul Agenda does not define Arts Education, leaving it up to its addressees to understand it the way they prefer. Were the authors right in assuming that ‘Arts Education’ is a concept broad enough to be accepted all over the world, and specific enough to avoid confusion about its purpose?” (IJdens/Lievens 2018: 71)

This brings the question: to what extent can the umbrella term be operationalised in such a way that it guarantees international communication across languages and cultures on the one hand while taking into account the different understandings on the other? We will now discuss two possible answers: differentiation by subject and differentiation by objective.

What subjects and practices are encompassed by Arts Education?

In European discourses, 'Arts Education' is usually differentiated by subject. This revolves around the different branches of the arts, that is to say, the field in which it is practised: music pedagogy, art pedagogy, theatre pedagogy, dance pedagogy. This classical canon now also includes a broader spectrum of cultural expression, such as circus, city games, hip hop, gaming and acrobatics. Since the 1960s, it has no longer revolved solely around traditional forms of 'high culture'. It now encompasses all everyday forms of arts practice, such as handicrafts, design activities, local traditions and cultural heritage, innovative media trends, and so on. All these forms are infinitely varied and imaginatively combined, particularly in the sphere of informal education. However, we should not ignore the fact that certain areas are still excluded in Europe as a result of the Enlightenment and secularisation, for example spiritual, religious and magical/cult practices. The exploitation of particular ideologies for propaganda purposes is also excluded – again, as a result of Europe's experience with totalitarianism and the ensuing consensus on commitment to democratic principles. The normative framework is based on human rights.

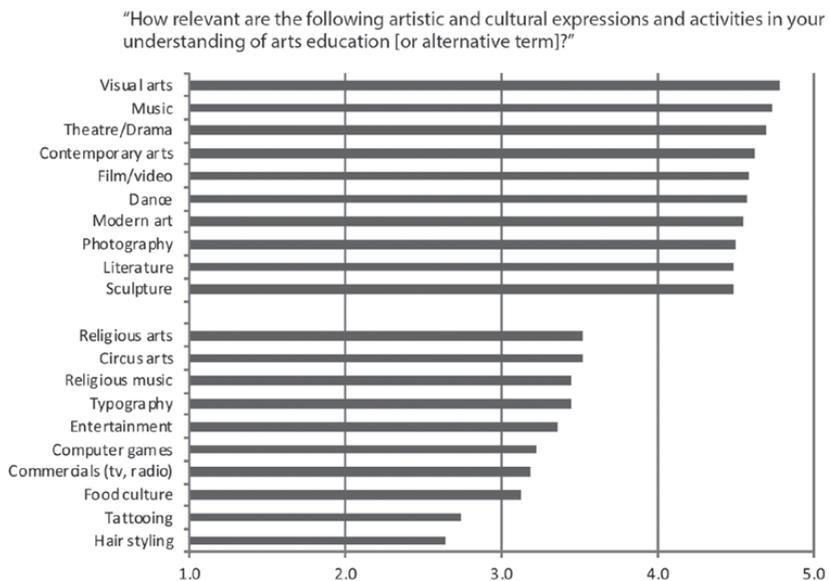
However, the pluralism that exists within this framework in Germany and presumably beyond does not mean there is a lack of clear hierarchies within this broad spectrum. The focal points are clearly distributed, in terms of both supply and demand and expectations. Linked to this is also the question of resources, both in terms of finances and the attention afforded by target groups, policymakers and researchers. Each field has to compete with the rest for a place on the ladder or in the rankings. The stakeholders themselves also take this view.

Going beyond this, there are of course distinct differences between urban and rural areas, particularly when it comes to the programmes on offer, even if eye-catching contrasts don't quite work, such as breakdance vs. folk dance, punk band vs. brass band, experimental theatre vs. folk theatre, football fans vs. village fete-goers, or design vs. crafts. There is too much mobility and it is too difficult to separate actors, forms and audiences for this to succeed. And clearly any further definition of subject matter also requires differentiation according to the specific milieu.

Moving beyond all these distinctions, a specifically German, and perhaps European or Western, profile is developing that is not necessarily shared in other parts of the world. In *The Wow Factor* (Bamford 2006), Anne Bamford examines the vast spectrum of approaches that do not exist in Europe, such as hair braiding. Today, these would need to be expanded to include normative

cases. For example, what about mass choreography in North Korea, which ultimately serves to pay homage to their beloved leader Kim Jong-un?

An examination of the MONAES findings confirms the diversity, but also the hierarchies. This is at least partly due to the fact that the majority of respondents came from the Western context. The questions presented in MONAES included a list of 60 ‘expressions and activities’, presented in random order to each respondent, to be rated from 1 (very low) to 5 (very high). The following graph shows the results of the 10 highest and 10 lowest ranked art forms (Ijdens/Lievens 2018: 76).



Valid response MONAES-A: N=312. Average scores on scale 1 (very low) to 5 (very high). Ten highest and ten lowest rated items, ranked from highest to lowest.

For our context, the possibility of creating categories on this basis is of interest. Correlations between several expressions and activities suggest distinctive types:

- **non-canonical arts**, represented by expressions such as hair styling, tattooing, commercials, and computer games (average 3.4)
- **classical performing arts (high arts)**, represented by classical ballet, opera, classical music, classical theatre (average 4.0)
- **cultural heritage and crafts** (average 4.1)
- **contemporary visual arts, design and media arts** (average 4.6)

To be globally valid, the term AE now needs to encompass all these approaches. If the pragmatic core of the umbrella term AE is reception and production in symbolic forms, then it inevitably manifests itself as different art forms within different cultural or political contexts. However, this is not really helping us to gain a deeper understanding of diversity. The differentiation remains too descriptive and insufficiently analytical. The interpretation requires a more expansive approach, also with regard to Bamford's call for arts programmes to be embedded in their cultural and political contexts. The aforementioned examples clearly show that the question relating to subjects is not adequate in this respect. The subject that immediately grabs the attention is usually the one that is unfamiliar in one's own cultural context. However, it only denotes one aspect, which cannot be viewed independently of the objectives and basic orientation of the specific context.

Which objectives and approaches pertain to Arts Education?

Perceiving the 'colour' of local practices requires additional criteria to help map their existing diversity. To this end, I will now look at the scope of the objectives and propose a grid that facilitates a deeper understanding of one's own profile and that of one's interlocutor in a global context by contextualising one's own perceptions and those of the 'other'.

In its global survey of Arts Education experts, MONAES asked about 'key words and concepts' and subsumed the question of objectives under this heading. Therefore the respondents were requested to indicate the relevance of 47 key words and concepts for their personal understanding of Arts Education on a scale from 1 (very low) to 5 (very high). Key words and concepts were conceptualized in six categories: contents beside goals and values; addressees; processes of learning and teaching; learning experiences and results; active and receptive aspects of learning; and other words and concepts.

Most concepts that are expressing the goals of AE (35 out of 47) were rated high: ≥ 4.0 on average. Only two were rated below the middle value of 3.0: 'economic' and – intriguingly – 'talent'. [...] Concepts most or least strongly associated with Arts Education are:

- 'arts' and 'creative' vs. 'heritage' and 'beauty';
- 'learning' and 'motivating/engaging' vs. 'training' and 'instruction';
- 'personal' and 'social' vs. 'spiritual' and 'economic';
- and finally 'knowledge' and 'skills' vs. 'recreation' and 'talent'.

Many experts also suggested a variety of other key words and concepts, not listed in the questionnaire. Most frequently mentioned were ‘collaboration’, ‘communication’, ‘imagination’, and ‘participation’. (IJdens /Lievens 2018: 75)

It is useful to categorise the different understandings of objectives in order to classify the empirical findings more effectively. Five different approaches can be distinguished. These can be separated in theory, but in practice they mingle or overlap to varying degrees.³

Many examples clearly highlight an approach based on fostering the development and evolution of the individual learner’s personality. Here, education takes place exclusively in the arts. I call this the *educational approach*.

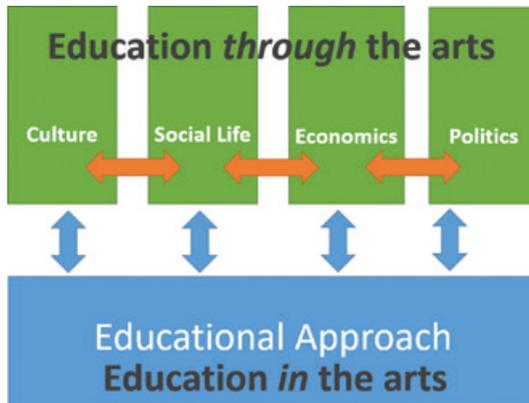


Figure 1

Four other approaches can be distinguished with regard to overarching educational objectives (education through the arts).

- The *cultural* approach
- The *economic* approach
- The *social* approach
- The *socio-political* approach
- The *educational* approach

The educational approach

In the German context at least, it is the educational approach that predominates. According to this understanding, the aim of Arts Education is personality development. This is based on the assumption that the personality needs culture and

the arts as one of four essential ways for humans to access the world.⁴ This approach is anthropologically based. A person's life is enriched by AE and only then becomes 'complete'. From an anthropological point of view, AE is a particularly appropriate way of developing both the productive and receptive human senses. (It is possible to differentiate between degrees of freedom in a particular setting, and between amateurs and professionals. Reception may be about both enjoyment and specifically training one's perception, whereas production may be about playful development or professional practice.) In this sense, artistic activities offer unique educational and experiential opportunities in which learners are constantly learning new things about the world and themselves.

The cultural approach

The cultural argument also plays a prominent role in the international discourse, and particularly in the context of UNESCO. Here, AE emphasises individual responsibility for a cultural common good, as set out in UNESCO conventions such as the World Heritage Convention of 1972 and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. These conventions seem to attach particular importance to preserving the diversity of cultural heritage, but also to developing it for the benefit of future generations.

The economic approach

Like the cultural approach, the economic, social and socio-political approaches focus on the context in which AE takes place ('education through the arts'). Potentially aimless personal development for its own sake (as in the educational approach described above) is now directed towards strengthening the social fabric (usually conceived geographically as a state or national society). In contrast to the cultural approach, art and culture now serve purposes that lie outside their own domain, such as economic development, social cohesion or political participation.

The economic approach is very influential on the world stage. Its arguments are based on the anticipated outcomes and benefits of investing in Arts Education for a society's economic growth. The hope is that it will have secondary effects, particularly with regard to creativity.⁵ But it also focuses on other 'key competencies' (a Western concept, promoted by the OECD) such as communication and the ability to cooperate effectively. These aim to improve the individual's general capacity to work in changing industrial societies, and particularly in the creative industries.

The social approach

The social approach has a similar structure but a different objective. It is based on the principle of the social cohesion of a society, which is always at risk. Instead of economic success, which is usually viewed as achievement in a competitive situation, here the focus is on balance, solidarity and cooperation. This approach mainly concentrates on issues relating to social integration and socio-political prevention and intervention. Here, the objectives of AE include reducing the number of children who drop out of school, preventing violence, bullying or drug abuse, and promoting post-conflict reconciliation. It also aims to integrate marginalised groups and promote intercultural dialogue in diverse societies. In terms of the individual, AE is a means of strengthening the ego, building resilience and promoting empathy.⁶

The political approach

Our final approach stresses the political dimension of AE. In the context of UNESCO, the focus here is on civic education and global citizenship education. A current example of this socio-political approach is the debate about the role of Arts Education in the context of education for sustainable development (ESD).⁷

Returning to Figure 1: in addition to naming different dimensions, it should be clear that education in the arts provides the basis for other approaches (education through the arts), whether they have a cultural, economic, social or political orientation. Without education in the arts, AE has no nucleus. Once again, it should be stressed that the term 'arts' is used as an umbrella term to encompass a huge variety of symbolic practices and that has a different composition in every context with a specific set of practices.

However, the diagram is also intended to illustrate that the individual dimensions are closely related to each other and not self-contained areas. This can be demonstrated once again with the example of the underlying educational approach, which has clear overlaps with the other dimensions.

- The cultural dimension: knowing or having an artistic expression at one's disposal – the two key outcomes of AE – are prerequisites for all participation in culture.
- The social dimension: in terms of communication theory, education in the arts differentiates and fundamentally expands the repertoire of potential methods of communication (including non-verbal). Through this influence on communication (as social action), AE has a direct effect on the social dimension.

- The economic dimension: cultural experiences can provide a foundation for future career decisions. They also control leisure behaviour, for example as tourists, with significant economic consequences.
- The political dimension: in civil society, AE always influences how people regard unfamiliar practices as well as their own. This affects attitudes, which can include both identitarian views and views of the 'other', self-assertion and tolerance.

For the political dimension too, the connection is clear if we look back at the history of UNESCO. The founding of UNESCO went hand-in-hand with the establishment of two international NGOs, ISME (International Society for Music Education) and InSEA (International Society for Education through Art), which are still at the heart of UNESCO's activities worldwide. The phrase 'education through art' was introduced into the global discourse on Arts Education by Herbert Read in the 1940s (Read 1943). The phrase and the concept behind it reflect the experience of incredible disasters and human tragedies caused by totalitarian systems and the Second World War. At that time, there was a clear conviction that an all-round development of children (including mainly Education in the Arts) would lead to personalities that are less prone to totalitarian thinking and antidemocratic or aggressive attitudes (Education through the Arts). This 'utilization of the arts' (Steers 2017) led to an enduring tradition of understanding Arts Education as a tool for normative goals.

There is another reason why such overlaps, which can be supplemented almost at will, are of particular interest. They open our eyes to a broader repertoire, especially in a global context. For example, using artistic forms of expression to promote social cohesion in post-conflict situations and thus contribute to peace education is particularly effective, as it removes the separation between art and life that is prevalent in the West. N'Goma is a multimodal enactment of social situations, a form of healing, and a way of getting in touch with one's ancestors, so it is perfectly suited to this approach. Meanwhile, the antiquated, Western idea of art with its traditional separation of genres, the belief in the autonomy of art, the distinction between high and popular culture and the purity of art not only prevents an understanding of highly complex art forms from other cultures, but also obscures the view of new forms, each with their own specific blends. This is where the Western approach can learn a great deal from the vast potential of the Global South.

The arts are showing the way. For some years, in the Western context, new art forms and artistic strategies have been emerging at the interfaces of the political, social, educational and artistic approaches. They have been influenced by

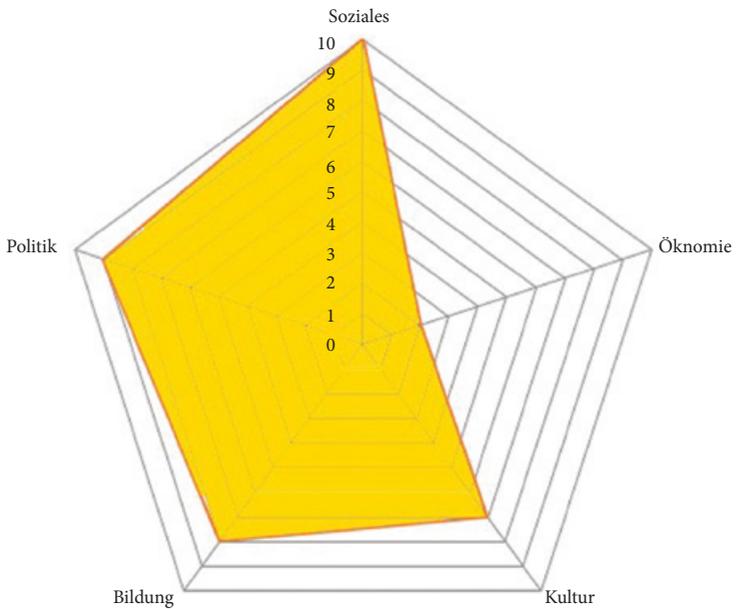
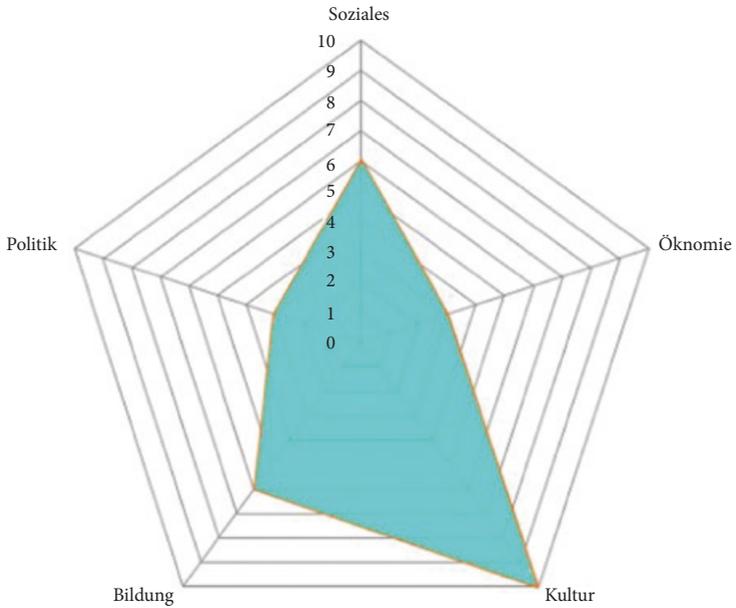


Figure 2 and 3: Visual representation of the profiles of two fictitious measures

concepts from the Global South and stray from the traditional paths of art for art's sake. In doing so – to name just a few examples – they have created new, experimental types of ‘institutions’, interventions in the public sphere with a social dimension, and artistic activities as forms of arts mediation. So far, these forms of ‘art at interfaces’ have received little attention as a research topic, but they are extremely interesting in the context of AE.

The idea that, together, the dimensions I propose span a field and that concrete activities always have different dimensions (each with different characteristics) is more effectively illustrated by a spider graph than by Figure 1. This graph clearly shows how, in practice, none of the dimensions occur in isolation and exclusively. Instead, we are always faced with specific combinations. The profile of each individual action is made up of different combinations and weightings. This specific marking is best illustrated by spider graphs (see Figures 2 and 3 – here using fictitious examples).⁸

The approaches as reflected by UNESCO

The Bamford Report for the UNESCO World Conference on Arts Education 2006

In 2006, Anne Bamford presented the comparative study mentioned earlier. For the first time in the AE field, this took a comparative approach, both globally and systematically. Her methods may have attracted some criticism, but for us it is interesting that she proposes a similar structure based on dimensions. However, she does not mention a political approach, perhaps because the questionnaire used to collect the data was addressed exclusively to governments. But she does refer to all the approaches listed here in the other target dimensions, though sometimes with different names: cultural, aesthetic, personal, economic and social.

Bamford's findings helped to shape the 2006 UNESCO Roadmap for Arts Education. The second World Conference was held four years later in Korea. This also led to a policy paper, the Seoul Agenda (UNESCO 2010). The fact that this is much more concise than the Roadmap may be one of the reasons why it has gained greater traction. It was unanimously approved by the UNESCO General Assembly, i.e. the governments of 192 member states, making it the only globally accepted paper on Arts Education to date.

The Seoul Agenda

The Seoul Agenda is now used as a reference document in the various discourses conducted around the world. It sets out three broad goals, which are then broken down into strategies and recommendations:

1. Ensure that Arts Education is accessible as a fundamental and sustainable component of a high quality renewal of education
2. Assure that Arts Education activities and -programmes are of a high quality in conception and delivery
3. Apply Arts Education principles and practices to contribute to resolving the social and cultural challenges facing today's world.

Of course, the Seoul Agenda is also based on a certain understanding of AE. Firstly, it is presented as the foundation for “balanced creative, cognitive, emotional, aesthetic and social development”, which corresponds to the educational dimension outlined above. However, the clear focus of the Seoul Agenda is on a second stage. AE should “contribute to resolving the social and cultural challenges facing today's world” by enhancing “the creative and innovative capacity of society”, along with “social cohesion and cultural diversity” (Goal 3). In this way, the Seoul Agenda also covers the above-mentioned dimensions, with a focus on education through the arts.

UNESCO's Roadmap on Education for Sustainable Development

The Roadmap on Education for Sustainable Development (UNESCO 2014) also follows the strategy of understanding and structuring the field in terms of dimensions. However, it necessarily contains an additional component, namely environmental sustainability. The social, economic and political aspects that it understands as ‘citizenship’ overlap with the dimensions described in this paper. However, it has one shortcoming that has drawn widespread criticism – the fact that it does not include culture as a pillar in its own right. But this is not something to be addressed here. I have recently discussed how the dimensions of Education for Sustainable Development (ESD) can be compared with those of Arts Education in the global discourse. (Wagner 2019)

Cultural policy of diversity for Arts Education

UNESCO policy documents such as the Seoul Agenda and the Roadmap on Education for Sustainable Development are always produced with the help of the relevant community, so these documents already reflect their view of

themselves. Based on the aforementioned global survey of AE experts in 2016, MONAES (Monitoring Arts Education Systems) demonstrates that the ideas of stakeholders in this field can secure the access that is proposed here. It also shows that the respondents have certain biases (IJdens/Bolden/Wagner 2018).

What is important for the proposal pursued here is the fact that, in cultural policy too, thinking in dimensions is clearly a well-rehearsed procedure for structuring complex, global fields of action, gaining a better understanding of their diversity, and also for identifying the profiles of particular actions without the need for a shared cultural background.

We are, therefore, still in the early stages of understanding practices, ideas and approaches in the international discourse in order to use them as a means to better communication. The current state of the discussion can be summarised as follows:

- The term AE can be used as an umbrella term (and only as such) as long as everyone is aware that this not only encompasses a common nucleus (the production and reception of symbolic forms) but also a wide range of other, very varied, content.
- For a deeper understanding of the differences in the global context, it is not really helpful to consider the subjects of AE because they are superficial and too easy to set against each other in binary fashion (for example, hair braiding vs. listening to Mozart; healing through contact with ancestors vs landscape painting in oils).
- It makes more sense to deal with the intention of the content in the form of dimensions. The spider graph used here is a useful tool in this respect, as long as it is not only applied to unfamiliar practices, but also to one's own practices.

Notes

- 1 The research project MONAES (Monitoring National Arts Education Systems) was inspired by the UNESCO Seoul Agenda (UNESCO 2010) and uses it as a reference point for monitoring practice and policy in the area of arts education around the globe. To this end, it conducted two online surveys among arts education experts in February and May 2016. It attracted nearly 400 responses from more than 60 countries.
- 2 This term has been chosen in order to avoid the term 'art' in 'art forms'.
- 3 For a meta-analysis providing a theoretical basis for the dimensions, see Liebau & Wagner 2018. Whether these dimensions are actually the best way of summarising the various AE approaches is still a matter for debate. Initial

- attempts relating to Colombia were made by O'Farrell, Ortiz & Wagner in 2016, while Wagner took a transnational view in 2019.
- 4 According to Jürgen Baumert, the four modes of encountering and exploring the world are rooted in anthropology. In addition to (a) aesthetic-expressive encounter and design in the arts, they also include (b) a normative-evaluative examination of the economy, society in politics and law, (c) cognitive-instrumental modelling of the world in the natural sciences and (d) constitutive rationality in religion and philosophy (Baumert 2002).
 - 5 More recently, the expert debate on this approach has been advanced by the OECD's Centre for Educational Research and Innovation (CERI). The publication *Art for Art's Sake?* (OECD 2014) is based on its research approaches. This has received far too little attention, particularly with regard to the discussion on purported secondary effects.
 - 6 It frequently overlaps with health education, psychology and medical therapy (art therapy).
 - 7 This issue can only be mentioned here, but it requires more detailed examination. A first proposal on this can be found in Wagner 2019.
 - 8 This graph is also ideal for evaluating projects.

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Mzo Sirayi / Lebogang L. Nawa

Cultural Policy and Management Curriculum in the South African Education System. Lessons for Good Governance

The importance of Arts Education for Africa's development has been officially recognised and elevated by the African Union (AU) in its development mandates; thus, putting Arts Education Policy and intellectual transformation on the local, national, regional and continental agendas of African nations and governments (AU 2013). In September 2006 in Khartoum, Sudan, the AU Conference of Ministers of Education held a Second Decade of Education Summit in which it drew a Plan of Action (POA) around seven focus areas which education was to address in Africa. They are: gender and culture; education management information systems; teacher development; tertiary education; technical and vocational education and training, including education in difficult situations; curriculum, and teaching and learning materials; and quality management. The conference had hoped that AU member states, including South Africa, would through education ministries, government agencies and civil society implement the programme in the overall context of national education and development agenda (AU 2013). Regrettably however, it is doubtful as to whether the POA can be carried out successfully in South Africa because, among others, education institutions in the country do not offer tutelage and training in comprehensive Arts Education.

The general negligence of Arts Education in South Africa is symptomatic of the general malaise of the provision of arts and culture in the country's legislative framework. This chapter discusses the importance of broadening the scope of Arts Education in South Africa to include cultural policy and management studies and related studies, and to place them at the centre of academic inquiry so as to bring about or create conditions for good cultural governance across the broad institutional spectrum. The discussion follows a number of steps. Section one defines the notion of "Arts Education". The next provides an analytical overview of Arts Education internationally and then in South Africa. This is followed by sections outlining the provision of Arts Education at all levels of the South African education system highlighting the merits and demerits within the context of governance. The last section of the chapter provides a summation of the major areas covered.

The term “arts” is used to denote both instruction in the arts and artistic pedagogy used to instigate education. The term also defines the arts broadly as anything beautifully made by human beings in creative ways (Bamford 2006: 20). The use of the term “arts” instead of “art” also requires explanation. Bamford (2006) questions whether or not it is appropriate to group disciplines together whose paramount forms such as theatre, film, visual arts, art history, dance, design and music can be diverse. She concludes by saying that the term “the arts” is widely used in dominant political and educational discourses. Embedded in this is an assumption of unity underpinning notions of culture, heritage, cultural policy and management, citizenship and creativity. While this definition is a subject of worthy intellectual engagement, the present chapter does not dwell on it. Nevertheless, it is in view of this open and inclusive definition of arts that a comprehensive and open definition of the Arts Education is adopted by the authors. The definition of Arts Education must also include subjects such as arts/cultural management and cultural policy, cultural planning, and heritage studies.

The above discourse also includes the scholarship of integration, which attempts to encourage researchers to move beyond traditional arts boundaries to communicate with colleagues in other fields and discover patterns of connectivity between seemingly diverse disciplines (Boyer 1998: 20). Stated differently, this perspective seeks to bridge the apparent divide or isolation between Arts Education and cultural policy studies as well as arts management. Arts management curriculum should incorporate cultural policy and related areas and must form part of Arts Education from primary school, through to secondary school level and culminating to tertiary institutions.

It could be argued that the inclusive approach also invariably evokes the concept of “arts and cultural education” as preferred by some scholars like Anne Bamford. This approach seeks to ensure that aspects of both arts and culture are accommodated in the education curriculum, even though there may still be disagreements about where to draw the distinction. For instance, there is view that posits that arts should be taught as a discipline in its own right from the exclusion of other subject, while there exists a counter-argument to the effect that it can be taught from both perspectives (Bamford 2007; EACEA 2009). According to Bamford (2007: 20) “Arts Education is education in the art” while “cultural education is about developing in children a creative way of thinking and an ability to appreciate artistic forms of expression and participate in the culture of a society.” The definitions seem to suggest that “Arts Education” and “arts and cultural education” are not mutually exclusive. Thus, the authors adopt the terminology “Arts Education” as incorporating the arts and culture dimensions that include policy factors as well.

Historical review of the introduction of Arts Education global scholarship

Academic debates and reports suggest that comprehensive models of Arts Education have been developing as recognised paradigms for promoting cultural identity, creativity and regeneration in Euro-America, Asia and Latin America for the past few decades. For instance, Mitchel and Fisher (1992) state that the first comprehensive postgraduate Arts Education course was established in Great Britain as early as the end of the 1960s. During the 1970s, similar training was introduced in Austria. Similarly, Morris (2001) postulates that in early days – in the late 1960s, the field of arts management had little or no literature of its own. During the 1970s and 1980s, research activity grew and needed to establish its own journals and find interested readers across its disciplines. Hence, several arts journals emerged on the stipulated dates, namely: *The Journal of Arts Management, Law and Society* (1990); *International Journal of Arts Management* (1998); *The Review of Policy Research* (2002); *Journal of Cultural Economics* (1977); and *The International Journal of Cultural Policy* (1997).

The debates and analysis in the listed journals have helped in the recognizing the importance of Arts Education, for enhancing general academic achievement, generating important workplace skills, and creating conditions for active citizenry in the governance of the arts. Stated differently, the literature derived from the publications contributes towards a growing body of knowledge about management practices for the arts. In turn, governments and community-based organisations are expected to rely on the literature to draw cultural policies, reports and strategies for good governance.

Bianchini (1993: 2) argues that many researchers view the development of Arts Education as one of the best available tools in revitalizing the local economic base and achieving greater social development. That is why many countries such as Spain, Britain, and Germany support programmes with artistic training, cultural management, culture and regeneration. The University of Barcelona in Spain, for example, offers graduate degrees in Heritage Education, Cultural Management, Cultural Policy, Heritage Management, Production and Management in Entertainment. The Pompeu Fabra University promotes graduate instruction in Management and Leadership in Cultural Institutions, Enterprises, Content Management, Citizenship and Immigration and Management of Cultural Diversity (Giner/Carames/Roda, 2005).

The time has come for South Africa, we suggest, to step back and think about comprehensive Arts Education within the context of scholarship of integration

as advocated by Bianchini and Boyer in the 1990s. For example, Bianchini (1993: 210) argues:

“There is a clear need for broad based forms of training in cultural planning, which can be shared by policy-makers with different remits and professional backgrounds. Training should provide knowledge of urban and regional economics, history, sociology, politics, geography, planning, as well as of European institutions and of models of urban cultural policy in different European countries. The aim of the this type of training would be to create a shared language to enable policy-makers to make imaginative connections between their respective areas of work, thereby producing richer and more effective urban development strategies.”

Similarly, Boyer (1998: 21) states that:

“Today, interdisciplinary and integrative studies, long on the edge of academic life, are moving toward the centre, responding both to new intellectual questions and to pressing human problems. As the boundaries of human knowledge are being dramatically reshaped, the academy surely must give increased attention to the scholarship of integration.”

Overview of Arts Education in South Africa

Arts Education in South Africa takes place at the primary and secondary school levels as well as in institutions of higher learning. The two levels are governed according to two separate laws. The South African Schools Act No. 84 of 1996 provides “for a uniform system for the organisation, governance and funding of schools” in South Africa; including government and privately-run schools. The institutions of higher learning such as further education and training colleges and universities are regulated under the Higher Education Act No. 101 of 1997.

From a conceptual perspective, Arts Education in South Africa finds specific expression in legislative documents such as the 1996 White Paper on Arts, Culture and Heritage whilst its implementation is based on documents such as the *Revised National Curriculum Statement* for primary school level, popularly referred to as basic education, as well as at tertiary institutions through higher education policies.

The lifespan of the White Paper can be classified into two epochs, namely: 1996–2012 period and the post 2013 review era. The original version of The White Paper on Arts, Culture and Heritage raises six important points related to Arts Education. The points reflect the nature of Arts Education envisaged and the role to be played by various stakeholders, including governments and community-based structures. The White Paper advocates for an Arts Education that gives opportunities to “all South Africans to fully participate in, contribute to, and

benefit from an all-inclusive South African culture.” It further calls for “an integrated developmental approach leading to innovative, creative and critical thinking” that should, among others, challenge or redress past cultural biases and stereotypes thereby, promoting tolerance to cultural diversity and national reconciliation. With regard to the role of stakeholders, the White Paper expects the Ministry of Arts and Culture to “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 arts, culture and heritage...” that involves community-based Arts Education structures. The White Paper further commits the Ministry to strive towards the development of cultural industries “organised around the production and consumption of culture and related services...” Lastly, the Ministry is expected to ensure the development, acknowledgement and accreditation of expertise and skills of arts and culture practitioners consistent with the country’s National Qualifications Framework.

The practical manifestations of the wishes of the original and current White Paper reveal certain flaws. The nature of the shortcoming is two-fold. On the one hand, there are problems related to internal dynamics within the education sector while on the other there are challenges inherent to the White Paper, especially as they relate to governance issues. This chapter addresses both in the sections below. The next section firstly outlines the legislative context and how it impacts on arts governance in general. It is followed by discussion of the impact of governance on Arts Education in particular. Prior to that step, however, it must be pointed out that in 2013, the South African government initiated the review of the White Paper by calling for critiques of the current version from arts practitioners, scholars, non-government organizations, and the general public. Even though it is too early to predict the final outlook of the review exercise, the issue of Arts Education is nevertheless hitherto addressed in the new version. However, its emphasis seems to be on the teaching of cultural and creative industries. Nothing is mentioned about cultural policy and cultural planning within the country’s development framework (DAC 2013).

Cultural Governance and Arts Education in South Africa

This section deals with the governance of arts and culture in South Africa. It must be noted that we are using the terms interchangeably or at times together to stress their component parts at particular junctures. This section shows how administration of the arts is regulated by government and how this ultimately impacts on the prohibition of Arts Education. In so doing, the section also exposes the legislative deficiencies that hamper good governance of the arts as

alluded to in the earlier discussion of the White Paper on Arts, Culture, and Heritage. Our point of departure in this regard is to fully understand the concept of governance, as opposed to government, and then how it impacts on arts and culture in general and Arts Education in particular.

Schmitt (2011) refers to government as a “form of legal ruling power that is based on an administrative apparatus, while on the other hand governance as a more general term includes the concept of governance.” Fasenfest (2010) summarises the distinctions as follows: “Government: the office, authority or function of governing. Governing: having control or rule over oneself. Governance: the activity of governing.”

The two views above do not see the terms as mutually exclusive in that, according to Fasenfest (2010), “governance is a set of decisions and processes made to reflect social expectations through the management or leadership of the government.” Governance is not exclusive to, or pertains only to government as a form of “administrative apparatus.” Carrington, et al (2008) argues that governance also applies to other institutions apart from government. In their view, what makes the distinction between or among the institutions over their governance is the issue of power to enforce decisions. “Governments have the formal authority to act...and powers to enforce compliance with their activities, rules, and policies,” Carrington, et al (2008) reason, while other “organizations do not possess police power to enforce compliance with their activities, rules, and policies.” They qualify the argument by indicating that “this is not to say that international organizations have no power to require compliance; their powers are different than those of national or local governments.” The authors of this chapter postulate that governments have the added advance or authority to confer powers to other organisations on matters that they can co-administer with them or attend to separately. This truism applies particularly to the South African context. In South Africa, it is the government that passes legislation setting up structures and parameters for the governance of culture-related services, including Arts Education.

Governance of the arts is sometimes referred to as “cultural governance” or alternatively “culture governance” (Schmitt 2010). In introducing the concept of cultural governance as a research concept for the humanities and social sciences, Schmitt (2011) fuses a fusion of narrow definition of culture that sees culture from arts-related sectors to a broader perspective that incorporates other non-arts related factors that may have direct bearings on the arts, such as labour regulations, by-laws, and treaties. The narrow and broad definitions of cultural governance correspond with schools of thought from whom they are derived

respectively, namely Cultural Science (*Kultuurwissenschaften*) and Social Science (*Sozialwissenschaften*).

According to Schmitt (2011: 49), cultural science and social science influence each other in that “the governance of a cultural object always also means the governance of its reproduction and production... Conversely, the production, signification, representation and consumption of a cultural object are reflected in the manner of its governance.” Stated differently, the production of cultural objects sometimes affects the manner they are supposed to be governed. In general terms, cultural governance in South Africa means the role played by government and it vestiges that include all its spheres, agencies as well as independent non-government organisations (NGOs), developers and business entities. Nevertheless, the focus of the chapter is on government *per se*.

Legislative parameters on Cultural Governance in South Africa

In South Africa, the principal source of governance across all levels of the government and the state is the Constitution of the Republic of South Africa Act 108 of 1996. In this context, it is also the “primary empowering and mandating source of the regulation of cultural matters in South Africa” (Roodt 2006: 208). The constitution determines the powers, functions, responsibilities and structures relating to culture and other aspects of governance in the country. It also makes provision for the creation of further legislation outside its ambit in the event some aspects of certain concepts are not adequately addressed within its parameters. Some of the arts related pieces of legislation include: the 1996 White Paper on Arts, Culture and Heritage; Cultural Institutions Act 119 of 1998; Legal Deposit Act 54 of 1997; National Archives of South Africa Act 43 of 1996; National Arts Council Act 56 of 1997; National Film and Video Foundation Act 73 of 1997; National Heritage Council Act 11 of 1999; and the National Heritage Resources Act 25 of 1999. Nevertheless, any major deficit on any aspect of culture in South Africa is still ultimately traceable to the Constitution as the supreme legal document.

It is against this backdrop that several scholars (Atkinson/Roefs 2003; Roodt 2006; Nawa 2012) partly blame the country’s Constitution for the marginalisation of culture particularly in the country’s development framework. They agree that it created an ambivalent role of government in arts, culture and heritage by making it a con-current function between the provincial and national governments. They argue that assigning functions to two spheres automatically disempowers or undermines the role of local government tiers in the cultural sector, particularly with regard to development. Consequently, many arts practitioners, government officials and politicians get confused about not only

the role and status of culture in the state but also what their respective roles should be. The confusion spreads to the country's education system in a sense that Arts Education is presented in a fragmented fashion at basic and higher education levels as explained in the next section.

The impact of South African government's bi-polar approach on Arts Education

In the immediate section above, it was mentioned that arts and culture is a concurrent function between two spheres of government. The merits and demerits of this arrangement were accordingly illustrated in so far as development is concerned. Similarly, in one of the earlier sections, it was also indicated that Arts Education takes place at two levels in South Africa, namely: school level and tertiary levels. This section now looks at the pros and cons of the bi-polar application of Arts Education in the country within, or as influenced by, government frameworks.

Arts Education at primary school level in South Africa

Currently, Arts Education at the primary and secondary schools level is located within the National Curriculum Statement (NCS) for general education. The overall objectives of the NCS are to produce learners with a broad understanding of the arts and their role in society as well as able to seize or create opportunities in careers and entrepreneurship related to the arts. The attainment of these objectives is however not without obstacles. According to the Report of the Task Team for the Review of the Implementation of the *National Curriculum Statement* (DoBE 2009), one of the major problems in respect to the implementation of the curriculum is that arts teachers and department officials are bombarded with a plethora of education related policies and guidelines making it difficult to distinguish their *locu-standi* and to make transition from one document to its updated version. Against this backdrop, "Many teachers and parents complained that they had no vision of the 'bigger picture' in terms of what education and the curriculum set out to do and achieve, specifically with regard to the learners of South Africa. Coupled with poor learner performance in local and international tests, this has led to pockets of distrust in the education system" (DoBE 2009: 7).

According to the Department of Basic Education (DoBE 2009: 13), the RNCS was meant to shift the focus of Curriculum 2005 (C2005) "from a local, primarily skills-based and context-dependent body of knowledge inappropriate for a schooling system, towards a more coherent, explicit and systematic body

of knowledge more suitable for a national curriculum in the twenty first century and more able to take its place amongst other regional and international curricula.”

There are other challenges pertaining to the content of arts curriculum itself, the capacity to implement it and its continuity from one education level to the next in the country. The features of the NCS, in terms of subject offerings, find expression in the Curriculum Assessment Policy Statements (CAPS). According to the Department of Basic Education (DoBE 2013), CAPS is a single, comprehensive, and concise policy document that form part of the *National Curriculum Statement Grades R-12*, which in turn represents a policy statement for learning and teaching in South African schools. Arts subjects are accommodated in CAPS's four-phases pronged curriculum, namely: foundation, intermediate, senior, and further education and training phases. However, they (arts subjects) do not find direct expression in the foundation phase, from Grade R to 3. They are hitherto concealed or represented under the terminology, “life skills”, which comprises of Beginning knowledge, Creative Arts, Physical Education and Personal and Social Wellbeing. It is only from the senior phase, i.e. from Grade 7 to 9 when, the terminology “Creative Arts” is conspicuously pronounced. It is unpacked further in distinct subject such as dance, design, dramatic arts, and visual arts in the FET phase, from Grade 10–12.

CAPS's implementation in South African schools promises to be a daunting task due to lack of trained educators in the field because arts subjects are generally not offered as part of teacher-tuition or training in South Africa. There is also no evidence of continuity of CAPS programme, or the philosophy thereof, into the tertiary institutions level. This unceremoniously leaves what could have essentially been designed as a feeder system into the tertiary level to simply exhaust its lifespan at Grade 12. Over and above the challenges, it is also important to note that CAPS do not identify cultural policy and management as part of subjects in schools. Consequently, the curriculum seems to be geared towards churning out arts performers instead of creating a balance between that aspect and producing arts managers as well.

Arts Education at tertiary institutions level in South Africa

Tertiary institutions in South Africa are established and administered according to the Higher Education Act 101 of 1997 (HEA) and related amendments. The HEA makes provision for the further enactment of “institutional statutes” that establish each individual institution. The statutes give the structures unique identities and obligations to determine their own administrative organograms,

policies as well as academic programmes. The Act does not prescribe how the institutions must structure their academic programmes, including “Arts Education.” The institutions are expected to determine their own plans on their specified academic mandate; hence, the concept of “Arts Education” proliferates in different directions and dimensions per each institution.

Established in line with statutes of HEA, Wits University, through The Wits School of Arts (WSOA), prides itself as having “Africa’s only post graduate programmes in arts, culture and heritage management.” (Wits University, 2013). The school offers theoretical and practical course in arts/cultural policy and management at three academic qualifications levels; namely, diploma, honours and masters degree. At undergraduate level, the school offers training in subjects such as dramatic arts, fine art, and history of art, music, television and film. At the postgraduate level, it teaches digital arts, dramatic arts, fine art, history of art, television and film, tourism studies, heritage studies, and cultural and management arts. The programme is devoid of training in creative economics, citizenship and immigration, Arts Education Policy and Arts Education Pedagogy and training. Yet the school was able to collaborate with independent bodies such as the Johannesburg Centre for Cultural Policy and Management and the City of Johannesburg in urban regeneration projects in Newtown and Braamfontein. (Stark 2013). This stands as an opportunity missed in fortifying cultural policy and management as a sustainable course within its curriculum.

The Wits School of the Arts is hosted within the Faculty of Humanities despite the fact that it has the capacity to constitute a faculty of its own. Another postgraduate referred to as Media and Cultural Management is also offered by graduate School of Humanities and Social Sciences. This kind of structural fragmentation undermines the prospects of bringing about an integrated approach to Arts Education at the institution (Wits University 2013).

Some other South African universities offer courses in the visual arts, performing arts and heritage domains. However, their models are characterized by uneven quality, fragmented offerings and uncoordinated programmes, as well as inadequate resources. Missing from the offerings are cultural management and cultural policy studies, Arts Education Policy and Arts Education Pedagogy and training. For instance, the University of Cape Town offers arts subjects such as drama, dance, music and film located in the Faculty of Humanities under the aegis of various specified Units of Centres of learning. Cultural policy and management is absent from all the Faculty records (University of Cape Town 2013). Similarly, Rhodes University offers drama, fine art and music within the Faculty of Humanities. Again no cultural policy and management studies

(Rhodes University 2013). The KwaZulu-Natal University's Faculty of Arts is a mixture of arts subjects and subjects in the humanities (University of KwaZulu Natal 2013). Tshwane University of Technology is focused on the arts (the visual arts and performing arts domains without cultural management and Arts Education and training, and is characterised by the chronic shortage of qualified arts academic staff (Tshwane University of Technology 2013). The University of Pretoria has a School of the Arts, which offers only drama, music and visual arts. Heritage studies are in the School of Social Sciences within the Faculty of Humanities (University of Pretoria 2013). The University of North West offers only music in the Faculty of Arts and the drama department was closed down many years ago (Northwest University 2013). The University of South Africa, the only comprehensive distance learning institution in South Africa or even in Africa, offers training in art history, visual arts and musicology. Cultural Policy and Management is a one-year certificate programme offered by the Department of African Languages. Presently, the department exists only on paper, as it has no records of either lecturers or students. The department is located within the College of Human Sciences (UNISA 2013).

These examples of the state of affairs of cultural policy and management in South African universities show a lack of commitment and reveal the consistent lack of comprehensive Arts Education in public institutions throughout South Africa. These weaknesses are relevant only in so far as they affect the tertiary institutions. But then, what are their impacts on the society as a whole? The next sections present possible answers.

The impact of deficiencies in Arts Education on the South African society

The lack of comprehensive Arts Education on in South Africa has significant consequences for communities, cities, towns, townships, villages and municipalities of all sizes. By comprehensive Arts Education, we mean Arts Education not only confined as an academic discipline but also as it applies to how it can assist professionals and government officials to improve the physical conditions of villages, townships, and cities, as well as to promote economic development. Schafer (1998: 134) contends that:

“...communities everywhere are in trouble. Due to rapid population growth, urbanization, pollution, escalation costs, overcrowding and unrest there is mounting evidence to suggest that many of the more satisfying and rewarding aspects of community life could easily disappear if forceful steps are not taken to prevent it. Indeed, if consideration

is not given to causes and consequences of urban decay and the need for much more community identity, solidarity, cohesion, and belonging, community living could easily become a nightmare.”

Schafer’s observation is valid for the South African situation. Townships, towns and major cities are rapidly expanding as people are flooding into them in search of a better life. Municipalities have and are still trying many different ways to deal with these problems. Through Integrated Development Plans (IDPs) municipal authorities have identified city renewal projects, community policing and many other related projects. Economists within municipalities argue that the solution may be to accelerate the pace and tempo of economic growth, thereby improving investment, expenditure and employment opportunities and expanding the size of the market (Schafer 1998). Town planners and developers, tourism managers, health care managers, and environmentalists argue that the solution may be in their perspectives. Their approach is far from solving the problem. Schafer (1998: 139) argues that:

“Each group tends to look at the community from its perspective and recommends solutions that are related to its own area of interest. Not only are the needs and interests of other groups seldom taken into account, but also few groups look at needs and interests of the community as a whole. As result, it is impossible to deal with communities as total, integrated entities because the holistic perspective essential for this is lacking.”

History has demonstrated that when cities and towns disintegrate and degenerate the solution should be sought in the sphere of arts and culture. Schafer (1998: 137,38) puts it eloquently by saying:

“When the city ceases to be a symbol of art and order, it acts as a negative fashion: it expresses and helps to make more the fact of disintegration... . Culture again provides many exciting possibilities. This is because ...culture possesses the integrative potential which is needed to treat communities as dynamic and organic wholes, as well as means to confront many persistent problems playing havoc with local life.”

Furthermore, the situation in central business areas is characterised by dead time and dead space and are regarded as cultural deserts as they do not have well planned and designed recreational and aesthetic facilities aimed at creating new public spaces or at beautifying these areas. There are no pedestrian malls and traffic control measures in cities. The notion of a 24-hour economy is unknown as there are no public transports late at night, good street lighting and good safety and security guided by a cultural planning strategy (Bianchini 1993). Government and other employees who work in the inner cities have no place to

unwind and relax during lunch time and after work as enjoyed by workers in many other countries.

The benefits of comprehensive Arts Education in South Africa: lessons for the society and good governance

Now we [the authors] turn to reasons why Arts Education is important for any nation or society, particularly from the governance perspective. With the benefit of the discussion of the chapter thus far, the authors are convinced that it is through arts and culture that South African societies will be able to understand their past and present and use them as a foundation for nation building. To this effect, the country needs a comprehensive Arts Education. We reason that properly constructed as a field of study, Arts Education plays a very different role in community development than economics, politics and science over and above the benefits listed earlier in this chapter. Rather than being another factor or ingredient in community development, Arts Education can be the cement that binds all factors and ingredients together. Put simply, Arts Education is a glue for social cohesion and nation building (Schafer 1998: 141; Bamford 2006: 103).

Against this backdrop, South African education institutions ought to step back and reflect seriously about pre-colonial arts and cultures, indigenous knowledge systems, post-colonial arts and cultures drawn from different societies and how they could be recreated and repackaged as a body of knowledge and research like any other field of study. Pityana (2006: 5) states that Arts Education is a necessary tool for discovery, advancement and change. Arts education expresses itself and has lasting value when it transcends the past and the present in order to understand the present better and to shape the future.

Second, Arts Education develops creativity, artistic thinking and technical skills. South Africa is in need of artists and cultural workers who are qualified to promote original knowledge production; artists who are able to provide South African solutions to South African problems and contribute to Africa's collective vision as demonstrated by the *Second Decade of Education for Africa (2006–2015): Draft Plan of Action*. It is through Arts Education that we as a nation are able to produce a generation of thinkers, a generation that is able to interpret, analyse, describe and debate serious issues. Bamford (2006:126) indicates that:

- Creativity and imagination can be nurtured through arts-based education
- Poor quality of Arts Education or no Arts Education may inhibit the development of creativity and imagination

- Arts Education can investigate more creative and interesting approaches to teaching

Third, tools of communication are also enhanced by Arts Education and therefore it teaches effective communication. South Africa has become part of the “global village” that requires new technology as a principal medium of communication. In this new medium, effective communication is not just verbal (spoken and written) but also visual. In the knowledge society of the 21st century, dominated by information and communication technology, and where labour market demands are constantly changing, Arts Education is able to play a critical role. New technology, through Arts Education, could be viewed as an avenue to preserve and foster indigenous knowledge and cultural practices as a strategy to promote and add value to indigenous arts and crafts. That suggests the importance of linking and aligning arts with technology to take advantage of the work opportunities that globalisation may bring. In addition, Arts Education has contributed significantly to teaching information and communication technologies, computer skills and technical skills (Bamford 2006; Pityana 2006; National Endowment for the Arts 1988).

Fourth, the arts have become tools for integrated development and regeneration. Comprehensive Arts Education is viewed as an engine for social, economic and physical regeneration in many countries by many international communities. Pityana (2006) states that education and culture are pre-conditions for sustainable development.

Comprehensive Arts Education is essential for understanding the dynamics of the metropolis, big and small towns as well as the character of varied rural environments. Arts Education can be used positively as the pillar of a society’s development and could also be the glue that binds communities together and facilitates creativity. Because every community has at least some arts resources, comprehensive Arts Education could be essential to helping countries in distress, warring communities, declining cities and dilapidated settlements, and people in remote villages and inaccessible mountainous areas. This form of education is a powerful tool with which communities are moulded, nurtured, built, constructed and reconstructed (Ruiz 2003). It has been argued by many researchers that Arts Education maintains the vibrancy of the city centres, the process of inner city urban renewal and contributes significantly in improving the image of a city. For example, Frey (1990: 4) states that to some extent, cultural activities also influence the economy. When festivals are held they attract visitors to the city or village. It is through Arts Education that the potential role of culture in economic regeneration of cities could be realised.

Recent studies have documented the impact of Arts Education on social development and have argued that Arts Education is vital for life – enhancement, moral regeneration and social integration. Bianchini (1993) states that Arts Education enriches lives and carries a civilising and educational value. It can contribute to the enlightenment and education of a nation. Skot-Hansen points out that if good “Arts Education” was made available to all populations, it would slowly supersede the “bad culture”, and all would become informed and educated citizens (Skot-Hansen 2005).

If the curriculum is properly designed, Arts Education is able to influence economic factors. Some scholars, for example, have examined the effects of arts on urban and rural economies. Howkins (2002) has stated that in 1997 the United States of America produced \$414 billion worth of books, films, music, TV programmes and other copyright products. Arts have become the USA’s number one export, outselling clothes, chemicals, cars, computers and planes. This means that people with ideas – people who own ideas – have become more powerful than people who work machines, and in many cases, more powerful than people who own machines. Arts and culture as the “new economy” of creative individuals contribute to the regeneration of the local economy. Similarly, Florida (2002) advocates for the recognition of the relations between culture, lifestyle and economics because economic growth takes place in communities that exercise and uphold the three Ts, namely: “talent”, “technology” and “tolerance”.

Landry (2005) suggests that arts should be moved to the centre stage whereby due recognition would be given to cultural resources. These resources are the raw materials of the municipality and its value base; and municipalities realise that cultural assets can augment coal, agriculture, sugar, mining, steel and gold industries in their economic bases. With the decline of existing resources and manufacturing industry, culture should be seen as a saviour of many municipalities, and is a fast-growing industrial sector. There is a need for the creative or innovative methods of exploiting cultural resources for the benefit of local economic development.

In concluding the theme of Arts Education and good governance, a point is made to the effect that the South African government and its vestiges should be bolstered by the fact that the United Nation Educational Scientific and Cultural Organization (UNESCO) has declared Arts Education a human rights issue. The rationale behind this declaration is that “Arts Education contributes to the development of the individual and to the development of modern societies.” Furthermore, it “fosters historical awareness and awareness for the importance of cultural heritage, it enhances the development of key competencies, and it bolsters personal, social, methodical and aesthetic skills and promotes tolerance

and mutual understanding.” (UNESCO 2013a) To this effect, the organisation has even drawn the Culture and Arts Education Supporting Act No. 7774 of 2005 that gives guidance on how Arts Educations could be carried out in practical terms. This includes the responsibilities of states and governments (UNESCO 2013b).

The need of Arts Education Policy

For the South African government and its education institutions to meet the challenges of the 21st century, as alluded to by the AU, and also participate effectively in the global economy, they should seriously consider arts, culture and heritage, through comprehensive Arts Education, that incorporate cultural policy and management, as part of the development agenda of Africa. Indeed, the benefits of an integrated scholarship approach to Arts Education have been illustrated successfully in the previous sections. They are now summarised as follows. Firstly, comprehensive Arts Education promotes provincial and national identity, spirit of reconciliation, peace and security. Secondly, it develops creativity, artistic and technical skills. Thirdly, it provides and enhances tools of communication. Fourthly, comprehensive Arts Education has become an engine for social, economic and physical development.

Over and above the benefits of comprehensive Arts Education as listed, there are certain considerations that must be taken into account by various role players in government and the education system to ensure that South Africa must indeed turn the corner in the improvement of Arts Education with the view to have a positive impact on the country’s education system and cultural governance across the structural divide.

Institutions of higher learning should begin with repositioning and revisiting their fragmented and uncoordinated model of Arts Education. Such actions could lead to the establishment of broad-based – to coin a phrase – “Faculties of the Comprehensive Arts Education Studies” which could include arts, heritage, cultural management, policy domains as well as Arts Education Pedagogy and training. The prerequisites to such Faculties are three-fold. Firstly, the “Arts Education” should be broadened to include:

- Arts (the visual arts and performing and digital arts domains),
- Heritage domain
- Cultural management and policy domain (management, policy, culture and urban regeneration, culture and rural development, cultural planning, creative

- economies, enterprises, citizenship and immigration, management of cultural diversity and management in entertainment)
- Arts Education pedagogy and teacher training.

Secondly, and as a consequence of the first intervention, these Faculties should design programmes that will be able to produce students who have the ability to think critically, exercise independent judgement and evaluate complex information and ideas. Programme developers should pay serious attention to the question of strong project development and management skills. The students produced by these faculties should be able to respond to a changing cultural environment in the context of creative works, cultural policy formulation and monitoring, cultural management, regeneration and cultural economics.

Thirdly, the principle of partnerships and institutional collaboration should be strongly adhered to in order for South Africa to draw lessons and acquire experiences from other nations and systems that have more than two decades of substantial and well-documented experiences in the Arts Education policy and management concerning arts and development. This warrants a consortium of South African institutions and rigorous dialogue and intellectual conversation. This could be done through seminars, workshops and conferences, and developing postgraduate degrees in arts (visual, performing and digital arts); heritage education; cultural policy and management (management, cultural policy, creative economics, citizenship and immigration, culture and regeneration) and Arts Education Pedagogy and training.

Lastly, this intellectual conversation should be viewed as the beginning of the process and intellectual engagement drawn from personal experiences, observations, literature and research. There is still a need for further research on the gaps and issues raised in this chapter, particularly on the issue of arts or cultural governance by private and community-based institutions. Collective and collaborative undertakings by intellectuals, private and public institutions are needed in order to achieve the afore-mentioned objectives.

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Vanessa-Isabelle Reinwand-Weiss

Arts Education and its future. A German perspective

To understand the situation and status of arts education in German speaking countries it is necessary to throw a glance on recent history. In Germany we own a rich cultural heritage in the arts that derives from the many principdoms hundreds of years ago where every sovereign – even the unimportant ones – had his own orchestra, his own museum, his own dance group or his own poet in court. The arts therefore form a crucial part of our cultural heritage.

Linked with the idea of enjoying and fostering the arts was the belief to become a better man – in the sense of moral and human behaviour. The most famous representative of this idea is the writer Friedrich Schiller. In his paper “Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen” (On the aesthetic education of man, 1795) regarding the cruelties and the failure of the French Revolution he expresses the basic European idea of Arts Education: that practising and dealing with the arts helps people to become reasonable and wise citizens and build a peaceful nation. This happens because arts education is able to create a good balance between the reason and the senses. So in Europe the fine arts are always linked with the idea and policy for a better human life and a so-called “high culture” and human enhancements.

After the Second World War the arts temporarily lost their political power but were still seen as a good and appropriate amusement for higher middle-classes. Playing the piano, going to the opera or the orchestra hall was a sign for being civilised and associated with a certain social class. The arts itself were mostly uncritical and un-political because of the bad experience during the Second World War where art works were “used” for propaganda reasons and for an anti-human policy.

This way of regarding the arts changed fundamentally in the 1970s. In a climate of social change at least in the western part of Germany there was a counter-movement against the “high” arts and a culture that was only for a special class. By creating the slogan “Culture for all and made by all!” (Hoffmann 1979) a process of democratising the practice of arts began. This idea of art and arts education found its expression in new organizations and institutions like youth centres, urban district centres or art schools for everyone. This way practising

the arts should become an important part of everyone's life. In Germany a lot of today's cultural institutions were built up in these times and still play a crucial role in the "landscape" of out-of-school arts education in Germany. They are mostly organised as non-profit associations which are at least partly publicly funded. Finally, we can note that the cradle of the "new cultural policy" lies in the 1970s. This new political paradigm wanted to democratise enjoying and practicing the arts. The political visions proclaimed in these days are still valid today and shaped the specific German understanding and term for arts education "Kulturelle Bildung" we currently use.

Artistic, aesthetic and cultural education

To understand the practice of arts education from a German perspective you can at least distinguish between three terms: artistic, aesthetic and cultural education (Reinwand 2012: 108). *Artistic education* means to learn practicing the arts as a handcraft, i. e. to learn painting, playing an instrument, dancing or writing. When dealing with the arts it is important to also learn the history and the genesis of various art forms. A good education in doing the arts always means integrating the genesis and history of the special piece of art in the interpretation and the process of creating art. Normally people doing Arts Education as artistic education attend art academies and colleges and want to become professionals. But a general artistic education in some art forms can also be seen as the base of any form of general Arts Education. Therefore, there are many non-formal institutions where even laymen can practise and learn about the arts in an artistic way.

Compared to that the term *aesthetic education* is a wider one which means a sensitisation and practice of your senses. Aesthetic education in a narrow meaning can happen every day. When we listen to a sound with great affection, when we take notice of a special visual arrangement in our environment, when we take time to smell or feel with greater attention and concentration this means we focus on our senses and train our aesthetic sensation. To train aesthetic education you do not necessarily have to use art forms. It is also possible to develop an aesthetic sensation in contact with nature or everyday life things. But works of art provide a certain concentrated expression, a dense embodiment and a complex but open view on a topic. Good works of art are able to condense a universal human feeling or experience in a way that everybody can be able to echo in a personal way. But in order to find this personal access to a certain work of art you have to educate your senses and your ability to focus on aesthetic arrangements. This ability can be trained best by dealing with works of art or things of everyday

life in an aesthetic way. So every successful Arts Education needs some kind of aesthetic education in the meaning of training the perception, individual interpretation and – again – presentation.

Finally, the third term, *cultural education*, is the broadest. It includes a basic artistic education, a kind of aesthetic education and adds a social and political component. The last one was described above as the German heritage of the 1970s. In the 21st century cultural education includes a certain political and social attitude which focuses on cultural participation as a human right as it is written in The Universal Declaration of Human Rights (§ 27 (1)): “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.” With this idea Arts Education is seen as a crucial part of a basic education which is important for a comprehensive social participation. Looking at the studies of Pierre Bourdieu, a French sociologist, the chances people were given in society depend on a high degree on the aesthetic taste and the kind of Arts Education these people had in their young lives, i.-e. on their “cultural capital” (Bourdieu 1979). Aesthetic expressions are always a symbol for a special social affiliation and become manifest in a certain way of living, in certain habits. That again influences the possibilities of social movements and social success. Therefore, in order to achieve social and educational justice it is extremely important to emphasise cultural education. This includes an understanding of one’s own ethnical values, about religion and history and about symbolic meaning. But – particularly in the 21st century – it also includes knowledge of the values of other ethnic groups and a certain tolerance and understanding for other ways of living. Cultural education is in this concept regarded as a lifelong process. Therefore, in Germany the term “Kulturelle Bildung” (cultural education) embraces all target groups beginning in the early ages and also addressing older people. That is to say education in the sense of “Bildung” does not necessarily need an educator. In fact it means a lifelong active process between the self and its entire environment. “Bildung” describes a vivid interplay between the person adapting to its environment on the one and creating and influencing world on the other hand. So finally, we can note that cultural education is dealing with items of our and other cultures in a productive and self-reflecting lifelong process. Works of art are particularly suitable objects to educate the senses and deliver the base for a cultural education that is more necessary than ever in the 21st century because of its various cultural and global influences we are all living with. Cultural education can give us some kind of compass and orientation to find the personal path through a complex world. In the following we will use the German term “Kulturelle Bildung” to describe what we have defined above.

The practice of “Kulturelle Bildung” in Germany

After describing the special understanding of “Kulturelle Bildung” in Germany focussing on the younger political history and the various terms we now want to emphasise the development and implementation of Arts Education since the year 2000. In German “Kulturelle Bildung” is the term for the idea as well as the word for the practical field of institutions and political powers.

Kulturelle Bildung became more and more popular since 2000 when Germany recognised that the results of German pupils in the Programme for International Student Assessment (PISA) were not as good as expected. Talking about education and new ways to educate pupils got crucial again in politics. Politicians raised high expectations regarding the impacts of Kulturelle Bildung to create a better school system, less education inequity and support for underprivileged pupils. Some new programmes started especially in schools to reach all pupils and not only the privileged ones who were able to visit non-formal art or music schools in the afternoons paid by the parents besides the small amount of mainly theoretical music and visual art lessons at school.

One of the first local programme e.-g. was built on the concept “Every child an instrument” (Jedem Kind ein Instrument) which was sponsored by a federal country (North Rhine Westfalia), a federal foundation and a smaller private foundation. The aim of this programme was to offer every student the possibility to learn a (classical) music instrument at school. However, the programme was criticised because of focussing music and the classical orientation of the instruments offered. There were also a lot of complaints about the fact that pupils got the first year of in-school instrumental lessons for free and had to pay after the first or second year. So a lot of pupils started but could not afford to continue with playing the instrument. This is only an example for a bigger Arts Education programme in the first days of the Kulturelle Bildung boom which shows how doubtful and isolated the first steps to support Arts Education were.

But the will to create a more equal access to the arts and educational justice was not the only reason at all to support Arts Education in these days: After 2000 there was an expansion of all-day-schools in Germany. The former system was the half-day-school system where lessons normally ended in the middle of the day. Sometimes there were also lessons in the afternoon but this was not the norm. Correlating with the economic need to have more women in work, all-day-schools became more and more popular in Germany. But teachers often refused to work the whole day for which reason sports or arts offers by freelancers were needed. This need was another reason for the boom of Arts Education in Germany after 2000.

Along the way the new creative industries promised to deliver good economic chances. Combined with fostering *Kulturelle Bildung* there was the economic hope to support new blood for future markets. The creative industries are still a growing market. To interest more young people to build up their art skills might be good economic investment for the future.

Finally, the public cultural institutions suffered from an audience rapidly growing older and were interested in audience development and young people. In the last years many of the public cultural institutions like museums, theatres or orchestras invested in cooperations with schools to create a new audience for tomorrow. Unfortunately, German surveys on this topic show that the use of these institutions by a younger audience increased but the interest in having this kind of cultural experience even declined (Keuchel & Larue, 2012). Thus it seems that this kind of cultural support does not have the success needed to attract more young people to classical culture (institutions).

Studies like the fourth national education survey still show that there is a strong correlation between the socio-economic status and the use of non-formal cultural and arts institutions (Autorengruppe Bildungsberichterstattung 2012). In order to gain more educational justice by fostering Arts Education, more *Kulturelle Bildung* in schools and early childhood institutions is needed.

“Culture makes strong”

In Germany we are still in the phase where we are looking for the best methods to reach more people with arts and cultural education. But when searching for possible solutions paradox things happen: for example there is a lack of regular arts lessons in schools. Basic lessons exist only in the music and visual art subjects. Some schools also have theatre classes as a compulsive offer but in many schools there are only optional courses. To make matters worse the compulsory visual art or music classes are often cancelled or do not even exist on every class level. That means that there are no comprehensive art lessons in normal schools that could reach every pupil. Even worse there is a movement to weaken the arts subjects more and more and instead of this strengthen the language, math and nature science courses. On the one hand arts in school are weakened while on the other hand a lot of efforts are made to create new and relatively expensive out-of-school programmes or programmes that combine school lessons and out-of-school networks.

E.g. in 2013 the Federal Ministry of Education and Research invested 230 million Euros in a programme called “Kultur macht stark” (Culture makes strong). This programme supports local networks of at least three cultural institutions

(schools can be part of it) that offer special art programmes for underprivileged kids. The idea is to strengthen local municipal networks and institutional collaborations and to create more art and cultural offers, particularly in underprivileged areas. An evaluation will show if this programme is a success and if it will be continued after four years. But it is obvious that the main political focus in education policy in Germany does not lie on fostering and supporting Arts Education as a regular and crucial part of every school system, even if the situation become more transparent since 2000 and maybe a bit better through programmes like the ones mentioned above.

However, to assess the situation right is difficult because there still is a big lack of data on the supply and use of Arts Education offers. We do not know exactly how much money is invested in the various offers because the formal, non-formal or even informal system of Arts Education is so diverse in Germany. There are various institutions that have the mission or even duty to support Arts Education. Three ministries on the federal public level exist that invest in Arts Education. The education ministry (Federal ministry of Education and Research), the cultural ministry (Federal Government Commissioner for Culture and the Media) and the ministry for the youth (Federal Ministry for Family Affairs, Senior Citizens, Women and Youth). But in a federal nation like Germany the responsibility for education lies mainly in the hands of every single federal state and the sixteen federal states finally hand over the local responsibility to their local authorities. These in turn only have culture as a voluntary task and are not obliged to give money to – for example – music schools or theatre centres.

As you can see we have a wide field of institutions responsible for arts and cultural education in Germany but there is a lack of clear duties to spend a certain amount of resources on that topic. That makes it difficult to change things quickly and to get a clear overview where political, economic or aesthetic expertise is missing. Beside these current problems about monitoring Arts Education in Germany we can state that through various efforts in supporting Arts Education since 2000 there is a big(ger) interest (and also academic interest) in how to provide Arts Education the best. Finally, this leads to the last section of this article which deals with the pedagogical and artistic knowledge about teaching Arts Education in the 21th century and the scientific findings on this topic.

Arts Education as a scientific subject and teaching Arts Education

Talking about *Kulturelle Bildung* from a political perspective the question that normally arises is “why should we invest in Arts Education?”. In the years after

2000 there was a (political) need to provide evidence of the (positive) impact of Arts Education. Therefore, there were a lot of efforts in supporting (mainly) research targeted at Arts Education's transfer effects. That means effects of certain art practices that positively affect other, non-artistic skills like a boost in intelligence or better school marks in nature science subjects.

In recent years this perspective of using art practices for other educational purposes has changed a bit. There is still an interest in transfer effects but now the scientific perspective is a wider one. Especially so after the OECD study "Art for Art's Sake?!" has altered the strong belief in great impacts of Arts Education in non-artistic fields: "Ultimately, even though we find some evidence of the impact of Arts Education on skills outside of the arts, the impact of Arts Education on other non-arts skills and on innovation in the labour market is not necessarily the most important justification for Arts Education in today's curricula. The arts have been in existence since the earliest humans, are parts of all cultures, and are a major domain of human experience, just like science, technology, mathematics, and humanities. In that respect, they are important in their own rights for education." (Winner/Goldstein/Vincent-Lancrin 2013: 19)

To emphasize the basic "purpose" of arts as a human way to express oneself and to shape the environment does not make things easier from a research and teaching perspective. Nowadays the main question has changed from "why Arts Education?" to "how Arts Education?". The how-question implies didactical issues just like fundamental research matters about the mode or "functionality" of certain art practices. What do you learn by dancing ballet? What are your experiences during a Shakespeare play? What is the difference between playing piano and playing the flute? To this day in Germany there is little research on these questions because often they have to be answered by working in interdisciplinary teams. You need artists, pedagogues, perhaps psychologists, neuroscientists or philosophers. At that there are one few professorships in Germany that are interested in these questions. Because of a lack of research on such questions and to support the interdisciplinary exchange we founded a German wide "Network for Research in Arts Education" in 2010 at the University of Hildesheim. Since 2010 a lot of conferences at different universities took place and helped to foster research on impacts on Arts Education at least in the German speaking area. The international discourse about the impacts of Arts Education has to be broadened in the next years not only in Germany, even if there have already been held two world conferences on Arts Education (2006 in Lisbon and 2010 in Seoul) so far. After the Second World Conference on Arts Education a network linking Arts Education researchers from all over the world (International Network for Research in Arts Education, INRAE) was founded

to support the dialogue. The first International Yearbook for Research in Arts Education was published in 2013 (Liebau/Wagner/Wyman 2013). Till now the scientific community in Germany on this topic is very much German speaking and there is a great interest but at the moment also a great lack to get in touch with other international perspectives on this subject. (One single exception is a book recently appeared and written by a lot of international and interdisciplinary authors.) (Schonmann 2015)

One reason is that all in all the sector is not financed and politically supported enough. A European study on the circumstances in which Arts Education is taking place shows “the sector is passionate and educated, yet under resourced and precarious.” (Arts Education Monitoring System (AEMS) 2013: 4).

Collaborations between schools and arts institutions

For the practice in schools and out-of-school institutions the research questions mentioned above are highly interesting. E. g in Germany there are many ways to become a teacher in Arts Education. There are classical ways like academic studies but there are also artists, cultural managers or people outside the cultural area who are teaching Arts Education. That means that we do not have standards and not even a uniform quality understanding that forms the base for a good training in Arts Education. For example, the opinions on what is good Arts Education training vary greatly between school and out-of-school perspectives. Regarding music lessons at school there exists a fixed curriculum that defines what has to be learned at a certain level. Normally there is a focus on music theory and pupils do not necessarily learn playing an instrument or get to know certain music events. In out-of-school institutions there is a lot more practice and learning by doing.

Pedagogical implications like voluntariness, and an orientation on students' powers instead of the weaknesses or the principle of self-efficacy govern the teaching attitude in out-of-school institutions. Students' efforts do not have to be marked but the aim is to provide a good experience for the whole group and in most cases an official performance in the end. So pupils learn to get involved for the common task instead of only learning to reach a certain personal result. A lot of social skills are learned through this specific pedagogical attitude which is difficult to implement in schools. There are also temporary projects where the normal school process is interrupted but normally Arts Education in schools differs a lot from out-of-school experiences.

So in recent years we tried to combine both perspectives and a lot of collaborations between schools and artists or arts institutions took place. Because

of the differences mentioned above these collaborations are often not that easy. Artists or agents from out-of-school organisations do not know the schools' system exactly and the pressure teachers are working under. There are certain timetables that have to be observed, there are only small rooms or there is not enough time to spare for a project. Often artists do not want to work under such conditions. Teachers in contrast complain about the "wild" and free-minded methods of out-of-school agents and are not able or not willing to change the school curriculum. It could be a great chance to change teaching at schools by taking Arts Education seriously. Arts Education has the power to strengthen the individual and to create a free learning environment that can be inspiring for other subjects too.

E.g. in Lower Saxony, a large federal state in the North of Germany, two ministries run a programme called "SCHULE:KULTUR!" ("school through/by culture") at the moment where teachers and out-of-school agents come together to change the school climate by developing an own strategy for Arts Education. 40 schools in the state participate in this programme which will last for four years. In the end the school encouraged by the help of out-of-school agents should have developed a master plan to implement Arts Education methods in almost every subject or at least should interconnect the various pieces of Arts Education activities in a whole combined offer, so that every pupil can experience Arts Education in different forms.

If this programme is successful schools should have turned into cultural places which are open to different areas of society and emphasize the arts in a human and irreplaceable way. This may not be a way for every school but some could find their own "unique feature" by creating such a focal point and therefore can differ in a positive way from other schools. These developments could actually lead to more educational justice in a long-term perspective because students have more freedom to develop in their own rhythm and are guided by their own interests.

Perspectives for Educational and Cultural Policy

Although these developments encourage people to fight for more Arts Education in society in Germany, there is still a lot to do. For example, the Arts Education offers for adults and senior people are badly equipped and often expensive and therefore cannot be afforded by everyone.

The big cultural institutions have to open their doors for a wider audience because at least in Germany they enjoy big public financial support and therefore have a responsibility to reach every citizen. They also have to be attractive

for social groups that are not automatically – that means by education or class – interested in a museum or a theatre and they have to develop new strategies to attract more different people from a diversity aspect. (Mandel 2014)

We have to strengthen Arts Education in early childhood because young children could especially benefit from qualitatively high Arts Education standards. (Reinwand 2013) Therefore we have to teach the staff in early childhood institutions who often are not able to sing or play an instrument any more.

We have to introduce Arts Education as a basic learning principle in schools so that every student has the chance to come into contact with works of art and benefit from a learning environment that is inspired by a creative and self-responsible attitude. Arts Education offers many methods which can be transferred into other subjects to make learning more practical and integrated. A gainful starting point could also be to change the teacher's studies at universities.

In order to implement the points mentioned above we need more research on Arts Education and on the teaching of Arts Education. There is a lot we do not know at the moment and therefore it could be very interesting to intensify the international exchange. There are a lot of interesting Arts Education experiences abroad and the German scientific community should look beyond its own nose.

Finally, educational and cultural policy should continue their engagement in Arts Education started in recent years. But not to reach a more efficient education system and to produce wondrous transfer effects through the arts but to support art for art's sake. Considering the arts as an essential part of every human life and as an expression of our cultural identity opens the chance to various impacts on society which we can only assume today.¹

Note

- 1 The text was first published in Chinese language here: Reinwand-Weiss, V.-I. (2019). *Cong De-Guo de Shi Chiao Chian Shi Yi-Shu-Chiao-Yu de Wei Lai* [Arts education and its future – a German perspective], (Y.Cooper, Trans.). In: Y. Cooper (Ed.). *21st Century Arts and Culture Education*, pp. 28–40. Hung-Yeh Publishing, Taipei: Taiwan.

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Kennedy C. Chinyowa

Integrating Arts Education with the creative industries. A case study for sustainable Development

Perhaps the major challenge confronting Arts Education in today's drive towards the global knowledge economy lies in its capacity for adaptation. As Jean-Pierre Saez and Wolfgang Schneider point out in their paper on the challenges and perspectives for Arts Education, the contemporary global economy has altered our society's cultural and imaginative environment. Saez and Schneider further argue that any lasting and forward looking Arts Education programme must take into account the digital revolution. They conclude that it is no longer a question of when and how to use the new digital media but how to adapt to an increasingly networked society by engaging in competence building and expanding into other meaningful forms of creative expression.

This paper seeks to show how the integration of Arts Education and the emerging creative industries could bring about a more sustainable development programme. Using the new UNESCO Chair in Cultural Policy and Sustainable Development based at Tshwane University of Technology (TUT) in Pretoria, South Africa, as a case study, the paper argues that there's a need to reposition existing Arts Education programmes in the South African higher education sector in particular, and the Southern African Development region in general. UNCTAD (2008) has noted that opportunities for the growth of Arts Education in developing countries have been adversely affected by lack of entrepreneurial skills, inadequate institutional support and policy advocacy. Ruth Bridgstock (2005) also asserts that since most developing countries are characterised by the informal economy, the education system needs to be framed in accordance with the 'protean career model'. Hall (2004) describes protean careerists as self-determined 'creatives' who are driven by the capacity to continually reinvent themselves in the face of an ever-changing global market.

The paper begins by providing an overview of TUT's new UNESCO Chair focusing on its formation, vision, mission and strategic goals. The paper proceeds to examine the purpose of linking Arts Education with the creative industries in contemporary development discourse. Case studies on how TUT's UNESCO Chair will be integrating Arts Education with the creative industries will be drawn from examples of Short Learning Programmes (SLPs) that are being rolled out in order

to upskill and empower disadvantaged communities, especially women and youth. The idea will be to transform these target groups from 'artists' to 'creatives'. The paper concludes by considering the implications of integrating Arts Education with the creative industries in terms of cultural policy advocacy and sustainable development. In particular, the paper looks at how universities are being compelled to forge strategic alliances with government, industry, civil society and other organisations in order to bring about sustainable development.

As Bridgstock (2007) points out, universities need to develop creative industries 'driven' curricular that can provide students with work integrated learning (WIL) experiences. She further notes that it is more realistic for universities to focus on graduate employability from the outset by introducing domain specific knowledge and skills that foster workplace based training, develop career identities, instil personal responsibility and create self-management skills.

Cultural Policy and Sustainable Development

The establishment of TUT's UNESCO Chair in Cultural Policy and Sustainable Development focusing on South Africa and the Southern African Development Community (SADC) region within the Faculty of the Arts at Tshwane University of Technology was done in consultation with, and support from national stakeholders. These included the Department of Arts and Culture (DAC), Department of Basic Education (DBE), Department of International Relations and Cooperation (DIRCO), the South African National Commission for UNESCO (NATCOM) and several civil society organisations. The Chair also received much needed support from regional and international stakeholders such as the University of Hildesheim (Germany), Colorado State University (USA), Queensland University of Technology (Australia), SADC universities, the African Union, NEPAD and Arterial Network.

The overall objective of TUT's UNESCO Chair is to enhance capacity building for cultural policy and sustainable development in South Africa and the SADC region. In particular, the Chair seeks to encourage creativity, innovation and entrepreneurship by supporting the development of the cultural and creative industries. It will provide technical and vocational training for cultural professionals and increase employment opportunities for disadvantaged groups within the cultural and creative industries sector. The ultimate goal will be to attain inclusive and equitable socio-economic growth and development by advocating for effective cultural policy formulation, implementation, monitoring and evaluation in South Africa and the SADC region.

The Chair also seeks to promote and contribute to UNESCO's Sustainable Development Goals (SDGs) which include the following:

- i. Goal 4: To ensure inclusive and equitable quality education and promote lifelong learning opportunities for all
- ii. Goal 8: To promote inclusive and sustainable economic growth, productive employment and decent work for all
- iii. Goal 11: To make cities and human settlements inclusive, safe, resilient and sustainable

Art Education needs to add value to the creative workforce

Stuart Cunningham (2005) asserts that the shift from creative arts to creative industries is characterised by how the creative industries have been able to mainstream arts and culture. In this process, 'creativity' is the critical element in the emerging creative industries sector. The dividing line between the creative arts and creative industries remains thin as the 'creative industries' have been slow to name themselves accordingly. However, in terms of their salient differences, the creative industries have become prominent by virtue of their positioning at the centre of the new development paradigm within the global knowledge economy (Barrowclough/Kozul-Wright 2008). In fact, Cunningham (2005) contends that the creative industries have managed to bring together a range of previously disconnected sectors such as the visual and performing arts as well as the media and digital arts. The emergence of the creative industries has inadvertently exposed gaps that have necessitated the revisiting and repositioning of the existing Arts Education sector.

The major challenge facing the existing Arts Education sector lies in its apparent inability to create lifelong learning opportunities in which creative talent can flourish while simultaneously enabling individuals to be part of the creative workforce. Indeed, UNCTAD (2008) has noted that opportunities for the growth of the creative industries in developing countries are affected by lack of entrepreneurial skills, inadequate institutional support and lack of effective policy advocacy. Ruth Bridgstock (2005) also argues that since most developing countries are characterised by the informal economy, the education system needs to be framed in accordance with the protean career model. Hall (2004: 2) describes protean career artists as self-determined and driven by the capacity to continually reinvent themselves in the face of an ever-changing labour market. Protean careerists are open to new possibilities and view their careers as marked by a series of learning cycles. In order to produce 'protean careerists', the Arts

Education sector needs to focus on preparing individuals who can add value to the creative workforce and be geared towards enhancing the growth of the creative economy.

Indeed, Hall (2004) and Bridgstock (2005) regard the protean career model to be of crucial importance to the emerging creative industries sector. In her PhD study aptly entitled, “Success in the protean career: a predictive study of professional artists and tertiary arts graduates”, Bridgstock (2005) argues that in the contemporary shift towards an increasingly globalised creative economy, creativity and innovation are highly prized. Creative workers would be expected to possess capabilities that are of great benefit both within and outside the creative arts. These include problem-solving abilities, emotional intelligence and team working skills. According to Hall (2004), the term ‘protean career’ was derived from Greek mythology involving the god, Proteus who could change his shape and disposition at will. Hence, protean careerists are characterised by the rise of ‘boundary-less careers’ that are defined by non-linear career progression, strong internal motivation and self-management skills as criteria for success. In other words, protean careerists mark an apparent departure from the usual creative artists by virtue of their fluidity, ambiguity, indeterminacy and embeddedness in other non-discipline specific fields of operation. Bridgstock (2005) notes that individuals who do not have the ability to adapt and determine their own career paths often find it difficult to develop and extend their talents.

Arts Management for entrepreneurial knowledge

In surveys conducted at Tshwane University of Technology in 2014, former students from the TUT’s Faculty of the Arts indicated that they felt incapacitated by the lack of arts management skills in their undergraduate training. They identified serious lack of knowledge in arts business management skills and creative industry enterprises. Again, the workshops that were conducted in collaboration with the National Arts Council and seminars presented by creative industries experts from Queensland University of Technology in Australia, overwhelmingly supported the introduction of arts management and business enterprise programmes. The workshops and seminars demonstrated the desire to equip students with transferrable entrepreneurial knowledge and skills pertaining to the creative industries and their respective value chains. Such programmes are expected to produce holistic, competitive and flexible graduates with the ability to deal with the interface between the creative arts and the creative industries.

For instance, the Centre for Creative Industries, which has been responsible for driving TUT’s UNESCO Chair, including the Arts Incubator and Short

Learning Programmes (SLPs), has geared itself to play a significant role in contributing to the growth of the creative industries in South Africa. Due to its location on the edge of South Africa's capital city, Pretoria, the Centre is poised to transform the Faculty of the Arts into a creative industries training and research hub for the country, and even the SADC region. The presence of such conducive factors as learner accessibility, racial integration, vocational inclination, and above all, a conducive creative Arts Education curriculum, provides an ideal infrastructure for the Centre. The Faculty consists of six departments focusing on the creative arts, namely the Departments of Performing Arts, Drama and Film, Entertainment Technology, Fashion Design, Visual Communication and Fine and Applied Arts. In essence, the Faculty possesses a creative industries 'friendly' Arts Education curriculum that consists of the performing arts, fashion and graphic design arts, media and digital arts, visual and fine arts, as well as the literary arts.

In order to benchmark the Centre with leading international models, the then Executive Dean and myself paid an exchange visit to the ARC Centre of Excellence for Creative Industries and Innovation (CCI) at the Queensland University of Technology (QUT) in Brisbane (Australia) in November, 2014. Apart from exploring the synergies between the two universities of technology (UoTs), it was eye opening to learn how QUT's Bachelor of Creative Industries (BCI) programme lays the foundation for the Centre of Excellence's activities. The structure of the BCI programme revolves around the following:

- (i) preparation of students for the creative workforce
- (ii) adoption of the value chains approach to the creative industries
- (iii) focus on 'protean career' identity building process
- (iv) creation of a culture of creative enterprise, entrepreneurship and trans-disciplinarity
- (iv) engaging in work integrated learning (WIL) through industry internships, career branding and start-up projects

The ARC Centre of Excellence for Creative Industries and Innovation (CCI) not only acts as the research hub for QUT's Creative Industries Faculty but also functions to mainstream innovation in and through the creative industries for government policy advocacy and innovative community engagement programmes (CCI Report 2013). To this end, CCI runs a thriving postgraduate programme that offers inter-disciplinary research areas such as creative industry entrepreneurship, technology and innovation, the knowledge based economy, creative enterprise theory, career development theory, creative research methodology and practice. From personal observations of the QUT experience, it

was delightful to see how CCI has been able to register the following notable achievements by:

- (i) establishing thriving arts incubators for graduating students.
- (ii) transforming QUT into a research intensive university through research publications on the creative industries, cultural policy, intellectual property rights, the creative economy, technology and innovation systems.
- (iii) enabling QUT to interface with government, industry and community organisations.
- (v) profiling the creative industries into plausible drivers of national economic growth.
- (vi) using the creative industries to transform the Faculty into a ‘cultural precinct’.

Apart from QUT’s Centre of Excellence model, the Centre for Creative Industries has also taken cognisance of other success stories such as Stanford University located in the Silicon Valley (USA) which has become the creative industries hub for Microsoft, Hewlett Packard (HP) and other digital arts models. Using Stanford University as one of their case studies, Florida, et al (2006) have argued that the traditional university’s primary focus on research, teaching and learning has been supplanted by the entrepreneurial university which serves as a ‘technology incubator’ and ‘engine of innovation’ for research and development, knowledge transfer, spin-off companies and creative talent. Florida, et al (2006) give the example of one Silicon Valley entrepreneur and Stanford University alumni who was asked to comment on the secret of Silicon Valley’s success. The alumni’s simple response was, “Take one great research university. Add venture capital. Shake vigorously.” (2006: 3). If these words could be applied to the TUT’s Centre for Creative Industries, one can imagine its future role as both a catalyst and conduit for enhancing the South African creative economy by attracting, training and producing the country’s creative talent.

The Centre’s affiliation with TUT’s UNESCO Chair will enable the Chair to will offer the following short learning programmes (SLPs):

- (i) Arts Entrepreneurship – This SLP has been designed to provide creative artists with training in entrepreneurship, financial management, strategic planning, marketing and intellectual property management and arts business start-up skills. The focus will be to empower talented artists with relevant competencies for managing small and medium scale arts, cultural and creative businesses

- (ii) Fundamentals in Choral Management – focuses on the choral music sector and seeks to address the dearth of management skills needed by choir administrators, conductors, choral music associations and institutions. It will also address other matters such as fundraising skills, brand and intellectual
- (iii) Jazz & Popular Music – aims to develop and enhance students music competencies at different levels. The ability to improvise will be an intrinsic component of the course. Students will be afforded the opportunity to develop competency in the use of instruments and application
- (iv) Dressmaking and Fabric Design – seeks to empower participants with necessary practical skills and knowledge to manufacture certain clothing items and crafts, and to be able to market such products
- (v) Footwear Design – aims at providing a holistic understanding of footwear by focusing on the design and manufacture of shoes, as well as empowering participants with the necessary skills and knowledge to establish their own brands.

Implications for an integrated Arts Education

According to a study carried out by the Organisation for Economic Cooperation and Development (OECD) entitled, *Review of Career Guidance Policies*, “many students in tertiary education institutions appear to have little idea of why they are there or where it is leading them” (2002: 18). The students enter into courses that they have vague notions on what they will do after their studies. More often than not, such students are influenced by unrealistic, if not romantic notions about the world of work. Such uncertain career identities will influence the students’ engagement with learning during their undergraduate courses, including their career choices and behaviour after graduation. In her article on, “Skills for creative industries graduates,” Bridgstock asserts that one of the key tasks to be undertaken during the first year of a creative industries programme is to:

support students through an iterative (or spiral-like) process of adaptive career identity building whereby students reflect upon their own core career needs and values, and in turn learn about and experience ... various aspects of their intended occupations (2011:18).

By implication, Bridgstock (2011) argues for a creative industries ‘driven’ curriculum that places students at the centre of the experiential learning process. She further notes that it is more realistic for universities to put more emphasis on graduate employability from the outset by focusing on domain specific

knowledge and skills, in addition to embedded skills that can foster workplace-based training, develop career identity, instil personal responsibility and create career self-management skills.

The shift towards a creative industries 'driven' curriculum, as exemplified by TUT's newly established Centre for Creative Industries, reflects a much more concerted approach to what Bridgstock calls the 'graduate employability agenda'. Such an agenda makes the protean career approach a more conducive model for creative industries graduates. When the UK Department of Culture, Media and Sports (DCMS) was making its case for public investment in the creative industries, its main argument was for "educational institutions to develop a constant supply of creative and innovative graduates who will form the backbone of the (creative industries) sector and help consistently to reinvent it" (2006:2). Such graduates have the challenging task of managing their own creative career choices and competencies as self-motivated individuals capable of either securing employment or creating employment opportunities for the sector through start-up companies, small, micro and medium scale enterprises (SMMEs) as well as being self-employed agents in their own right.

To its credit, however, it is significant to note that the Faculty's departments have thriving work integrated learning programmes (WIL) that are considered as crucial to the emergence of a creative industries based curriculum. From his evaluative study of QUT's creative graduates' experience of WIL programmes, Christy Collis (2010) was able to establish that WIL should not only focus on training students to become employees but must also focus on developing the work experience and employability of students, even those who will eventually take up non-conventional (or protean) career paths. Thus apart from providing students with potential employment opportunities, WIL also allows all the stakeholders, that is students, academics and industry partners, to keep pace with ever evolving and innovative trends within the creative industries. The captains of industry also get the opportunity to address what they will have identified as gaps in the university curriculum.

These observations are more or less similar to what the Faculty's departments have been, and are still doing, with regard to the Work Integrated Learning (WIL) programmes. In fact, each department has a WIL coordinator responsible for engaging with industry partners and other community stakeholders. The Department of Visual Communication in particular has compiled an employers' database that enables it to offer students industry placements countrywide. The students can even afford to select companies best suited to their own career preferences. The department has prepared videos of interviews with industry partners in the fields of graphic design, interior design, photography

and multimedia in order to highlight industry expectations for students. The students will be introduced to what they can expect from industry prior to their placements. The same department has also been able to assign course credits to students WIL experiences.

Notwithstanding these WIL achievements, the Faculty still has a long way to go before it can attain what Charlotte Carey and Annette Naudin (2006) have described as a fully-fledged 'creative enterprise education'. The two researchers equate 'enterprise' with 'entrepreneurship' and view these interchangeable terms as implying the creation and management of new ideas, and turning such ideas into uniquely innovative and profitable opportunities. This type of education has close parallels with what has been described as Mode 2 knowledge production (Kraak 2000:2 f.) which is characterised by trans-disciplinarity and the continuous re-invention of products and services that add value to existing knowledge, skills and designs. As Chrissie Boughey (in Gravett/Geysler 2004) adds, Mode 2 knowledge implies that South African higher education institutions are no longer limited to the task of producing more graduates, but to produce 'the right sort of graduates' who can fit into the ever-changing global knowledge economy.

Thus instead of merely focusing on WIL as a source of graduates' employability, creative enterprise education, and by extension, Mode 2 knowledge production, need to be embedded within the curriculum in order to produce, "creative entrepreneurs who can use their creativity to unlock the wealth that lies within themselves" (Carey/Naudin 2006: 521). In a world where graduate employment has increasingly become scarce, one cannot help but agree with Carey and Naudin's argument for an enterprise approach learning where Arts Education is integrated with the creative industries to produce 'owner managers,' 'self-employers,' 'free agents,' 'protean careerists,' and above all, 'embedded creatives'.

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Emily Achieng' Akuno

Capacity building for cultural policy. Focus on Arts Education

This article tackles the issue of building capacity for cultural policy makers, implementors and administrators for a robust Arts Education. The article argues that those who plan for, deliver and monitor Arts Education need to be equipped with the requisite vocabulary of concepts, perceptual capacity and analytical skills in order to speak about, identify and explain arts, and hence determine what should pass as arts practice and education. The article further posits that education in the arts should prepare individuals to serve as practitioners in the planning, implementation, evaluation and dissemination of art and art products, issues often catered for by cultural policies. Arts Education can therefore ensure a well-anchored cultural policy that will support arts practice and education. Providing Arts Education will therefore build capacity for a cultural policy that will also support Arts Education. This is the gist of this article.

The question that provides direction for this article is 'What is the essence of the arts, and hence Arts Education, in capacity building for cultural policy?'. The notion that holds this question up is that one needs a certain degree and type of knowledge to plan effectively for an expected outcome. The capacity to develop cultural policy is perceived to be a factor of cultural knowledge. The knowledge of culture is learnt, acquired and developed through engagement with things 'cultural'. In our participatory learning context, involvement yields education through experience. There are expressions that reflect these 'things cultural', and so involvement of individuals in the expressions must play a role in developing their capacity for developing, implementing and monitoring cultural policy. This article therefore interrogates the issue of policy, asking what types of policy exist and/or are relevant. It further asks who the 'policy people' are, those whose capacity is to be built, an identification to be determined by their role in the arts and Arts Education sector. A side issue is whether or not the policy makers should be artists, and, significantly, what they should know about the arts.

Conceptual context

The education sector grapples with challenges in concept formation and agreement on what should mean what. This article lays out the basic principles for appreciating the central theme under discussion. The key terms in this discussion include education and culture. These progress to Arts Education and the larger field of policy.

Education is understood in this article as an opportunity, a process and a strategy for instilling values and dispositions, and not just transferring information to people. The 'act' of education in the arts demands involvement in experiences that lead to the acquisition and development of aesthetic and cultural types of knowledge (Akuno 2016: 40). These are avenues through which an individual is enabled to adapt to multiple cultural contexts, because of their understanding of what culture is and how it works. They are able to discern things and perceive them as cultural.

In my experiences, I have found culture referred to in ways that box it in a past sphere. In some educational contexts, 'culture' appears to be what our ancestors did, such that cultural dances, and cultural songs are works of art that 'used to be' performed. This denies the learners the opportunity to reap from the wealth of content and procedures embedded in things cultural, especially cultural expressions, the arts.

Culture is more of how things happen that define who we are to ourselves and to others. It speaks of how we relate to those around us – both human and non-human. It is the sum of interactions that create life, and give it meaning and purpose. It is evident in the kinds of relationships that we forge; and is crucial for enhancing peaceful co-existence. It is culture that defines and articulates our identity.

The arts are considered as the expressive element of culture. Music, theatre, dance, etc., tend to be the mouthpiece of our existence, through which we may make sense of our existence as we ponder and reflect upon life's activities and challenges. Through the arts, we engage with issues of life, and so the arts reflect our experiences, and afford us an opportunity to express our concerns around these experiences. Music, for example, is an element of culture that promotes 'social cohesion' (Akuno 2016). It is appreciated through consideration of the 'activities, interactions and relationships that characterise our (human) lives' (Akuno 2016: 145)

Arts Education then, of necessity, takes place within the experience of these arts. Learning in and of the arts is a factor of participation because the experience of art is a group activity (Oehrle 2005). Its learning is best performed

similarly – as a group activity. Arts Education from a cultural perspective becomes a participatory event where skills and concepts are developed and acquired by getting immersed in the artistic cultural expression.

Since the arts are cultural expressions, and learners engage with content derived from a variety of cultural contexts, education in the arts becomes an opportunity for one to develop skills and capacity to gain meaning and to function in situations of cultures that are diverse. The process of gaining such meaning, thereby operating effectively in environments of diverse cultures, enhances the cultivation of cultural intelligence (Earley/Ang 2003). Arts Education is ultimately prime ground for the development of cultural intelligence, a significant ingredient for cultural policy conceptualisation in multicultural countries.

Policy matters

In considering the building of capacity for cultural policy, a few questions present themselves;

1. What kind of policy is this?
2. Who are involved in the policy matters, and what is/are their role(s)?
3. What should these individuals know?
4. Should these policy people be artists?
5. In order to engage adequately with cultural policy, what art should they know?

In determining the types of policies in question, one notes that a variety of policies have an impact on the practice of culture. When it comes to the cultural expressions, individuals engage with these through education, practice and commerce among others. There is therefore need for policies to support culture (cultural expressions) in educational, practice and commercial environments. To fully define these policies, and to adequately state and characterise and appreciate them, one considers where these policies are domiciled. Which desk of government deals with these aspects of the cultural sector? In Kenya, matters of education with respect to culture would normally be accommodated by the state department dealing with education. Commercial interests that impact on culture, and that therefore require policy articulation and consideration, are the concern of the department of trade and industry. The practice of culture is a concern of the department of culture. These departments are currently housed in different ministries, each of which has its mandate and therefore a specific orientation, that ultimately impacts on its perception of what a policy should cover. It further spells out how they relate to ‘culture.’ That perception contributes to the designation of the officers or individuals who work with and

around policy. It articulates the requirements and qualifications for employment and engagement in the sector.

One of the questions is whether these various seats dealing with culture have policies that impact on people's engagement with culture, and if these various policies share common perspectives. How does the department's orientation view cultural policy? How does it then tool its people for work engagement with culture from a policy perspective? What does it perceive as the role of the policy?

The role of cultural policy is three-fold:

- a. Policy provides a definition of culture and its expressions. In this regard, it should also give parameters for the recognition of phenomena and objects as 'art'. It helps in identifying culture and 'things cultural';
- b. There are policy statements that promote culture and its expressions. These include the policies that create an enabling environment for practice, hence statements with respect to fair trade, piracy, access to materials etc.
- c. Policy has, in the recent past in Kenya, been more visible as a protector of the works of art and the artists, thereby creating an atmosphere that is conducive for engagement with the cultural expressions. The protective role of policy often requires strong legislation and policing to implement. Copyright and patents are among issues that fall under this role of policy.

From the foregoing, it is important to note that several policies qualify to be labelled 'cultural' because though not titled 'cultural policy', they support culture in its diversity.

Capacity building

With these roles articulated, it is evident that there are various tasks that need handling. These roles and tasks require different types and forms of capacity building. The identified task-roles include the following:

- a. Policy makers, who are also the planners for culture within the broad national agenda;
- b. Policy implementers – the technocrats who see to it that the plans are carried out;
- c. The administrators – those who monitor implementation for effectiveness and efficiency etc.

These three divergent roles demand the expertise of diverse people: artist, economist and planner, among others. The point of convergence with these categories of policy workers is that they work around culture. The policy makers need to

be tooled with requisite concepts and the context and content of their engagement – culture. They also require perceptual skills, so that they can analyse situations and phenomena to make informed decisions on matters to do with culture as they plan for the role and application of cultural expressions, goods and concepts in the economy. The implementers should be equipped with vocabulary and conceptualisation skills as well as attitudes that engender the recognition of potential and avenues for cultural flourishing and growth. They must be quick to spot opportunities for the implementation of ideas that encourage the uptake of things cultural. As for the administrators, the capacity to decipher the environment towards positioning the cultural expressions in the national development agenda and other similar initiatives will ensure a recognition of culture that outweighs its identity formation role. The point of convergence for these three types of policy players is the step towards ending the question ‘why arts/culture’, and replacing it with people’s uptake of culture, through Arts Education.

Arts Education

Since the arts are the expression of culture, their knowledge is an avenue to knowing culture. Since people working with cultural policy need to know culture, an exposure to Arts Education should be an effective method of empowering them to function effectively in their various roles. Due to the diversity of these roles, the Arts Education exposure needs to cover various aspects of the arts, including the following:

a. The context of art

From cultural perspectives, the context of art is essential to arriving at a definition of art, to articulating the concept of art. African music content, for example, is defined by and derived from its performance context. The content presents its processes. The processes determine how to handle it – thus how to organise it, its teaching and learning. Cultural policy needs to bear in mind the context of the practice of culture, which can be articulated from the context of the practice of its (cultural) expressions.

b. The concept of art

The culture-practising people’s concept of art allows us to understand their culture. This concept of art is important because it leads us to access the content and processes of the art, and the culture whose expression it is. Not every artefact can pass for art; not every body of sound can be viewed as music. The same body of sounds prized by a community as music may be dismissed by another as

noise. It depends on the context, defined by and as the practitioners' culture, the participants' exposure and their intellectual orientation.

c. The content of the art

Art's content is defined as what makes it. These include the processes within it that determine genre, style, form etc. It includes the internal structures, nuances, materials and relationships that make an object to be perceived as art, accepted as valuable cultural expression or item, and hence worth some space in the curriculum.

d. The processes of art

To appreciate and understand the socio-cultural dynamics that characterise culture and hence birth works of art, one ought to take a look at the organisation of the elements in the work of art and decipher how they contribute to the whole work. The processes provide a glimpse into the lives and organisation of the people who make the arts and experience the culture. These processes provide procedures for effective application, appropriation and management of the arts, including how to teach and learn them (Akuno 2011).

It is worth noting at this point that, in Kenya, for example, the culture policy talks about 'music education'. This demonstrates an understanding and a recognition that music is part of culture. The policy provides for engagement with the training of musicians within the framework of culture, and hence a broader perspective is covered. By so situating (music) Arts Education in culture, the policy encourages its use in capacity building for all aspects of the culture sector.

Building capacity

Policy making requires capable individuals to make decisions on structures and practices for Arts Education and embedding these in the cultural policy. Capacity building needs to take care of and accommodate these basic realities. The capacity of the people working with policy should include familiarity with the field for which they are developing, implementing and administering policy. The knowledge and skills that these individuals require are those that will assist them to develop implement and administer policies. The requisite knowledge and skills lead to training for perception, conceptualisation and visualisation towards development and planning for culture and its expressions. The rationale for capacity building hinges on the need for policy players to be adequately tooled with knowledge of the cultural expressions, the arts, so that they have the vocabulary that will enable them to understand and effectively communicate concepts.

The vocabulary that necessitates this training is fourfold:

1. Literacy – the skills that involve knowledge of the types and meanings of symbols used to represent the elements of the culture and its expression;
2. Manipulation – skills that enable one to perform the culture, skills for manipulating the materials of the culture and executing them;
3. Appreciation – the ability and skills to discriminate and distinguish between the forms, genres and other elements that make art from those that do not make art. This leads to the ability to critique, coach and mentor practice and practitioners.
4. Communication – capacity to formulate and disseminate ideas about the arts and through the arts; to use culture as a subject and tool of development; to place culture and its expressions at the centre of conversations around what makes society function.

In furthering the rationale for capacity building for cultural policy with focus on Arts Education, it is important to note that policy people require training to see the big picture and the place of arts in that picture and to focus on global agenda and find the space that arts and arts education should occupy in creating it. The development plans are policy documents that need to recognise cultural expressions, the arts, as prime contributors to their successful implementation. It is further important to train them to value the arts, to price it effectively, so that artists and other culture practitioners make a living out of their art. At the global level, the ability to adequately price the arts will ensure that culture, too, is included in the resources that a nation calls upon for its development.

Capacity building for cultural policy through Arts Education

The roles played by cultural policy are manifold. The personnel dealing with it need exposure and expertise in multiple disciplines, so that the knowledge, conceptual content and orientation of training is multidisciplinary. These disciplines may include the following:

- a. Cultural education

This provides the context of the practice. The knowledge, skills and attitudes to be developed are of the nature that makes the individual adept at sustaining conversations around culture, making decisions that are informed by cultural norms and values, and perceiving matters through a cultural lens. Cultural education ensures that an individual is sensitive and responsive to and cognisant of the values that society places on culture and its propagation. These are values that feed what should be practised in educational environments. This knowledge

is crucial for policy makers, implementers and administrators, as they deal with various elements of policy that impact on Arts Education. This content presents the changing face of cultural expressions. It further engages practitioners in knowledge exchange that allows them to appreciate the values associated with knowledge contained in cultural expressions. The role of culture in human relations and in societal well-being are part of the content of this education.

The cultural content also prepares one for cultural intelligence, the capacity to function in situations of varied cultures. In countries such as Kenya where there are multiple cultures represented in activities, cultural intelligence is a vital capacity for persons in most professions. The people dealing with policy are equally in need of the capacity to accommodate and assimilate concepts and precepts from a variety of cultures.

Culture is at the core of Kenya's Constitution. It is expected to inform decisions, legislation, interactions, planning and execution of important decisions that impact on every facet of Kenyan's existence. It is expected to be at the core of definitions of what it means to be a Kenyan, and to contribute significantly to conceptualisation of every activity that we hold dear. Our multicultural context demands that policies ensure that our activities are inclusive. Cultural education is a valuable path to achieving this condition.

Elsewhere globally, cultural education may mean the road towards understanding and inclusion of migrant communities, who now dot several European cultural environments. It is through exposure to how the new members of society operate that one will be able to provide adequately for them, and to sensitise them to the realities of their new existence, an existence brought about by their new habitat. This existence includes provisions and expectations, rights and responsibilities, as well as matters to do with relationship to others and to the land, regard for and engagement with authority etc. These are matters that may be taken for granted but are practised differently from region to region. They may be linked to religious affiliations, a vital element of culture. Such matters are often explicitly or implicitly taught through the cultural expressions of music, dance, theatre and elocution. The cultural context of learning and practice is therefore very important to consider in cultural policy formulation. Education and training that sensitise individuals to the manifestation and impact of these elements is crucial for policy makers.

b. Arts Education

A knowledge of how the arts work is imperative for workers in the arts sector. Such knowledge is sensible for policy makers because it develops capacity to

think, see and articulate arts-based issues. It also enables one to articulate issues from an arts-sensitised position.

Arts Education will develop the capacity to behave artistically – behaviour broadly interpreted as thinking, speaking and doing art. The development of practical, manipulative skills and knowledge define Arts Education. It leads to knowing arts, as opposed to knowing about the arts. The latter can be covered in cultural education (above). The former leads to intelligent consideration of what arts are about, and hence what it takes to make meaningful art.

Arts knowledge is important for the implementers of cultural policy. These are individuals who work with the policy provisions, who roll out arts-informed programmes, or programmes that include elements of the arts. This knowledge allows for a broad mind in considering what to label ‘art’. In today’s divergent societies, the capacity to recognise the arts is important for policy implementers, towards inclusion as opposed to exclusion of expressions that may not be considered main stream.

c. Business education

The business of art covers matters of legislation, regulation, trade, manufacturing, technology, and all aspects of merchandising. These are professions and occupations that support the practice of art. The players in this sector and their activities call for a special way of understanding and engaging with the arts. Arts as merchandise, as a commodity of trade, may not easily be separated from its maker, the artist. The business of art involves both the inanimate art object, the raw ingredients for the art and the human behind the art, the artist.

Policy considerations need to cater for the evaluation of both the product and process of art, so that the various relevant legislative provisions are not violated. Matters of human consent for artistic engagement, moving of art works from location to location, and even merchandising of art require strict adherence to and observance of a variety of rules and regulations whose relevance may not be obvious. The cultural policy that reflects this must be informed by, and read in tandem with, policies in other sectors of the economy. The knowledgeable practitioner needs to find relevance in a variety of spaces.

The various elements of the business of art operate on terms and rules that need to be understood by cultural policy makers, implementers and administrators towards harmonious application of the regulations. The regulations and procedures around technology, for example, impact strongly on the business of art today. It affects production, dissemination and storage of art works of all forms and types. In music, it also contributes to the definition of music and the

musician. Subsequently, copyright issues arise, impacting on the accrual of proceeds from individuals' creativity and investment.

Another angle of the business of art for the artist that, in Kenya, ought to be considered strongly in cultural policy matters, is the welfare of the artist. With a number of previously glamorous artists living in poverty, unable to access health facilities, or struggling to make ends meet while the middle-persons live in luxury occasioned by the artists' efforts, the general artists population has become sensitised to various rights, and the need to know how the business should work in order to avoid exploitation. For policy provisions to encompass these matters, the capacity of the policy makers and implementers to engage with all kinds of issues needs to be assured.

Conclusions

In this article, I considered Arts Education as being crucial towards the capacity building for cultural policy. The capacity building advocated for is one that sensitises, enables, empowers and frees the policy makers, implementers and administrators so that they can intelligently talk about, and so work with and around culture, whose expression is the arts in their diversity. This is to be conducted through Arts Education.

My take is that it is important for one to have a fair appreciation of a phenomenon to talk intelligently about it. The appreciation needed for intelligent talking surpasses 'knowing about'. It includes what Swanwick and Taylor (1982) refer to as 'knowing that', 'knowing something', 'knowing what is what' and 'knowing how'. These are facts, value and skills associated with the arts. Familiarity with and a working knowledge of these should be a basic vocabulary for cultural policy documentation and implementation. They lead to intelligent talk about arts and Arts Education in a variety of environments.

Cultural policy formulation and implementation require personnel versed with conceptual knowledge and analytical skills to function effectively in ensuring a vibrant environment for cultural expressions. In countries where the creative and cultural industries are prized, an enabling environment is paramount if the sector is to contribute effectively to the economy. In countries where its potential is yet to be tapped, a realistic appreciation of the arts is paramount to guide the development of that sector of the economy, made more urgent because of the number of primarily young, energetic individuals that it employs.

This article reiterates that the best way to develop capacity is through education. The capacity to be developed is for intelligent engagement with the arts, taken as the expression of culture. Arts Education is proposed here as the route

to capacity building for the cultural policy. It will empower varied players in the arts-based and arts-related economy and sectors, the cultural economy sector. Arts Education is important not only for artists, arts critics, arts managers and producers. It is crucial for government planners and administrators who work with, around and for culture. Engagement with the arts builds further capacity because participation also results in learning. The ability to recognise, describe, discuss and identify objects and experiences as art and artistic is the empowerment that ensures the vocabulary for engagement with culture policy.

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Wolfgang Schneider

Shared work of Civil Society. Arts Education needs Cultural Policy

One of the research subjects of the Hildesheim UNESCO Chair in Cultural Policy for the Arts in Development was between 2012 to 2020 Arts Education as a system between aesthetic learning, cultural participation and creative experiences. The focus of the case studies was the relationship of understanding a special Cultural Policy for Arts Education between the Global South and the Global North. A variety of so-called Research Ateliers brought actors of different programs and projects together, artists and teachers, politicians and administrators, the scientific communities of Cultural and Pedagogical studies, in Cape Town/South Africa and Zanzibar/Tanzania, in Beirut/Lebanon and Wolfenbüttel/Germany. All this experiences of students and practitioners, some of the lecturers and debates, and most of the extracts of the interviews with the experts in the field were documented. The final result was all over this years to discuss, to conceptualize and to establish an infrastructure in Cultural Policy to make Arts Education integrated in the society's daily life.

Culture for All was a programme run by local authorities in the former Federal Republic of Germany in the 1970s. Culture for all is also a kind of international culture policy programme; it could be the credo of all UNESCO initiatives to facilitate cultural diversity and initiate arts education. But is it not the case that, all too often, this is overly focused on the Global North (and perhaps the Far East)? At the first International Conference in Lisbon, who was in attendance from Africa? And how was the Global South represented at the subsequent Forum in Seoul?

The differences are huge, the circumstances very different, and the relationship between the rich North and poor South is clearly regulated in the capitalist system. Relationships are determined by economic dependencies and environmental exploitation, while post-colonial structures and autocratic political systems shape people's lives. Development aid was supposed to help, but financial resources have been misappropriated and many a new investment has been used to bolster the old power structures. Today it is known as development cooperation. But who is tutoring whom when it comes to cultural policy?

In terms of arts education, for example, there is no need to invent something new or transfer something old in southern Africa. Instead, it is a matter of exploring common ground, discussing the particular conditions, and establishing reciprocity as a strategic principle. This was one of the findings of a first research workshop held at the Heinrich Böll Foundation in Cape Town in 2013, to which the Arterial Network (an alliance of cultural actors on the African continent) and the UNESCO Chair in Cultural Policy for the Arts in Development at the University of Hildesheim invited around two dozen experts from theory and practice to discuss cultural policy for arts education.

As is so often the case in the international context, it is initially not easy to give unambiguous names to the subjects being discussed. Is arts education the same as *Kulturelle Bildung*? How much education in the arts does it involve, and how much social participation in art and culture is intended? What do the teachers teach, what do the students learn? Is there an arts pedagogy, and how do cultural institutions see themselves in this respect? All this only becomes clear when the actual practice is described.

The permanent impact of postcolonial problems

The background involves the cultural heritage, the period of colonialism and oppression, but also the post-colonial problems of corruption and conflicts between religious and ethnic groups. There are also huge differences when it comes to the target group of young people: 41 % of children live in the poorest 20 % of households, and only 8 % in the wealthiest 20 %. In South Africa, almost twenty years after apartheid, society has to deal with rising youth unemployment, high levels of violence, gender inequality, racial conflict, and growing drug abuse and alcoholism. There are still no consistent educational standards, and pupils often have poor basic skills in reading, writing and arithmetic. Most of them also grow up with only one parent or live with their grandparents and, as a result of HIV-AIDS, children often even have to take on the parenting role themselves.

How does this situation affect arts education? As President of the International Association of Theatre for Children and Young People, Yvette Hardie knows how to assess what is important in her South African homeland. When describing the everyday realities of arts education, she uses the example of theatre for children and young people: “If 92 % of children and young people can’t afford to go to the theatre at all, we need to think about who our audience is going to be. Are we only addressing those who can afford it, or are we doing everything we can to enable all children to visit the theatre?” This is why mobile theatres travel

from township to township presenting plays on social change, theatre for development, or use forum theatre methods created by Augusto Boal. Many theatre productions also address issues such as conflict resolution and trauma, with a focus on healing and reconciliation.

But this is just one aspect of arts education. Theatre makers have problems with this kind of one-sided art with a social function. “Since this form of theatre is often funded by international foundations that propagate social change, this is the only way for many artists to make a living.” It also means that the theatrical experiences of the younger generation are shaped by the sponsor’s requirements. “Is this the arts education we mean?” was the question at the Cape Town conference. What remains of the performing arts when students are taught about things like mosquito nets, clean drinking water or teenage pregnancy? And where is the wealth of tradition? Theatre in Africa combines or otherwise blends music, dance, drama, riddles, poetry, costumes, masks and storytelling into a single work of art. Unlike classical German theatre, which has divided itself into categories and spatially separates the stage from the audience, African theatre often plays with forms, is traditionally interdisciplinary and conveys history and stories as a communal experience. Yvette Hardie sums up her political message as follows: “In South Africa, we propagate the slogan ‘Changing the world, one child at a time’. In this idea we see the true meaning of theatre for young audiences as arts education and in opening up new worlds to children and young people, in which they learn to see and hear and feel empowered and encouraged to change their lives.”

Arts education in the school curriculum

So much for the practice. What are the politicians doing? Mziwoxolo Sirayi, Professor of Cultural Policy and Management at the Tshwane University of Technology in Pretoria, explains. Arts education is, in fact, part of the school curriculum. The South African school curriculum includes two lessons per week at primary school level, while secondary schools can focus on specific areas (such as drama, dance, design, music or film). Arts education is also on the agenda of the African Union (AU). Back in 2006, the AU Ministers of Education and Cultural Affairs agreed on an action plan in which “gender and culture” was identified as one of seven basic areas of education policy. But, as so often, the problem is with implementation. And it still seems unclear whether this relates to an introduction to the arts or to teaching methods in the arts. Anne Bamford and her “Wow Factor” were also taken on board in South Africa and may even have influenced

the White Paper on Arts, Culture and Heritage, a cultural policy statement of intent that identified arts education as a task in 1996 and was revised in 2013. The first version primarily attracted criticism from artists themselves, who were not keen to see themselves instrumentalised by either education policy or the creative industries, which are also lauded in Africa.

Professor Sirayi would also like to see action in terms of university courses for professional arts and culture mediators. He pleads for teacher training in the arts and for cultural policy and management to be included in all arts courses. Because although the Higher Education Act of 1997 also gave cultural institutions a mandate for arts education, “it does not give any details of how theatres, museums and libraries are to comply with this, what structures should be set up, and how such programmes should be established.” He hopes to attract graduates from the Wits School of Arts in Johannesburg, home to Africa’s one-and-only postgraduate course in Arts, Culture and Heritage Management and backs his own MA in Cultural Policy and Management. (Schneider, Nawa 2019)

The panel of experts in Cape Town unanimously agreed that cultural policy for arts education is also an existential question of social development. Townships and cities are growing due to the influx of people from rural areas in search of a better life. Urban planners often end up creating cultural deserts and 24-hour economies. But it is only through art and culture that African societies can understand the past and present and use it for nation-building. “To this effect, the country needs a comprehensive arts education”, says Peter Rorvik, former Secretary-General of Arterial Network, the civil society organisation that is now present in every region of Africa. He urges politicians: “Stop talking and writing about arts education and finally start implementing it in the arts and education systems. We need well-trained artists with a passion for arts education!” He asks what constitutes human nature. And answers: self-education through cultural experiences. This requires time, space and the right policies. He says this is why Arterial Network also focuses on mapping arts education. It is a matter of instruments, concepts and guidelines, and an international comparison of cultural policy models is needed. The arts also require planning – in cities and regions, in schools and for lifelong learning, and through cultural development planning.

Maybe something will happen. Between Africa and Europe. With regard to arts education. “Our pride and hope at break of dawn” meets “The cradle of mankind and fount of culture”, to quote the African Union’s official anthem. And should a third UNESCO Conference on Arts Education finally be in the pipeline, an African country would certainly be a suitable host.

Music education as a way of creating cultural identity

A great deal of planning has been done in the area of arts and education over the years, mainly by the cultural workers themselves. But it has also been put into practice, for example in Zanzibar, Tanzania. “Our culture is starved; our music and musical instruments are dying out!” Mohamed Issa Matona greets us with strong words. He is the artistic director of the Dhow Countries Music Academy (DCMA) in Zanzibar and one of Tanzania’s best-known musicians. At the official opening of the research workshop on cultural policy for arts education, he highlights what is so vital about this discourse in Africa: it is about music education as a way of building cultural identity, about safeguarding musical heritage, and managing a market of regional musical cultures.

On the fringes of the Sauti Za Busara music festival in the old fort of the world heritage city of Stonetown, which has been offering the African music scene a platform every February for many years, musicologists and ethnologists from the universities of Dar es Salaam, Nairobi, Kampala and Pretoria gathered with musicians and music educators. Delegates included lecturers and students of cultural studies from the Center for World Music and the UNESCO Chair in Cultural Policy for the Arts in Development at the University of Hildesheim. The academic and artistic debate looked at the role of music in societies, discussed the theory and practice of music education and formulated theories on a cultural policy of participation and sustainability.

For the first time, as reported in 2015 by the event’s guiding light, the late professor of ethnomusicology Mitchel Strumpf, a Zanzibar politician professed his support for public funding for the arts. The State Secretary for Information, Culture, Tourism and Sports in the Revolutionary Government of Zanzibar declared his understanding of “art as a tool for imagination, which is becoming increasingly important in times of globalisation and complex economic, social and cultural conditions.” This is why art and culture are important elements of education and why arts education should be supported. This is particularly the case at the DCMA, which offers music lessons for all, mostly free of charge, and especially for street children; tradition-conscious concerts on ancient instruments such as the Arab-Oriental siddar with the qanun or the oud, in Taarab style and with a repertoire from the region. (Schneider, Kaitinnis 2016)

Strategies of ownership, capacity building and sustainability

Meanwhile the dhows were bobbing along past the Academy; it was they who, over the centuries, facilitated the intercultural exchange of music between East

Africa, the Arabian Peninsula, the Persian Gulf and the Far East. Trading activities meant that different cultures came into contact and today their music remains the foundation of the region's cultural diversity. This was the subject of a great deal of reflection. Using the example of curricula in primary schools in Uganda, where singing is part of everyday life, and that of studies at Kenyatta University in Kenya, where music is taught as a cultural heritage worth protecting and future educators also learn the strategies of ownership, capacity building and sustainability. Because one thing was clear to all the delegates from the Global North and Global South: anything that does not bring profit to the market requires social regulation. In the best case, musicians are also change agents who reflect social development and draw attention to social deficits. Mission and passion are as much part of art as craft and talent. But increasingly, said Kedman Mapana of the University of Dar es Salaam, artists are also called upon to act as mediators of arts and culture. He said it is not a given that everyone has learned to hear, which is why it is necessary to facilitate access to music, and it makes sense to foster reception as a competency, along with the role of creativity.

Hildegard Kiel, a music educator who has been working in Africa for many years, referred to a beautiful picture book that collects children's songs that would otherwise be lost, and also the model of a youth centre that offers space and a framework for musical training. It also produces musicals and teaches local bands how to handle marketing and PR. This is why the fragility of the arts education infrastructure is a problem for the DCMA, she said, as the summer temperature of 35 degrees was made bearable by a fresh breeze blowing off the Indian Ocean. First of all, it is usually based on projects that eventually come to an end. Secondly, there is always the dependency on foreign development aid, which, despite all the good intentions, is often linked to economic interests. And thirdly, there is no well-thought-out cultural policy that puts lasting structures in place to ensure music is a constitutive element of society. Sonja Beutelmann self-financed a documentary about this to be aired at the festival. *Action Music Tanzania* documents popular music that makes people sing and dance; but it also highlights Western influences and the loss of tradition. It also looks at the activities of an initiative that is preparing to create the "sound for tomorrow" from that of yesterday. At the end, the documentary asks: "Will young musicians be able to remind people of their own character and the power behind those skills?"

Sponsored by the Goethe-Institut and the Siemens Foundation, Music in Africa advertises itself as a forum for information and collaboration. The website www.musicinafrica.net reads as follows: "Find music operators and service

providers from across Africa. Profile yourself or your business and promote your work seamlessly. Discover and listen to African music.” There is plenty to be learnt about arts education far removed from the German debates. Intercultural education is in particular need of an international comparison and could learn more about different cultural traditions and identities. In future, a summer school will accompany the music festival in Zanzibar and perhaps Dr Donald Otoy Otondieki will once again bring along the slogan that adorns his university door in Nairobi: “Please enter the music room with an open mind and a desire to learn and enjoy!”

Arts education as collective work

In the ballroom of the Institut Supérieur de Musique de Tunis, the plaster is crumbling. The stucco and style date from yesterday. Traditional instruments from Tunisia’s old music culture gather dust in the display cabinets. In the midst of it all, a new generation is gathering. They are at home in both science and the arts and are pushing for more change – in society, in politics, and above all in cultural policy. In 2016, students from Casablanca, Hildesheim and Tunis gathered at another research workshop to discuss the role of culture and artists in the processes of transformation.

The Arab intellectuals were restless, disappointed, wondering how the revolution would continue. Because Tunisia is where it began. This is where vegetable seller Mohammed Bouazizi set himself on fire, and where protesters took to the streets to finally drive out the dictator Ben Ali. The result was a democratic awakening, the hope of freedom and a future without torture and censorship. But the country is being destabilised by high youth unemployment and increasing radicalisation. Just six years on, the country was on its sixth government and students were still demonstrating for reforms in the Ministry of Education. Chants and whistles around the conference venue brought the policy discussions back down to earth.

Mohamed Ismail from the Al Mawred Al Thaqafy Foundation called on the Ministry of Culture to work with cultural actors and presented civil society initiatives for shaping the cultural scene. Mehdi Azlem from the culture and development NGO Racine said: “Some say we do the work of cultural policy!” And indeed, the network sees itself as a competence centre for cultural policy. Azlem said that arts education is part of promoting democracy and should be firmly anchored in the elementary curriculum. Olfa Arfaoni reported on the research work of the Observatoire Culturel Tunisie, which aims to develop cultural infrastructures and enable artists to take matters into their own hands.

Arts education as cultural neo-colonialism?

Such support has also come from abroad in recent years. Germany's foreign cultural policy was represented by its intermediaries in Tunisia. They included the German Agency for Foreign Relationships (Institut für Auslandsbeziehungen, ifa) and the German Academic Exchange Service (DAAD) (which sponsored the workshop). The German Commission for UNESCO (DUK) initiated its own sponsorship programme called Connexion, and the Goethe-Institut (GI) had a particularly strong presence with a cultural management academy. The "transformation partnership" funded by the German Foreign Office made it possible financially, along with a wide range of education and training programmes, projects and consultancy. The young academics were grateful for this but still had their doubts. What comes next? How can it be sustained? Where is the concerted action? Anis Ben Amar, PhD, went one step further, asking: Is this the beginning of another foreign domination, even a cultural neo-colonialism? Is it about the implementation of the French model of *médiation culturelle*, about creative economy approaches in the British understanding of culture or about the institutionalisation of cultural activities à la Allemagne?

Specific examples were also discussed in the trilateral context, along with terminology and criteria. One legendary example was a program held not in the usual urban environment, but in the countryside. "De Colline en Colline" was conceived with GI funding as a contemporary, interdisciplinary art event that was held in the three hilltop villages of Sidi Bou Said, Takrouna and Chenini. The studios of two dozen artists were moved into the public space; the stimuli came from traditional everyday life; and the villagers were partners in the process, production and reception. Another project was also cited as a successful initiative: a Journal de la Medina, sponsored by ifa, is a modern form of community building, for and with people who work and live in the old city of Tunis, including those who visit the bazaars in the narrow alleyways or spend their free time there. On the one hand, it is about combating the postcard image, and on the other about a reappraisal of the neighbourhood, particularly with regard to security. By sharing the stories, experiences and ideas of the people of the medina, the Journal is a way of contributing to building a cultural identity. Photographers document the atmosphere and the comings and goings, while cultural journalists keep diaries and give the people different profiles, a political voice and social weight. (Lettau 2020)

“The state has to facilitate art through cultural policy”

According to the young academics, what is needed is a major success in terms of cultural policy. They listened to what was said – including the words of their new culture minister, Mohamed Zine el Abidine. Until recently, he was their university lecturer, and at the beginning of the workshop he talked about the triad of democracy, namely freedom, creativity and education: “The state has to facilitate art through cultural policy. But it is everyone’s job to create cultural freedom. This does not seem to be an easy task, because the culture of bureaucracy also has a long tradition. And no sooner had the professor become a politician than numerous cultural activists rallied behind a “Petition against the loss of culture: for a cultural policy that calls a halt to propaganda”. They lament the gap between aspirations and reality, await future prospects for culture, and are a loss about the country’s future in the longer term. They ask whether culture is still limited to serving official propaganda, while their new constitution guarantees everyone the right to culture.

As previously mentioned, many people feel disillusioned; it seems the Tunisian revolution has failed to consistently pursue its goals within its democratic structures. In this respect, civil society is overtaking the elected representatives of political bodies. Barely a week goes by without a workshop somewhere in the country addressing and practising cultural policy and arts management. There is barely an independent arts institution that fails to provide laboratories and spaces for planning local cultural development. And no sooner had the Minister of Culture taken his seat at the close of the Journées Théâtrales, than he was reminded by busy theatre director Lassaad Jammoussi that the Carthage Declaration on the Protection of Artists, adopted in 2015, still only exists on paper and awaits implementation in cultural policy.

The Declaration states that the arts build the awareness of humankind and that protecting artists is a collective responsibility. It particularly highlights the need to “provide persecuted artists in vulnerable and precarious situations and in risky areas, including conflict areas, with a special international status allowing for the free practice of their profession.” With this, the workshop ended on a conciliatory – or at least optimistic – note, because the cultural actors and theorists all agreed on future prospects for engaging with cultural policy.

National civil societies meet international cultural institutes

The effects of the Arab revolution were also discussed in Beirut. The country’s massive social problems mean that arts and education has been largely relegated

to civil society, but also to foreign cultural institutes. “Sharon should have wiped you all out!” roars car mechanic Toni with a furious face, whereupon foreman Yasser beats him brutally, breaking two of his ribs. This is a further escalation of the ongoing quarrels in the Lebanese capital. In the Oscar-nominated movie *The Affront*, a dispute between neighbours over a broken waste pipe becomes a case of national significance. In his short court thriller, film director Ziad Doueiri points out the difficult legacy of the Lebanon war. The film was screened in German cinemas too, and the *ZEIT* newspaper commented on the film under the headline “Playing with Fire in Beirut”. The *Frankfurter Allgemeine* called the work “a sharp perception of the lived reality of people of different origins, and a warning to other countries to stop hatred in time”.

In 2018, Beirut was the destination for a research group from the Department of Cultural Policy at the University of Hildesheim. With the support of the German Academic Exchange Service, students from Arab countries and Germany came together in Beirut. The cooperation partner was the Lebanese University of Beirut, the State University of Lebanon, whose literary faculty also offers the study of “Médiation Culturelle de l’Art” – arts and culture mediation.

The cultural diversity of Lebanon was highlighted in numerous lectures. But the film *The Affront* shows that this often leads to conflict. Lebanon has accepted hundreds of thousands of Palestinians over recent years, but most of them have never really arrived. They fled from Israel, Jordan and Syria and since then have had to live in refugee camps. The civil war involving Arab nationalists, pro-West Christians and others has not improved the relationship and has led to widespread racism. All the leaders involved were acquitted, and this general amnesty led to a general amnesia. Many artists criticise this.

Arts and education face censorship

The discussions amongst the students also referred to the acute parable of religious fanaticism and the superficial generalisations that can bring about a social disaster, and they wondered how the country can act culturally and politically to prevent this. The situation is still or even more problematic. More than one and a half million refugees from Syria are here in the country and still tolerated. They are the target group of nongovernmental organisations, and artists are particularly integrated into projects – but with what perspectives?

Helena Nassif, Director of the Arab Cultural network Al Mawred Al Thaqafy in Beirut, talked about private support initiatives and referred to programmes like the mobility fund or work scholarships, residence programmes, especially for artists at risk or for those cultural activists that faced censorship, labour bans

or even whose lives have been threatened. Cultural organisations and artistic cooperation are funded as well. Sarah Taleb from the artist collective KAHRABA reported from the Artists' House in Hammana, which was initially only housed in one building, played puppet shows on stairs and performed music and dance shows in courtyards.

In this way, the neighbourhood became interested in the arts and the idea arose to create a festival together, regardless of people's origins. They organised lectures on balconies, theatre plays on rooftops, and films were discussed in basements. Now, they provide a residency programme, work with teenagers from Egypt on a street theatre project, and offer arts education in the elementary school nearby. Their initiative led to a town district movement, where even property owners now invest because they can see the attractiveness of cultural work for a peaceful coexistence. The fact that idealistic commitment works is shown by another example of private cultural policy that was visited by the three dozen delegates to the research workshop.

Far out of town, on a hill near the Byblos World Heritage site, stands an old dis-used gypsum factory discovered by Cesar Nammour and Gabriela Schaub, and now used as a museum of modern and contemporary art – MACAM. Another private initiative, it creates 4,000 m² of space for a huge sculpture exhibition comprising stone art, ceramics, bronze, metal sculptures, woodwork and contemporary art installations, presented in halls and open to the public. There is food and drink on offer and much to discover. The principal, Cesar Nammour, is now 80 years old, and a walking encyclopaedia of fine arts. MACAM is the place where it is possible to entertain visitors with the history of artistic practice despite all the social differences. The holy of holies of the museum is a treasure, probably the most extensive archive on the artists of the 20th century in Lebanon: 500 folders with biographies, hundreds of art books, galleries' catalogues, magazines and plenty of grey literature on art history. A fundus that is used in international exchange programmes with students from the American University of Beirut, the Weissensee Art Academy Berlin, and the Academy of Arts Munich, and that also provides the foundation for numerous cultural educational projects as outreach activities with pedagogical institutions in the country.

The only question is whether MACAM is also on the radar of the government's cultural policy? The Lebanese National Archive fell victim to the civil war. The National Library was saved in the basement of the parliament building during the war but has not been updated since 1975 due to financial restrictions. The cultural memory of this cultural country on the Mediterranean Sea seems to lie in private hands.

The role of arts on processes of transformation

Nadia von Maltzahn, Director of the Orient Institute, which is supported by the German Foreign Office, questions the existence of an effective governmental cultural policy. She hosted the Hildesheim research workshop for one day, when she gave a presentation on the role of governmental and civil society developments in the processes of transformation. In 1971 a group of cultural activists demanded the creation of a Ministry of Culture, which was finally established in 1993.

The students' research into cultural policy in Lebanon brings the problems to light: lack of information policy and minimal cultural budgets, no concepts, no consistency. Institutions like museums have no planning security, festivals only survive with sponsors, and preserving the cultural heritage must always be defended against commercial marketing. The symbol of the country's lack of cultural policy is a ruined building in Beirut: a modernist cinema theatre, which is now surrounded by immovable investments placed there by the sheikhs of Qatar. Light at the end of the tunnel?

Since 2017 the Ministry of Culture has had a five-year plan with a budget of 25 million euros. But local observers speak in unison of a conceptually lost opportunity as the modest means will not have a lasting effect. The Goethe-Institut in Beirut also assumes responsibility for cultural policy. "Of course, we also have our own interests", says Mani Pournaghi, the young director in the newly renovated conference room, the third workshop location of the student research group. Germany has foreign policy goals in the region, and Beirut is a cultural centre for the Arab world.

The addressees of the programmes and projects are young creatives, Palestinian actors, Syrian musicians, Lebanese filmmakers. The exchange functions well, working with artists from Germany and bringing together the different disciplines. However, they also deal with infrastructure measures, sustainable developments on the ground, and the enrichment of the cultural landscape at home in Berlin, Munich or Hamburg. For this reason, artists from different countries meet in residency programmes at the Goethe-Institute. The formats are helpful in the film industry and in artistic education, contribute to professional improvements, foster education and enable new artistic initiatives and cultural networks. Mani Pournaghi sees himself in the role of mediator and mentor.

Increasingly, the Goethe-Institut functions as an agency to initiate collaborations. These activities are documented on their website, such as the MINA Festival "Artistic Ports and Passages" where, over four days, Syrian artists presented works that were done in ten different countries. Partners were the

Heinrich Böll Foundation and the Rosa Luxemburg Foundation, and above all, the independent Syrian cultural sponsor Ettijahat, another private actor that is currently working in Lebanon.

It became clear that academic institutes, too, can contribute to cultural practice. The professor of “Médiation Culturelle”, Liliane Sweydane, emphasises how democratisation within higher education has also led to political strengthening of cultural mediation. The role of the arts is strongly influenced by the commitment of civil society and artists who take things into their own hands, connect with their potential audience, go to the refugees, invite them to climb the “mountain” of the fine arts, collaborate on projects and are internationally connected. Governance of cultural policy in the international context will be reconsidered by the future young generation, as shown by the example of Beirut.

Self-reflection and self-empowerment in arts and education

Why do we need an African-European exchange on arts education? Arts education is not a European invention, even if, since Friedrich Schiller’s letters on aesthetic education, one has the impression that everything has already been written on the subject – at least in Germany. Many African countries have numerous initiatives, particularly on the part of civil society, to provide everyone with access to the arts. From these, dozens of African countries have developed concepts for educational and cultural policy, such as how arts education can be put into practice both inside and outside the school environment. This, in turn, is being researched in a handful of African universities – it is something we should be aware of and we should be discussing it.

What is special about the concept of arts education in African countries? “We are Africa” is an African Union vision for 2063 in which arts education has a special place, namely to accompany the processes of transformation. Arts education is a factor for cultural development and, as the foundation of enlightened societies, it should serve to fight poverty and promote peace. The strategies of African countries are not only about how people see themselves, but above all about empowering the population. The arts are identified as a political medium, and arts education and outreach are also recognised as a strategic instrument because of a rich cultural heritage.

So what has this got to do with us? The Bundesakademie Wolfenbüttel offers education and training in arts education, while the Hildesheim Department of Cultural Policy researches and teaches arts education. All this is not confined to central Europe – it also exists in Africa. Observers of the discourse conducted by the UNESCO Chair in Cultural Policy for the Arts in Development, for

example in southern Africa, among our colleagues in East and West Africa, and in Africa's Arab countries, speak of great expertise, strong research and sound cultural policy. So the Global North can also learn from the Global South via an African-European Exchange on Arts Education: together we have looked at topics such as how arts education should be taught; which research projects should be carried out on musical education, cultural memory and artistic participation, and many new insights have been gained. Now everything that should be together is coming together: the academic ability of our African colleagues and the University of Hildesheim's cultural policy research into arts education.

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Education through theatre and music

Yvette Hardie

Arts Education as Theatre for Young Audiences. A selection of South African perspectives

Since 1994, South Africa has been through a series of cultural policy shifts, which have radically changed the landscape of theatre, in general, and of Theatre for Young Audiences, specifically. Some of these shifts have borne positive fruit and others have been detrimental to the field. Some are good on paper, but in practice are poorly implemented. This paper will seek to examine the policy shifts of the last 25 years, and interrogate their efficacy. It will look at the need for proper implementation within the South African cultural policies that impact on Theatre for Young Audiences, and attempt to assess what is currently working and what not. It will also present the role of ASSITEJ South Africa in dealing with the challenges and gaps left by these cultural policy lacunae.

Cultural policies cannot be examined without taking a view of the entire landscape within which these policies operate. South Africa has currently the second largest economy in Africa, boasting a rich cultural diversity, a vibrant mix of traditions and tremendous energy across the creative and cultural industries. Colonialism and Apartheid left a legacy of separation, segregation, deprivation, injustice characterized by human rights abuses, and fundamental inequality, which in the democratic period has not been greatly improved. Indeed, it has been argued that new forms of oppression since the attainment of democracy have led to the deepening of inequality, and to a landscape that is still fundamentally unsupportive of arts and culture.

Children experience these inequalities possibly most acutely: 41 % of South African children live in the poorest 20 % of households, while only 8 % of children live in richest 20 % of households. While the National Development Plan proposed for South Africa identifies “education as the key engine for transformation”, and 97,8 % of children attend school, the dropout rate is very high particularly from Grade 9 onwards. The under 5 mortality rate is 3,4 % at the present time, 1 in 10 children are severely malnourished and 39 % households are headed by single women (not necessarily their mothers), thus indicating that

most children experience a weakened or fractured family structure. According to 2017 statistics, 2,6 % of children are double orphans and 58 000 children live in child-only households. (Hall/ Richter/ Mokomane / Lake 2018)

Currently South Africa's rate of unemployment is one of the highest in the world, estimated at approximately 27,6 %, and this affects not only those attempting to work in the cultural industries, but also the potential audiences for the work that is created.

Furthermore, there is a generally low regard for the arts by many communities, and the industry itself is typically characterized as being fractured, having no single voice and little power. While there are some excellent and vibrant civil society organisations, many which have sprung up under COVID, such as Im4theArts, STAND Foundation, Theatre and Dance Alliance of SA (TADA), the Theatre and Dance Employers Association of South Africa (TDEASA) and ASSITEJ SA itself, that are working to shift these dynamics, at the present time, there are still challenges to being able to present a single cohesive argument with which all would agree.

The Cultural policy shifts that occurred at the beginning of the democratic period were substantial and necessary in transforming the landscape for the arts in the country and giving access to the arts for all.

One of the most important changes that occurred was the transformation of the Performing Arts Councils into state-funded receiving houses; this meant that the permanent opera, orchestra, dance, theatre and youth theatre companies associated with each of these provincial arts councils were disbanded. These companies had been the primary source of theatre and other performing arts experiences for children and young people, with a history of touring schools. It was argued that they were serving only the white population, and thus they were scrapped, instead of being expanded or re-envisioned to serve all South Africans. The shift in the number of provinces from four to nine offered an opportunity for an expansion of the Performing Arts Council model, which may have addressed some of the concerns that were held about these organisations, but instead the entire system was abandoned. This meant that a great deal of experience amassed over the apartheid years was dispersed, and while some practitioners founded their own private companies and continued to work in this arena, many sought work in the more dependable arenas of television and film, advertising or industrial theatre, or left the industry altogether. While this meant the loss of experienced practitioners, it also meant that they made way for younger, previously disadvantaged or sidelined artists to fill the void.

The plus-side of this shift was that for the first time it became more possible for the individual artist or company to acquire funding directly from government for their work. The National Arts Council was established in 1997 as an arm's length funding body to provide access for all South African artists to funding, and to democratise the arts. The National Lotteries Commission (NLC, previously the National Lotteries Distribution Trust Fund) also became an important funder of the arts. These and other funders (national and provincial government, BASA – Business Arts South Africa, and a variety of private enterprises through either their brand marketing or their corporate social investment funds) ensured that the scene remained vibrant and active, although also very unstable.

Since there was little in the way of permanent employment for artists in companies (funding was generally project-based or for one year only), this made for a fluid, dynamic and volatile sector, with people and companies dependent on whatever funding they managed to raise for a particular project. As a result, theatre was often made in order to fit the perceived or actual focus of funders. This applied equally to Theatre for Young Audiences, which continues to be driven in its content by social transformation or overtly educational agendas, since these are the areas funders were prepared to support.

Other factors in the theatre landscape as a result of these policy changes were the rise in the numbers of small, intimate, independent venues presenting theatre, allowing for greater experimentation in the field. Also the growing numbers of art festivals has had a huge impact; these grew from five in 1990 to over thirty in 2003, to several hundred today. This led to the creation of a new producing mechanism, which again reflects a migratory, itinerant, unstable and fluid reality for the majority of artists. There are very few opportunities for artists to be engaged in permanent ensembles that develop a strong aesthetic approach and vision over time. Ongoing company funding in South Africa is extremely hard to find, and companies that have managed to survive for 25 years or more (such as Magnet theatre) have often done so by having their founders/ principal artists engaged in other activities such as university lecturing. Other examples of this trend would be the pre-eminent Marthinnus Basson, who has continued to produce cutting edge work (and cutting edge practitioners) while teaching at the University of Stellenbosch.

Most companies appear and disappear as quickly as their founders can think up new names to accompany their productions, with artists grouping and regrouping as some projects are funded and others are relinquished. The effect of this is that particular approaches and learnings are not integrated or developed, and as a result, the development of theatre across the sector is haphazard.

The current policy position

From a policy point of view, South Africa is in a state of hiatus. The revised white paper for Arts and culture as prepared by the Department of Arts and Culture in consultation with stakeholders has been extremely delayed, and while having been approved, still has not been implemented. In this revised white paper, the focus is arts, culture and heritage as a human right and as the foundation of socio-economic development. There is a strong lobby within the paper for arts and culture to play a role in developing an inclusive, cohesive, caring and proud society, and transformation is a key word throughout the document (mentioned 30 times, along with diversity 24 times and social cohesion 17 times). The rights of all to arts and culture are also positively expressed.

However, there is a strong focus on the Creative and Cultural industries as a driver of economic growth (the word “economic” appears 83 times in the document), which in my view and the view of other commentators such as Mike van Graan is essentially problematic. This puts forward the view that the arts have to play a role in the economy above all else, but not all artistic activity can and should be “for profit” and this is particularly true of the arts for young audiences.

Other problems also emerge. In an earlier draft of the white paper, “children” were not mentioned at any point in the policy. This point was raised by ASSITEJ SA at a public consultation debate in 2013, and the 2017 revised version now contains several references to children and to young audiences, but there is still not a clear, coherent policy framework which focuses on a systematic provision and access for these audiences. This is unfortunately indicative of thinking which does not truly understand the necessity for arts, culture and heritage to be viewed as a life-long engagement, needing interventions at all stages from birth to old age. Further, the white paper is essentially backwards-looking and makes no allowances for developments linked to the 4th industrial revolution, for which there is a rapidly growing need, particularly post-COVID.

South Africa is currently in a holding position as regards policies (and since the Department of Arts and Culture has been amalgamated with the Department of Sports and Recreation, this further complicates the picture). We will have to wait and see how these shifts are actualised.

In the absence of a strong policy framework, other players have taken up the national visioning and implementation process.

ASSITEJ SA came into being in 2007 with four main pillars or areas of focus: to create access to theatre for children and young people, to support artists to make theatre for young audiences, to empower education through the arts

and to connect the field and advocate for the importance of the arts in the lives of every child and young person. It has made some significant contributions to the landscape in the 12 years of its existence.

Access to the arts through theatres and festivals

When thinking about access to theatre for young audiences, we need to consider what kind of theatre we are talking about. ASSITEJ SA was not satisfied with the status quo, as it found it in 2007.

Post-1994, theatre for young audiences saw the rise of the commercial product and the dominance of the musical style of performance for children. Commercial producers have of course always been in existence, but the National Children's Theatre and the People's Theatre (the only two permanent producing theatres for children in South Africa) were both created in the early 1990s. These companies produce largely traditional commercial work, borrowed from Disney or classic, mostly non-South African, sources, and at times use a combination of professional and child actors. Their stages are relatively limited in size. While the National Children's Theatre has begun to experiment with indigenous productions, there is still a preponderance of Western fairy tales on the stage for children in formal theatre spaces.

Afrikaans theatre-makers, mostly producing their work for the plethora of festivals that exist, tend to rely on characters drawn from the Afrikaans television stations, either present or past, with revivals of *Wielie Walie*, *Haas Das se Nuuskas*, and *Heidi* all featuring prominently. This speaks to the nostalgia of adult audiences who are more likely to take their children to theatre productions, which are either familiar stories from world literature, or stories they remember enjoying in their own childhoods.

There were some, but not many, large-scale commercial ventures in theatre for young audiences. Notable productions would be Janice Honeyman's "*Madiba Magic*", Pieter Bosch-Botha's term as Artistic Director at the Roodepoort theatre, where several large-scale productions (mostly using European or American content) were staged, and Jacquelynne Shipster's "*The Rain-Queen and the Baobab*", which was staged at the Market theatre in 1995.

More artistic, experimental work for young audiences was for the most part not presented on the stages of mainstream theatres, with a few exceptions. Craig Higginson's work at the Market theatre between 2004 and 2014 included several well-received productions for young audiences, all of them either South African adaptations of classics, or new plays. The Baxter theatre has staged several works for young audiences, including my own South Africanised production of

Suzanne LeBeau's *The Ogreling*, also translated into and performed in isiXhosa (2011/2012)¹ and Jaqueline Dommissé's *Sadako* in 2013.

More recently, productions like Shakexperience's *Animal Farm* (2014/2015) and the Market Theatre Laboratory's *The Little Prince* (2018) provide compelling, large scale productions for children and teenagers respectively. It is interesting that while both productions use a strong African aesthetic, they are in terms of content, driven by "popular", international fiction.

The experimental work that does exist is for the most part performed in small, independent venues or at festivals, and varies widely in the styles and disciplines that are used, with physical theatre, visual theatre, puppetry, musical theatre and workshopped theatre dominating.

There are some new playwrights for young audiences working in the field, but they struggle to get their work produced. They include: Lereko Mfono, Mkhululi Mabija, Omphile Molusi, Selloane Mokuku, Tamara Guhrs, Megan Furniss, Amanda Valela, Gisele Turner, Clinton Marius, Neil Coppen, Jon Keevy, Joanna Evans, Thando Baliso, Mandisa Haarhof, Elliot Moleba and Sizwe Vilakazi. However, apart from Lereko Mfono and Mkhululi Mabija, very few have written more than one or two productions specifically for children and young people.

Theatre-makers include some of the playwrights already mentioned as well as artists and directors like Jennie Reznek, Nwabisa Plaatjie, Kirsten Harris, Jenine Collocott, Thando Doni, Hamish Neill, Rob van Vuuren & Danielle Bischoff, Nicola Elliott, Jill Joubert, Kyla Davis, Margot Wood, Schoeme Grobler, Matthew Counihan, Thembela Madliki, Janni Younge, Nicola Jackman, Jacques da Silva, Daniel Buckland, and Gina Schumkler. Some of these theatre-makers are dedicated to making work for young audiences, and some of them do this as an occasional work amidst a wider range of engagements.

Almost without exception, these writers and theatre-makers are members of ASSITEJ SA, and/or have engaged with ASSITEJ SA in artist development programmes such as Inspiring a Generation (a year-long mentorship and international exchange programme²) and other similar opportunities, which have given them opportunities to develop their work or to showcase it at the platforms we have created within local festivals. Several of them have been recognized through the Naledi Theatre Awards for Performances for Children and Young People³, which was developed in partnership with ASSITEJ SA. It is this nurturing and recognition of artists which is required if the field is to shift and become more varied and diverse.

Of course, in terms of access, the obvious place to engage with children and young people is within the school system. Touring of productions into South

African schools is unfortunately a very expensive and difficult enterprise. Under the performing arts councils, there was an administrative system which made for easy touring to a variety of schools over long periods of time, but in the post-1994 landscape, artists have to first acquire the funding to tour their work and then to work hard at creating the administrative infrastructure and databases in order to be able to fulfill their mandate, often absorbing a considerable proportion of their funding in the process.

In the absence of supportive systems embedded in government policy, ASSITEJ SA stepped into the breach in 2012 to create an ongoing programme called Theatre4Youth, which proposes centralizing and sharing databases of schools, building a receptive circuit and marketing all available work to schools, crèches and kindergartens through an interactive online catalogue, an occasional print version of the catalogue and importantly through the work of dedicated Theatre4youth provincial coordinators.

In research that ASSITEJ SA did at the end of the first year of this programme, theatre practitioners indicated that the programme was of immense benefit in five key areas: advocacy to schools (making a case for theatre in the curriculum to schools and teachers); facilitated engagement with schools (sharing the administrative load through the creation of a centralised database and marketing system); addressing human resources limitations (training artists artistically, educationally and administratively for touring); providing guidance and support for artists in residency programmes in schools; and lobbying for governmental support as a sector.

However, this programme is compromised by the unstable state of arts funding, particularly for organisations which are not themselves producing theatre. Given that Theatre4Youth is about developing the capacity for longer-term support for theatre companies that will allow them to build sustainable markets for themselves over time, consistent funding is essential.

When funding has been available⁴, the benefits of an integrated system have been demonstrated, with new productions reaching less resourced provinces, rural areas and smaller cities as a result of the energy and efforts of provincial Theatre4youth coordinators who are able to identify potential audiences for the touring companies, and work with the online database to ensure greater access to the arts.

However, the possibility of touring work to schools was entirely interrupted by COVID-19 lockdown and its impact on schools, and while there have been one or two ventures in early 2021, this is a very much less secure mechanism of delivery of work to children and young people than was previously the case.

The need for Arts Education

Research by The Wallace Foundation found that individuals who experience and learn about the arts at a young age are likelier to reap those benefits over their lifetimes. The report claims “Investment in demand, by which we mean developing *the capacity of individuals to engage in aesthetic experiences*, has been neglected in both arts and education policy. It is our view that without this investment, audiences for the arts will continue to diminish despite heavy investments in supply and access. Unless the young develop an interest in the arts and learn to respond to the ‘language’ of different artistic disciplines, they are not likely to become members of the adult arts audience.” This is as true of the South African context as it is of the American.

As we can see from this formulation, it is not just arts and culture policies that affect theatre for young audiences; we have to look also at our policies around Arts Education.

Arts Education is not just about purely didactic experiences of learning about the arts. Education in the arts is as much about exposure to new forms, and to new ways of thinking and being, the development of artistic literacy through both exposure to and active engagement in the arts as both product and practice. As ASSITEJ likes to say, theatre IS education.

By “Arts Education”, we mean education at every level: the education of the child in the home environment, in the early childhood development arena, in basic and higher education, in the informal and formal sectors, in professional training, teacher training, in adult education, and in life-long learning. All of these levels need to be considered within the current context of South African education policies and their implementation.

Access to the arts through formal schooling

Prior to 1994, Arts Education was not available to the majority of children and young people in South Africa. Music and Visual Art was primarily offered at the formally ‘white’ and so-called ‘coloured’ schools. Schools from the ex-department of education and training (in other words, for black learners) provided tuition in crafts, only. For the rest, learners who could afford it studied music, dance and drama privately outside of school time. Children raised in higher socioeconomic brackets and exposed to the arts through other sources reaped the benefits of these activities, while children lacking these resources lost out on the educational advantages that the arts provide.

However with the introduction of the Revised National Curriculum Statement and Outcomes Based Education, South Africa introduced compulsory Arts and Culture for all learners from Grades R–9, giving the learning area 2 hours a week. This learning area was designed to expose all learners to dance, drama, music, visual art, design, heritage, and media, and provided directives around four main learning outcomes that educators sought to develop in their learners. However, the content for achieving these learning outcomes was open and educators could to some extent, select their own content to suit the learners and the learning context they were working in. This was a huge advance for South African education, although the subject was not taken as seriously by schools as was hoped.

In the Further Education and Training Arena (Grades 10–12), learners had a choice of Specialist subjects in 5 art forms (given 4 hours a week), although only those schools with the necessary teachers and resources were likely to offer these arts' subjects. These learners were then able to move on to universities or colleges for higher education opportunities in the art disciplines.

The issues with the Arts and Culture curriculum soon became very apparent in the implementation. While those learners who had been exposed to the arts through extramural studies or private teaching were able to cope with the specialist subjects in Grade 10–12, those who had simply had access to Arts and Culture in Grades R-9 were often unprepared for the specialization at that level. The very specialized nature of each art discipline had been underestimated by the curriculum developers. The time allocation of 2 hours per week for all four art forms at GET level, was limited, not allowing enough time for skills to be developed or for children to be exposed to high quality arts products. While more resources and support was being given to the arts than had ever been the case prior to 1994, the results were poor.

Of course the most fundamental issue, which was not addressed in the policy, nor was it adequately addressed in practice, was the fact that teachers themselves were not equipped to teach the curriculum. Most arts and culture teachers had no formal experience or learning in the art forms they were teaching, and had themselves not been exposed to the arts. While some in-service professional development of teachers occurred, this could not make up for the lack of background and training in the four art forms. Often Subject Advisors were doing the in-service training, but in many cases they themselves had had little or no experience in the arts. NGOs stepped into the breach to assist arts and culture teachers, but were generally sidelined by the Department of Education and struggle to survive in a rather unaccommodating landscape. Even the tertiary training institutions battled to create suitable curricula for arts and culture and to ensure that teachers

were equipped in arts appreciation, arts literacy and arts practices. Joseph, van Aswegen and Vermeulen (2008) ask whether teachers “should be trained as Jack of all trades and master of some... or none, or Master of one trade and Jack of some”, which illustrates the problems that tertiary institutions were having.

As a result of these challenges, the majority of schools used an under-equipped class teacher to teach the learning area, as they couldn't afford to appoint specialist teachers. Teaching of arts and culture was allocated to any teacher that has a free period and the responsibility changed frequently, which then made in-service training a fruitless expenditure.

While there were changes to the Arts and Culture Curriculum as a result of Outcomes Based Education (OBE) being replaced by the Curriculum and Assessment Policy Statement (CAPS) from 2012 onwards⁵, it is debatable as to whether these changes represent a real solution to the problems, or an inadequate shoring over of the problems.

Within the Curriculum and Assessment Policy Statement, the subject Creative Arts has been subsumed within the learning areas Life Skills. This means in effect that for many schools the teacher teaching the subject is the Life skills teacher who has to deal with Personal and Social Wellbeing, all four art forms, and Physical Education. She has probably been trained only in the first of these areas.

The curriculum for Creative Arts itself has become incredibly prescriptive, dividing the content and practical activity into specific tasks which are given time allocations and which are ordered in a particular way, with no flexibility being given to teachers to tailor the curriculum to the context and experience of their learners. The reason for this change was to ensure greater uniformity of content nationally, while also attempting to teach unskilled and untrained teachers through the curriculum itself how to teach the arts. The subject was also to some extent “dumbed down,” and as a result, there are still likely to be problems of articulation from the General education and training phase to the Further education and training, particularly in relation to music and dance. The time allocation at Intermediate Phase level was also reduced (now only 1,5 hours a week).

One positive point of CAPS is that there is now increasing specialization through the 12 years of the curriculum, with learners at Grade 7 level choosing two out of the four art forms to focus on.

However, ASSITEJ SA believes that the new policy is still fundamentally flawed and does not go to the heart of the matter. What classrooms need most are people with skills in the arts to teach the arts, as well as having a passion for doing so. The current educational policies do not address this in any way.

Of course there are other issues as well, which include lack of facilities and space on which to work, issues of norms and standards in schools, which affect delivery of education on all levels, and of course, impact on the arts, limited curriculum time for arts processes as has already been mentioned, lack of suitable materials, for example, limited access to published plays and substantial disparities between ex-Model C and other schools. In a National Audit it was found that:

- 22 % of schools had no participation in Arts and culture programmes (curricular or extra-curricular)
- 25 % of schools had no participation in Arts and culture at Intermediate phase, despite this being compulsory in the curriculum
- Few schools implement artistic school enrichment programmes – with the greatest participation being seen in Primary rather than High schools.

Since so many schools fail to implement enrichment programmes, a number of festivals work at filling the gaps by providing extramural programmes and experiences for learners: some examples are Hillbrow Theatre Project's Inner City High School drama festival (sadly, no longer in existence), the Festival of Excellence in Dramatic Arts (FEDA), the Shakespeare Schools Festivals, Artscape's Yes festival, Stellenbosch University's Buya festival, Eisteddfods, National Schools Festivals, and programmes such as KKNK's Klap!.

The majority of these interventions are aimed at high school learners, however, with little provision for younger children. There is also little synergy explored between these festivals currently.

The Western Province has been the one province to implement a comprehensive programme to support After-school coaches working in the Creative Arts space⁶. ASSITEJ SA was engaged to provide the support and infrastructure to this programme and trained around 180 coaches across the province between 2016 and 2019.

Another issue in the current environment is the lack of integration between the efforts of the different government departments dealing with Arts and Culture, Social Development, Basic Education and Higher Education amongst others, as well as between government and non-governmental organisations. While there is apparently a national interdepartmental working group, there seems little to show for it. There has been some cooperation between DAC and DBE in relation to a provincially-based artists in schools programme called AiR – but these programmes have not been as effective as they could have been, with artists being effectively “parachuted” in, given a short period of time to engage, during

which the Creative Arts teacher absents him/herself and then the artist leaves again, after a few months, with little lasting impact.

If Artists in Residence programmes are to be successful in SA, we need to research and employ some of the international best practice models around “teaching artists”. We need to ensure that there is sustainability beyond the artists’ immediate presence. Artists need to be equipped for the classroom. Being an artist doesn’t necessarily make you a good teacher. ASSITEJ SA believes that we need to develop qualifications for artists who want to engage in learning environments, which will prepare them to deliver dynamic, relevant and age-appropriate classroom experiences, to enhance both curriculum delivery and arts appreciation.

The potential impact of the Creative Arts on education in South Africa was revealed through a two-year pilot project by ASSITEJ SA called Kickstarter Educational Empowerment. This educational teacher empowerment and artist in residency programme was designed as a case study to assess the impact of the Creative Arts at the Intermediate level in SA schools. The project, sponsored by Rand Merchant Bank, was the first ever of its kind in South Africa. It was implemented as a case study to assess programme outcomes for both target and beneficiary groups; that is, creative arts teachers and their pupils. The results of this study (2015–2016) indicated powerfully the impact that the arts can have on rural and township schools. The benefits of the programme went beyond improving the quality of teaching and learning, to include the transformation of learning environments and of relationships between learners and teachers. The study showed that experiential in-service training can equip previously untrained and unskilled teachers to facilitate the Creative Arts, and in becoming competent creative arts practitioners themselves, teachers are in turn able to lead artistic activities with confidence.

As a result of the success of this project, which is now being delivered in three provinces, ASSITEJ SA is in the process of negotiating an upscale of the project to all provinces of South Africa, however this process has been interrupted by the COVID pandemic. We believe that the future sustainability in both the art and culture and education sectors, will be reliant on artists working in schools alongside empowered Creative Arts teachers, both supporting education practices, while also making a consistent income for artists which can support their artistic activity.

In addition, ASSITEJ SA is partnering with the national Department of Basic Education and NECT (National Education Collaboration Trust) to write national teaching and learning materials for Life Skills which include both the Intermediate Creative Arts subjects and Creative Arts as method across the

curriculum, which allows for the possibility for all learners to engage with the arts to some extent through to the end of their school career. The second phase of the project with the education department will involve teacher training on a national level.

Given the demands of the national reach of this programme, ASSITEJ SA anticipates opportunities for collaboration with all of its members and partners to engage with the programme in preparation for what is likely to be a very exciting period of growth and development in terms of Arts Education and access for children to the arts in South Africa.

Access to the arts in early childhood

The situation in South Africa's early childhood education is even more serious when it comes to the question of access to the arts.

There has been a huge improvement over the last 20 years in the provision of early years education. In 2002, 55,2 % of 5 and 6 year olds were attending some kind of pre-school education, but in 2017, this had improved to 92,4 % – a remarkable shift (Hall/ Richter/ Mokomane / Lake 2018). However, according to the most recent South African Early Childhood Review 2019⁷, 1.1 million 3–5 year olds still do not access any form of early learning, and further, the quality of provisioning of early years education is certainly not consistent, and in many cases, poor. There are no figures available as to the access to the arts for this age-group, and from experience, it appears to be haphazard at best. In addition, very little high quality art is made for audiences below the age of 6, and even less for children below the age of 3.

It has been proven that the arts are the most natural means of engaging with the child in the earliest stages of development as an extension of creative play. The period 0–3 years is crucial in terms of brain development, as 90 % of a child's brain develops prior to the age of 5, and if children are not stimulated through experiencing and practicing the arts, at this young stage, then the neural pathways atrophy. Children may find it much harder to engage with the arts at later stages and to develop different forms of literacy, if not exposed to the arts.

Again, this is an area that ASSITEJ SA identified in 2013 as crucial to the future development of our nation. Artists have a role to play in engaging with this sector – it is perhaps here where we can make the greatest difference to the lives of our youth.

ASSITEJ SA partnered with several member companies, including Pillowfort Productions (now Inala Theatre) and Magnet Theatre to develop theatre pieces for travelling into crèches, kindergartens and pre-schools, as well as to find and

develop artistic processes and materials that can be used by teachers in these spaces. Using the global ASSITEJ network, we were able to identify a range of partnerships with international players in the field, which have included Helios Theatre (Germany), La Baracca Theatre (Italy), and Replay Theatre Company (Ireland). We are also working to cultivate partnerships with early childhood development NGOs and work together on equipping teachers to make a more powerful impact with the arts. This has made a significant difference to the field.

Awareness of early years work has generally increased, particularly in the main centres (Cape Town, Johannesburg and Durban), and a programme in teaching young artists to make work for under-6 has been developed at Magnet theatre, and had a huge impact across the continent, due to a partnership with the Goethe Institut. While work for 3–6-year olds is now more common-place, it is still difficult to locate work for children below the age of 3. To date only two works for babies under 1 year have been developed in South Africa⁸ and only 3 dance productions for under 3s.⁹ This is certainly an area of work which needs a lot of investment from funders and supporters, as typically the productions are not commercially viable given the small numbers of audiences they can play for at a given time. However, we also believe that there is an untapped market for work for this age group amongst middle class audiences and perhaps models could be found to cross-subsidise work for those audiences who really need it and can't afford it.

Access to the arts in the post-school training environment

Another area which requires attention is the training provided by NGOs and theatre companies, which has attempted to fill the gaps left by the fact that many young people on leaving school are not able to access university education.

Organisations such as Sibikwa Community Theatre Project and Market Theatre Laboratory run accredited programmes for youth who wish to study the arts. Other centres run non-accredited programmes: Nyanga Arts Development, BAT centre, and companies or organisations who run training, mentorship and bridging programmes like Magnet Theatre, Jungle Theatre, UNIMA SA, ASSITEJ SA, or PANSA – Twist project.

Some of these programmes show excellent vertical alignment (graduates of Magnet theatre regularly gain entry to UCT), but often the trainees are without support once they leave these programmes, and are not sufficiently equipped to enter the industry, without recourse to finding other means of bolstering their skills.

While there are many excellent examples of training by NGOs, the programmes can be adhoc and inconsistent, and create high expectations in the graduates, while sometimes lacking in sustainability. Also, the focus seems to be very much on producing performers, and there are significant gaps – given that we have compulsory Creative Arts in schools nationally, should we not be equipping teachers or teaching artists to meet the needs? Arts management is another area of significant need which given the absence of a strong policy framework is essential to the survival of artists and arts programmes.

When we examine Higher education institutions, both public and private, we see that universities and colleges such as AFDA and others generally provide excellent programmes for the training of artists, theatre makers, physical theatre and musical theatre practitioners and to a much lesser extent, for writers, designers and puppeteers. However, there are certain areas of theatre arts, which are under-developed, including, specifically, theatre for young audiences, theatre for early years, Arts Education and mediation of the arts for children and young people. A lack of synthesis of efforts between the various service providers can lead to duplication and also to deficits.

ASSITEJ SA believes that artists have a vital role to play in education and audience development. The quality of theatre work is paramount. In a fragile industry, reluctant audience members having poor theatre experiences will ultimately be damaging to the profession as a whole. Often theatre is made on a “throw-away” basis – for a festival or funding application – without due consideration given to the longevity of the exercise or to the development of work with a view to its durability or legacy.

There is also room for developing audiences by engaging more actively with them in the development phases of production so that they feel part of the process of making the piece of theatre, and in post-show discussions. This is an area that ASSITEJ SA has identified as another area for further exploration and collaboration in the coming years, drawing from the experiences of international artists in this field.

Further if we are serious about building an audience, we need to encourage artists to take their work to where the audiences are, rather than always expecting audiences to travel to them. Creating an infrastructure for touring to schools, crèches, community centres, libraries, museums, national parks, and other sites, is of paramount importance in ensuring that there is access to theatre for all and new audiences are reached.

More attention should also be given to the role of arts critics in educating audiences and in provoking public curiosity about the work happening on our stages. With the print media reducing their page allowance for arts journalism,

we have to fight to ensure that the public discourse on the arts is not similarly contracted. Artists can play a role in ensuring that this is not the case.

In order to address some of the above challenges, including the fact that there were few dedicated spaces for contemporary theatre for young audiences, or for inspiring and nurturing the artists, ASSITEJ SA decided to bid for and then host the 19th ASSITEJ World Congress and Performing Arts Festival, the first time this event was produced on the African continent. It was titled Cradle of Creativity and took place in 2017 at mainstream theatre venues in Cape Town: the Baxter theatre, Artscape Theatre and the City Hall, as well as several township venues, identified as Cultural Hubs. This 12-day event had an enduring and important impact on the South African scene of theatre for young audiences, as assessed by independent consultants. Apart from the Congress itself, and the Conference programme, which allowed artists to engage around a stimulating programme of focus areas, and share their research, there was a 12-day international theatre festival hosting 63 productions, involving 464 artists from over 30 countries. The festival reached 21 000 audience members, including 1390 delegates from more than 72 countries. The feedback from these delegates was overwhelmingly positive, with around 80 % of delegates saying that they would come to something like this again.

The economic impact of festival on the host economy of Cape Town was substantial: R92 million on a budget of R14,5 million, as measured by external evaluator, TREES (Tourism research in economic environs of society).

The success of Cradle of Creativity, the fact that it became a globally recognised brand, and the lack of any dedicated international festival of theatre for young audiences in South Africa inspired ASSITEJ SA to work towards hosting a biennial Cradle of Creativity, which retains certain key components on a smaller scale.

The new Cradle of Creativity was successfully held from 20–25 August 2019¹⁰, and will take place in a different province every two years, with Gauteng targeted for 2021, and a less resourced province for 2023. This will allow for the partners engaged in making these festivals happen to work together over a six-year cycle, building the collaborative partnerships and ensuring that skills are shared nationally, and that new audiences and artists are engaged with each new festival.

We believe that this model will embed and grow the impact of intercultural exchange in TYA for South African artists and children/youth, while developing the quality of the artistic work on offer. It will provide ongoing training and employment for a number of artists and cultural practitioners, creating variable access points to theatre for children/youth, creating new audiences (parents/

teachers who buy into the idea of quality TYA for their children) in different parts of the country, and advocating for the arts for young people nationally. It will also provide a space for artists to engage with their international counterparts for purposes of professional development and sharing.

Conclusion

So finally, the need for excellent policies for Arts, Culture and Heritage, and Arts Education is fundamental in South Africa. We need a powerful, integrated vision for the arts which puts children and young people front and centre, and which ensures that in so doing, we build our nation, and our industry, from the ground up. In addition, COVID-19 has increased the vulnerability of systems on all levels, further impacted on the precarity of artists and has impacted on delivery of the arts to children and young people and previous policy decisions may need to be adjusted accordingly.

But policies – even when well-designed – are not enough. What is really lacking in South Africa at the moment is the bridge between policy and practice. Proper implementation and coordination at every level is key, along with the funding to make this happen.

But we also cannot wait for government to provide the vision and infrastructure in a landscape, which is patently so full of need. ASSITEJ SA believes that every artist has a role to play in shifting this reality, and in making a contribution to ensuring that every child and young person has access to theatre and the arts. We also believe that we are stronger together than alone. Our work as a network since our establishment in 2007 has been to bridge the policy gaps that exist and to build the partnerships between the various role-players who can make a fundamental contribution to changing our current paradigms.

To this end, we have embarked on a vigorous programme of intervention and implementation, which includes the Theatre4Youth programme, the Kickstarter Educational Empowerment programme, and now the Cradle of Creativity festival, as outlined in this paper.

In the absence of a government vision, ASSITEJ SA has taken it upon itself to make proposals and create programmes that start to enact a united and synergising vision for the arts for young audiences, and we believe that in so doing, we are making a valuable contribution to our country's future.

Notes

- 1 The production also toured to rural areas of the Eastern Cape, support by the National Lotteries Commission as an ASSITEJ SA project.

- 2 This programme was first initiated in 2010 and had five iterations. It was developed in partnership with Theatre Arts Admin Collective under the stewardship of former ASSITEJ SA board member, Caroline Calburn.
- 3 The Naledi theatre Executive Director Award went to ASSITEJ SA in 2013 for making a significant contribution to the advancement and development of SA theatre through its vision and commitment to developing theatre for children and young people across the country. In 2014, ASSITEJ SA and the Naledi Awards entered a partnership agreement to give dedicated focus to the children's theatre award, and to rename it. It has since been expanded and now includes three awards: Best theatre for children, Best theatre for young people, Best performance in a theatre production for young audiences.
- 4 Theatre4Youth has been funded at different times by the National Arts Council, Department of Arts and Culture and National Lotteries Commission
- 5 The first matric class to graduate under the CAPS was in 2014.
- 6 After School Game Changer Programme; <https://www.westerncape.gov.za/after-school-game-changer/>
- 7 Found at http://ilifalabantwana.co.za/wp-content/uploads/2019/09/SA-ECR_2019_12_09_2019_online_pages.pdf
- 8 *Scoop* by Koleka Putuma (Magnet Theatre) and *Babah*, and *Babah go round*, by Schoeme Grobler (Puppetrix productions)
- 9 *Fingers and Toes, my Body Knows* by Nicola Elliott, *Tree Song* by Kristina Johnstone and *Chiffonmade* by Lulu Mlangeni and Carre Blanc cie.
- 10 The Cradle of Creativity Festival was a 6-day event held from 20–25 August 2019 in Cape Town, hosted and organized by ASSITEJ South Africa. In total, 32 local and international productions were staged in 72 separate performances across 11 different spaces in 4 venues, alongside an impressive conference, workshop and seminar schedule. 60 official delegates (theatre professionals) attended, alongside 209 artists who were involved in a performance at the festival. In total, 19 countries were represented in different ways through delegate or artist participation: Brazil, China, India, Russia, Lesotho, Namibia, Mozambique, Uganda, Botswana, Zimbabwe, Germany, Turkey, UK, USA, Canada, Australia, The Netherlands, Belgium and South Africa. Around 7000 audience members attended Cradle of Creativity, with over 1000 children/young people sponsored to be there.

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Julius Heinicke

Moving beyond theatre for development. Using the Arts in Education to encourage bottom-up development

In the 20th century the term “theatre for development” was used in an excessive way in the context of organising and executing performance projects involving European and African countries. In colonial times, for instance, agricultural techniques were taught via this kind of theatre, and theatre for development projects continued in the post-colonial era. Raising and discussing questions of sex education, HIV/AIDS, human rights and hygiene, these theatre projects confront participants with a wide range of issues under the umbrella of “development”.

However, in recent times theatre for development has been attracting criticism because “development” connotes a hierarchy between the developed and the non-developed. When Western NGOs and their teams organise projects in sub-Saharan Africa in order to develop their societies, the whole theatre concept becomes a matter of some delicacy, to put it mildly. As Western concepts of education, science, culture, and so on are traditionally connoted with the adjective “developed” and the concept of development as a whole seems to be an influential tool in the history of colonisation, one should be careful in using the term with regard to international cooperation and projects. Firstly, it suggests that African countries should still be developed with the help of the countries of the North; secondly, the concepts of development are traditionally constructed by European humanities and sciences. Focusing on recent classical theatre for development projects, one can argue that most of them are still dominated by these points of view and constructions.

I have argued in another context that in the children’s theatre project “My Right is my Weapon” presented at the Assitej Minifest during the Harare International Festival of the Arts in Zimbabwe that the “developed” protagonists were composed in a traditional Western style, whereas the protagonists presenting African traditions were staged as backward characters whose behaviour has dangerous consequences for the children. (Heinicke 2019) Here, the dichotomy developed/non-developed is not only transmitted via a Western – African axis, but also in terms of what is “good” and “bad” for the children. There are many other examples of this binary approach in the history of theatre for development in African countries, for instance healthy/sick, educated/un-educated.

On the other hand, there is no doubt that numerous projects in the design of theatre for development deal with techniques, standards, points of view and concerns that help humans to face the problems and challenges of today. Especially in the context of HIV/AIDS and other sexually transmitted diseases, there can never be enough projects to promote safer sex practices. Stopping this kind of theatre simply because of a wish to avoid neo-colonial mechanisms leaves a bitter aftertaste. Nevertheless, theatre for development should question its hierarchies and the colonial motivation that the term “development” suggests.

Re pedagogical concepts behind theatre

Besides “development”, other terms traditionally used in the context of applied theatre have caused controversy over recent years. In German the term “pedagogy” is part of “Theaterpädagogik”, the common form of applied theatre in Germany. The pedagogical concepts behind this theatre are questioned, because they often establish outdated hierarchies and questionable dependencies: who is teaching what concepts? What strategies of power are hidden behind them? In this context Jacques Rancière’s reflections in “The Emancipated Spectator” are eye-opening. Focusing on the impact of Western history on pedagogy and theatre, Rancière favours a relationship between scholar and teacher where both meet with a view to learning from each other: “He [the teacher] does not teach his pupils *his* knowledge, but orders them to venture into the forest of things and signs, to say what they have seen and what they think of what they have seen, to verify and have it verified.” (Rancière 2009: 11)

This modus should also be fundamental in the context of theatre that deals with educational issues. As soon as theatre practitioners are aware of this special form of teaching, their performance practice and input require the participants to venture their own ideas and concerns. In this theatre practice another meaning of education comes to the forefront, which in the German context is translated with the word “Bildung”. In contrast to “Erziehung” and “Pädagogik”, “Bildung” implies the activity of the person who is faced with these initiatives and for this reason the relation between institutions who educate and the persons who will be educated is not as hierarchic as in other pedagogical contexts. In light of this background, the German government’s initiative of funding and establishing the broad field of “Kulturelle Bildung” after the PISA disaster at the start of the new millennium could be read as a strategy to give room for educational concepts that primarily promote the self-education and activity of the target group rather than

the traditional student-teacher relationship, where the latter decides what the former has to learn. Certainly, some of the projects are still organised according to this “old-fashioned” pedagogical model. However, from today’s perspective, it is possible to detect a wide range of new ideas on how to establish forms of education with the help of culture and the arts where actors and audiences meet as equals in the meaning of Rancière’s “The Emancipated Spectator”.

As part of an interdisciplinary teaching project at Coburg University of Applied Sciences and Arts we tried to establish an educational sphere in which this democratic relationship between students and teachers could be effective. Under the heading Culture and Diversity students with different backgrounds (economics, social sciences, architecture) were tasked with initiating and organising their own projects. The teacher only functioned as a coach and gave input on theories and practices when this was requested by the students. As a first step, the students decided to use theatre and performance for their project, so they tried out different performance techniques (physical theatre, modern dance, theatre of the oppressed) and requested some theoretical input on this field, but also on transculturalism, migration and post-colonial theory. None of them were studying culture or performance, but they wanted to learn theatre skills for their personal development. Some of them said they were shy and were hoping to increase their self-confidence through performance techniques. Others felt that learning theatre skills would help them with job interviews and in other business contexts.

The students then had to decide how and in what context they would use the performance. Some students at Coburg have a refugee background so the issue of flight is quite prominent for them. They decided to interview a refugee with a view to performing his story. They also investigated and analysed the cultural background of the Syrian student and examined the human rights situation in the countries he passed through during his flight. They asked for input from the teachers in this respect, but they decided on and planned the whole dramaturgy and the specific issues. The same applies to the output: after the project, they listed the techniques, theories and skills, that they had “learnt”. As a result, the aforementioned concept of “Kulturelle Bildung” was an effective element of the project. It backed up cultural theory and performance techniques in meeting the students on an equal footing: it was the students who decided what and how they wanted to learn. This raises the question of why performance and other cultural techniques seem to be predestined to create spaces for education in the sense of “Bildung”, where the students play an important role in questioning what and how they will learn.

Re potential of Arts Education

In South Africa, certain projects relating to arts and theatre in education provide answers and ideas for questioning the potential of Arts Education in the context of theatre, and also how to move it away from the traditional model of theatre for development. (Heinicke 2019)

In Bulawayo, Zimbabwe, the Amakhosi Culture Centre uses a wide variety of practices – borrowed from different cultural traditions – to help young people create their own theatre and performance traditions. The facilitators do not tell them what do but allow them to find their own artistic voice. The end result is a performance in which the students present their projects. This highlights the variety and creativity that emerges when young people are able to voice their questions and the issues they face, and find techniques and skills to deal with them. Once again in South Africa, theatre practitioners are using techniques and formats that allow the students play this active role in their own education with the help of theatre. At Magnet Theatre in Cape Town the Full-Time Training and Job Creation Programme is helping young people from the townships to develop various skills with the help of performance techniques:

“Our goal, where possible, is to bridge the divide between the community and the University. Where this is not possible, it is to provide skills, expertise and a sense of direction to talented marginalised young people so that they might become employable in the creative industries. The broad intention is of transforming the theatre industry from one that is white dominated to one that is more inclusive.”¹

Interestingly, the programme’s focus is on the bodies, experience and history of the students. Similar to Amakhosi, the students draw on their history and their bodies to decide how and which elements of the training can help them, both personally and professionally. This clarifies the difference between theatre in education in the context of the German term “Bildung” and theatre for development. In the sense of Rancière’s thoughts on teaching, the participants use performance techniques to venture their own experiences, ask their own questions and highlight the issues that they want to examine and reflect. This is the moment when educational processes come to the forefront, where the young people are not simply being taught what they have to learn but told to seek out their own ideas. The teacher or facilitator then gives them coaching in how to develop their skills and absorb the knowledge that seems to be important for them. The potential of this kind of theatre as arts in education lies in the capability to activate the participants to generate questions and themes on their own terms and address them through theatre and artistic practices. This link between their own history/experience/background and the arts allows them to develop their skills and deal

with the questions and themes that they have previously identified. This practice of development overcomes traditional colonial and neo-colonial techniques and focuses on ways of encouraging participants to take charge of their own personal growth.

Note

1 <https://magnettheatre.co.za/project/magnet-training-programme/>

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Mzo Sirayi

How to develop a love of theatre attendance? An interview with Isa Lange

Arts Education without practice is failing. “You cannot theorize arts – as you cannot theorize science, chemistry, physics. You need to practice to play music, to perform drama”, says Mziwoxolo Sirayi. He emphasizes: We need trained teachers, who know how to teach art in schools. Isa Lange talked to the Professor of Drama and Cultural Policy from the South-African Tshwane University of Technology.

“Culture for All” was a program of local politics in Germany. UNESCO initiatives are working around the globe to enable cultural diversity and to initiate cultural education. Since 2012 your Faculty of the Arts in Pretoria is in exchange with researchers from Institute of Cultural Policy from University of Hildesheim. Do you discover similarities?

M. S.: UNESCO defines culture as a way of life. It is a definition, which implies that as people we are free to use and to have access to arts and to allow culture to shape our thinking, our philosophy and our values without any interference by the government. And therefore I find that definition to be a relevant definition for all communities in all over the world. What brings us together – the Tshwane University of Technology from South Africa and the University of Hildesheim in Germany – is an attempt to move cultural policy to the centre of academic inquiry. One of the things which is of interest to us is an attempt to ensure that Arts Education is recognized by all the systems of education.

Can you explain how the situation of Arts Education is at the moment in a school in e.g. Pretoria? What are challenges?

M. S.: In South Africa at the school levels i.e. Grades R-12 Arts Education features in various phases. In the Foundation Phase (Grades R-3) and Intermediate Phases (Grades 4–6) Creative Arts is one of the strands of Life Skills subject, which are Personal and Social Wellbeing, Physical Education and Creative Arts. Creative Arts at that level is made up of Performing Arts (Dance, Drama and Music) and Visual Arts. It is compulsory according to Curriculum and Assessment Policy Statements (CAPS) that all schools and all learners must be taught Life Skills and therefore all strands including Creative Arts. Challenges that prevail at these levels are that teachers struggle with the Creative Arts strand of Life Skills as the

majority has never been formerly trained in any of the arts disciplines. This is due to the legacy of Apartheid Education System. In most cases therefore it is neglected.

In the Senior Phase (Grades 7–9), Creative Arts is a standalone subject with four arts disciplines (Dance, Drama, Music and Visual Arts). Learners in schools must choose only two of the four arts disciplines as pathways in preparation for Further Education and Training (FET). Challenges at this level are similar to the previous level, where the majority of teachers (predominantly from the previously disadvantaged communities) have never been formerly trained to teach this subject. Tuition therefore is superficial and does not meet the requirements of the CAPS.

In the Further Education and Training (Grades 10–12) Dance, Dramatic Arts, Music, Visual Arts and Design Studies are standalone subjects. These subjects at this level are to be taught by specialist teachers, who are grounded in theory and practice. The challenge at this level is that there are very few to non-existent high schools offering any of the arts subjects in some provinces in South Africa. For instance in Limpopo Province there is no high school offering the arts and in some predominantly rural provinces like Eastern Cape there are districts with high schools offering Arts Education. This leads to inaccessibility of Arts Education at this level which is crucial for university entry and therefore participation and contribution in the Cultural and Creative Industries.

At the Tertiary Level, there are very few institutions that offer pre-service teacher training and development in Arts Education. There are no programmes set up for teachers who want to study towards any arts degree on part-time bases. Those who are already employed rely on short term (two-three days) programmes conducted by departmental officials who have a gap of their own. Even at that level the training arts students, does not necessarily lead to art education as there is a gap between faculties of education and faculties of arts, no collaboration.

In a nutshell there are no teacher development programmes for Arts Education. There no bursaries for learners who would wish to undergo teacher training for Arts Education like the bursaries available are for maths and sciences offered through Fundza Lutshaka a Department of Basic Education bursary scheme. For that we need trained teachers as it is the case for other sectors. For instance you have a math teacher in primary school, high school and a math education professor at university, who is professionalized to teach. The same model we are advocating for at the moment in the arts. But in addition to that I would like to mention, that there is Arts Education out of school: A long time before modern school, our forefathers used indigenous culture and oral traditions as tools to

shape our values and to shape our philosophy of life. E.g. singing rhymes, telling a bedtime-story, dancing in group. This has since changed due to colonialism and socio-economic structural changes. It should be allowed for each child, to develop and to shape our communities and norms through the arts.

Pre-colonial Theatre and African Music

Probably you can give an example. How can art shape our values, is it through theatre or singing?

M. S.: When you talk of arts, there are many disciplines – art is broad and inclusive. You talk of music, drama, fashion, dance, design, fine arts. Those are the components. If for instance you talk of drama, especially in the context of Africa, you can talk about pre-colonial theatre, that is a type of theatre that was there before the coming into being in colonialism. Oral narratives, folk tales, rituals were performed by our forefathers for their children in order to learn the values and the norms of society. The same applies to music. Before the coming to being of colonialism there was African music. Now in addition we talk about modern music. These two components of arts and culture must be brought together for the modern use in school and out of school.

Where do children get together with art and culture in their daily life? You engage for a better teacher education in the arts. In addition: There is also a need of well-trained artist to understand the teaching and cultural education as a passion.

M. S.: At the moment there are Curriculum and Assessment Policy Statements (CAPS) for all subjects. There are CAPS for Life Skills (Foundation and Intermediate Phases), Creative Arts (Senior Phase) and for each Arts Subject highlighted above, which has been published by Department of Basic Education in 2012 in South Africa. They contain guidance for Arts Education at all levels as to what must be taught in schools. As I told you before: The problem that we are battling with in South Africa: we do not have trained teachers to deliver that curriculum, very awful. Any teacher is teaching that subject. We are saying as academics: We need a way of ensuring that teachers who teach Arts Education are trained – as it is the case in other disciplines. If you are not trained in maths, you cannot teach maths, if you are not trained in physics, you cannot teach physics. That principle must also apply to Arts Education. This is what we are beginning to advocate. All arts practitioners, artists, academics, even curriculum advisors should be trained – this is what we are calling for. For instance we had a conference in Johannesburg about Arts Education in October 2014 and it was attended by people from South Africa, Mozambique, Zambia, Namibia, Madagascar. We

are talking about a strategy of making sure that Arts Education is recognized by government for its broad benefits which are:

- Educational and Workforce benefits – develop cognitive levels in maths (Music and Visual Arts) and languages (drama); promoting teamwork
 - Increase learner engagement and retention while reducing dropout rates
 - Increases Learner Attainment
- Economic benefits include creating jobs in the Creative Industries (Film and Music Industries etc.) as well as entrepreneurs
- Civic Benefits include preservation of heritage promoting social cohesion as well as developing national identity
 - Arts also promote social commentary as well as creating dialogue

As Arts Education is implemented then resources must be made available for the training of teachers. Universities should develop programs that are intended to empower and to train teachers, who intend to go and deliver Arts Education into school level.

Art can be taught in classroom – when a teacher is staying in front and everybody is looking and writing. Or is Arts Education in school also a practise – playing drama together, writing text about what is happening and going on in my head, when I am a ten-year-old child. Is it a vision?

M. S.: When you teach science, it is important to take students to the lab for experiment. In the same way I am of the view: There must be studios that will be used for rehearsals, for productions, for exhibitions – as it is the case with science and labs. Second: It is important, to go outside school with the learners and observe how indigenous theatre forms take place in their environment. Go and observe festivals, go there, speak to the people who are making art. Arts Education without studios is no Arts Education; it is failing. You cannot theorize arts – as you cannot theorize science, chemistry and physics.

All schools for all arts for all learners

Are there model schools, where you say: Look at this school! Schools, which you observe and where you say, probably others can imitate this solution?

M. S.: Our schools are divided into two. There are schools that are in the countryside in wide areas, in the townships, they were historically black institutions. There are schools in the suburbs that were historically white schools. Even now, there are still former Model C (former whites only) schools like Sterling High

School in East London, Lady Grey Arts Academy in Lady Grey and National School for the Arts in Braamfontein, for example, where you can find the curriculum that caters for all arts disciplines and subjects as well as other academic subjects like Maths and Sciences. The infrastructure in those schools is appropriate for the delivery of Arts Education and teachers are specialists. The schools you find in the countryside – Arts Education was never taught. In some former Model C schools in the suburbs (excluding township schools), Arts Education has been there; in those we find these studios I am talking about. If you want your child to do arts, you send your child to these schools, because it is teaching all the arts subjects. So, there are a lot of differences in our school system, inherited from the then Apartheid Education System. Therefore, this is what we are advocating for: all the schools resources must be made available for learners, to those who are interested to arts. It should not be that the social background (elite with extra income versus poor and disadvantaged background) that determines whether they can make art or not.

I read in an article: A majority (92 percent) of children do not have access to theatre, we have to make our thoughts, who can be public? Are we committed to provide children with a visit to theatre? In the article there is given the example: Mobile theatre are travelling through the townships, show pieces for “social change”. Is this a way of bringing children and arts together?

M. S.: In South Africa we don't have theatres as it is the case in other countries. You find theatres in the urban areas, in Pretoria, Johannesburg and also in the suburbs. You go to the kind of sight-wide-areas – there are no theatres at all. You go to the townships, few if any. That is still a challenge. The infrastructure is not there for all the children in South Africa to have access to theatre. It is true, that in some townships there are mobile theatres. I can't remember that facility in any village. Those are the things we are advocating for, in order to ensure that our children are exposed to theatre at a very young age. The art should not be limited only to the cities. Even living in the cities the problem we are still having is the question of audience development. How do we encourage the youngsters to develop a love of theatre attendance?

It is the same in Germany; we have many children, who have never ever been in theatre, although the theatre landscape is not bad. Do you think there is a way, how someone get in love with theatre?

M. S.: For instance I am thinking of a model, that I read about and which I experienced when I have been in the UK. The city of Birmingham has a strategy of inviting all mothers who are pregnant to attend theatre-productions. They will continue until their children are twelve years old. They are going before and after

birth into theatre. The understanding of those children, once they are independent, is: they will continue the love of theatre attendance.

Another model (common with the former Model C) is when the school has any production, parents invite other family members and friends; buy more tickets for the duration of the production. Attendance in the theatre becomes a family thing, which motivates and encourages kids as they grow up and are bound to imitate that in their adulthood.

Then it is in their daily life.

Exactly! It is just one example. We need to sit back and think about policy guidelines for the arts, which would encourage the parents to attend theatre together with their children.

Theatre for empowerment, development and diversity

What is theatre about, which issues are artists working on? For example, we have in Germany the well-known Maxim Gorki Theatre in Berlin, who are making a lot of productions on cultural diversity. The co-director Jens Hillje studied theatre/arts in Hildesheim. The same in Hildesheim, students and people from the streets are playing together in the “Türkisch-Deutsches Theater” (Turkish-German Theatre) to think how to live together, not separate. They are also dealing with topics such as conflict resolution, reconciliation, migration and asylum.

M. S.: There are many themes. There are those who are theatres for development, they use theatre as a strategy to address social ills, the questions of Aids, questions of poverty and unemployment. There are theatres who work on empowering youngsters, on the skills. We are working with some schools together in order to improve their learning skills. During my visit in Hildesheim I attended theatre at Schauspielhaus in Hanover, which was showcasing the challenges between China and Germany, about Volkswagen. There are also political issues in South Africa, theatres practitioners are battling with.

We need some kind of commitment, that there are theatres built in all areas, in townships, in urban areas including the improvement of Community Arts Centre that are accessible to rural communities as well. They become meeting places, where all can meet. In South Africa for instance we have got a problem of xenophobia. I am of the view that theatre is one of the instruments that can address xenophobia and cultural diversity. So that we can come together and showcase our cultures, whether you come from Germany, you come from England, you come from Nigeria, we come together in order to demonstrate what we can do as human beings informed by our values and norms, informed by our

backgrounds. Secondly, we need a way of making sure that it is a professional sector. What happens after I have been trained as a director, as an actor; is there any future for me in terms? I am of the view that if there are no facilities on the ground, that will become very difficult. But if there are facilities at a local level, at a national level, it is going to be easy for those who have been trained to be employed and work. So that they can be assured of the career that they have chosen.

Theatre can change people's behaviour, not immediately, but it is a platform to reflect the current behaviour, the young researcher Ofonime Inyang said during his research stay in Hildesheim. Theatre is not just for entertainment. When you are sitting and reading a flyer it is totally different than to get emotionally in touch to arts. Strong words, drama, moving people, music can catch us in another way. What is the strength and power of theatre?

M. S.: Theatre is a powerful tool for communication. Theatre is a powerful tool for education. Theatre is a powerful tool for addressing the social ills in any community. Theatre is a tool for conflict resolution. There is a project we are doing with some schools, when we started working, the pass rate was six percent, it was very low at grade twelve. We decided to use theatre as a strategy to sensitize the learning skills of the students and they improved. Now we are using theatre for development, working with youngsters. Now there are 46 percent going on to higher school levels. Because we empower the learners, in communication skills, not only for language even in maths. Arts can actually improve one creative skill in many different ways, that is what arts can do to society.

Janine Lewis / Princess Zinzi Mhlongo

Artist as the creative act. Arts Education and the *Legends Unite for Change Project*

This paper advocates for considering the artist's idiosyncratic way of thinking and seeing as the key ingredient in the creative act. Therefore, teaching about creativity should be considered as best emulating 'thinking like an artist'. Where schools are fundamentally and foundationally challenged to cultivate creativity (Robinson 2010), the artist as the creative act is therefore paramount to Arts Education. This may be even more pertinent outside of the formal classroom environment, within communities at large. Using an ex post-facto design, data was obtained from one such example of imparting creativity through artists: Legends Unite for Change Project (2016). This Arts Education project sought to utilise multi-disciplinary performing artists to nurture a next generation of legends. The project aimed to collaborate with established South African performing arts legends to conduct upliftment workshops within Alexandra Township, Johannesburg South Africa. By the legends' sharing their creativity (so too imparting life experience) the youth were inspired to look beyond the space they live in and aspire towards creative thinking and goals. By immersing the student in artistic activities, self-regulatory realisations and self-efficacy were stimulated, resultant in 'new-born legends' being identified and nurtured. This paper discusses how the artist in role as trainer/facilitator/teacher serves to generate a psycho-physical space for multimodal creativity and knowledge exchange.

The effective use of the arts in education is undeniable and more relevant than ever with the onset of Arts Education becoming a targeted topic of global national discourses brought into the twenty-first century. The role of visual culture, and the efficacy and *affect* of Arts Education has been the topic of much of the global engagement, but no clear definitive answers have been reached. Beyond the agreement that the arts (visual, auditory, and kinaesthetic) are fundamental to the notion of intelligence and good education; to disseminate the epistemological drive as well as to offer personal-cultural growth and ontological development of being become as important and life-affirming.

In South Africa, the aspiration and inclusivity of the arts in education has not been forgotten. In fact, the ministry of basic education included the decree in the post-apartheid white paper:

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 arts, culture and heritage to develop individual talents and skills through the transformation of Arts Education within formal school system and the development and extension of community-based Arts Education structures. The rich and diverse expression of South African arts, culture and heritage shall thereby be promoted and developed (Department of Arts and Culture 1996)

Filtered through to the Declaration on Basic Education first in April 2011, and then in the Mzansi Golden Economy (MGE) Guidelines: Criteria, Eligibility, Processes & Systems, it is this drive that is ascribed to 'Human capital development: focusing on the early identification and development of talent and influencing choice of career path. The focus areas include the Arts Education and National Cultural Industries Skills Academy' (Department of Arts and Culture 2016/2017: 6).

There are no formal guidelines offered or set, in fact after grade 8 learners have completed the compulsory Arts and Culture subject offered across the spectrum of high schools in the country; it is only in the private schools or dedicated Special Needs Education (2001) schools¹, that scholars may receive art or music or dance as a terminating, school-leaving, subject. And there is only record of independent NGO's, dedicated specialist groups, and academics that run arts intervention practices within the education curriculum towards improved scholastic engagement.

The drive behind such intervention programmes is the focus of this chapter, where artists working in education are dominant. However, in South Africa many of these processes and practices are done outside of the formal schooling environment and are attributed to arts-based upskilling programmes. Here the focus on creativity is paramount. It is at these meeting points where Foley's (2014) 'Teaching art or teaching to think like an artist?' becomes the crux. Foley advocates: 'Art's critical value is to develop learners that think like Artists which means learners who are creative, curious, that seek questions, develop ideas, and play'. To achieve this, creativity should be sought as the source for dissemination and engagement towards changing the capacity to think laterally and for ambiguous capacity to make connections.

As an educator, Robinson (2010) defines creativity as 'the process of having original ideas that have value'. His claims that the schooling systems are used to disseminate education may be the very thing that is killing creativity (Robinson 2006). To combat this downward trend is to encourage the essential capacity of "divergent thinking" where one must do the opposite of what schooling requires

(that of linear or convergent thinking) to think laterally and look for multiple answers not just one. This is even more pertinent to 4IR and the millennial and centennial child of today, that has access to multiple stimulus and knowledge at their fingertips.

To combine these thoughts on creativity being the driving force, culminates in the generation of ideas. That being non-judgemental, non-prescribed or structured, but instead being lateral and free, and by very nature collaborative in origin. Further, both Foley and Robinson go on to ascribe trans-disciplinarity and research as a key factor in driving the creative idea generation.

An intervention activation in a community that aspired to this type of idea generation is the *Legends Unite 4 Change* project. This chapter will use the write-up and reporting of this project as *ex-post-facto* research towards Arts Education; by arguing for artists themselves as the creative act. Specifically used as a direct means of inculcating an idiosyncratic way of thinking and seeing as the key ingredient in the dissemination of creativity and the creative act.

Legends Unite 4 Change

The project focused on inspiring the community of Alexandra using performance as a driving force. The project was the brainchild of The Plat4orm² organisation, an NPO venture led by a team of young, passionate and dynamic creatives in conjunction with the Department of Arts and Culture. From the department, Matsie Ratsaka-Mothokoa was the project manager at the time and Elias Mkhabele her assistant. Launched in May-June 2016 this project was the second in a series. The first was *Legends Unite Against Gender-based Violence* in 2015. Based on the success of this first project, the need for further dedicated interventions was identified, and funding was sought towards realising the second activation project: *Legends Unite 4 Change*. The objectives of the Plat4orm for these activations was to create legendary experiences primarily using successful performing artists, dubbed “legends” to inspire future legends.

The *Legends Unite 4 Change* conducted research on the youth of Alexandra township³ about the issues that they face as the youth, the changes that they can implement regarding those issues and their own individual dreams and aspirations. Alexandra is historically known as a troubled and volatile township built on the outskirts of Johannesburg, Gauteng. In its 100-year history, Alex (as it is known to the locals) has been wracked by various legislations, political upheavals, and civil protests. It has risen from forced removals and reclassification of homes to hostels, through civil unrest and bantu education, to now

be home to over 180,000 residents (ShowMe South Africa 2009). This includes people living in over 20,000 informal settlement shacks. Since 2001 there have been many joint urban regeneration projects between all three tiers of government, the private sector, NGO's, and community-based organisations that strive to lift the township onto its feet.

The *Legends Unite 4 Change* project engaged over 100 participants and collected data amongst the sprawling residents, specifically the youth, to establish some of the issues and possible solutions in the community. *Legends Unite 4 Change* has used this information to assist the community of Alexandra by developing activations and workshops to inspire young legends of Alexandra to be the change they want see and upskill those whom can continue this work started in their community.

Activations and project phases

The project was divided into four phases: Phase 1: Research and Identifying the problem; Phase 2: Activations and upliftment workshops; Phase 3: Exchange Programme; Phase 4: Documenting the entire journey with interviews and reports.

It was important that the Plat4orm creatives spent time in Alex investigating each ward's needs and challenges to come up with strategies to help attend to these challenges. The first activation was focused on introductions to the community of Alex Ward 75. The research strategist in the group spent time interviewing young people of Ward 75 and from those interviews young leaders were identified. In conjunction with these young leaders and the creatives, an artistic plan was hatched that would speak to the people of Ward 75. The overriding realisation was that young people in Alex are not exposed to other realities and hence feel trapped, there is still a belief that help can only come from external structures instead of it coming from within. The challenge of the project was to inspire greatness within these young people by recognising their greatness, celebrating it, whilst exposing them to other realities.

The project commenced with interviewing Alex youth in May and June 2016. Activations and workshops started in June and continued throughout July 2016. The remainder of the allotted time (August 2016) was spent analysing and interpreting the data gathered.

Phase 1: Research and identifying the problem

The daily experience of socio-economic inequities places the youth of Alexandra at greater risk of problematic drug use, alcohol abuse and crime by contributing to poor self-esteem that prevents them from being interested in improving themselves and their community. Alexandra youth face social disadvantage on every level. The unemployment rate is very high and the lack of access to information, mentorship and guidance creates a cycle of ex-convicts coming back to recruit more perpetrators. Responsibility is not taken by leaders and parents leaving the youth to create their own independent paths that can sometimes be misguided.

The resultant objectives of the project were developed to:

- Identify potential young leaders in Alexandra;
- Gather information regarding issues faced by the youth of Alexandra and the solutions that they can impart/envision to solve those problems;
- Inspire young leaders to be the change that they want to see;
- Empower youth through various workshops and activations.

To meet the reporting requirements, set out for The Plat4orm as an NPO, it was decided for this project to utilise an anthropology research tool namely Rapid Assessment Procedures (Scrimshaw, 1992) that utilises a variety of qualitative methods to collect information about communities or groups of people at a particular point in time. The assessments are done over a short period of time, using methods such as focus groups and interviews. A picture of what is occurring can be built up. Rapid Assessment is useful in identifying appropriate interventions and identifying some of the barriers to initiating interventions.

The first research phase of the project involved conducting interviews with the youth in PHASE 1⁴ and Madala hostel⁵. Individual interviews were conducted as well as group interviews. The identified youth in the community were asked about the issues they face and the possible solutions they can come up with regards to those issues and if they were willing to take part in that transformation. An example of the questions and discussions had with various of the identified youth in Alexandra include:

Table 1: Answers received verbatim from 5 youth about their living conditions in Alexandra township

Young Legend	What do you love about Alex?	What do you not like about Alex?	What are the possible solutions?
<p>#1 (23 years old) Entrepreneur carwash business 9th Avenue A Alexandra</p>	<p>You learn a lot from Alex as there is a lot of poverty</p>	<p>There are lots of ex-convicts who come back with no skills and the lack of skills development doesn't help them</p>	<p>Skills development for ex-convicts with the help of the correctional services</p>
<p>#2 (26 years old) Graphic Designer with a Diploma in IT PHASE 1</p>	<p>It's not as dangerous like it used to be, we are all free, it's fun and you can get everything you need from every corner</p>	<p>You always get judged by other people from outside of Alex just by coming from Alex, saying Alex is rough and dirty. People await the municipality to solve problems like the dirt whereas it can be solved by the community by taking responsibility for their environment.</p>	<p>Doing away with ignorance from the youth. A possible mindset and being responsible for the consequences of our actions. Stop blaming the government and take action [sic.] ourselves. More relevant youth programmes but skills development programmes.</p>
<p>#3 (21 years old) Marathon Runner. Madala Hostel</p>	<p>The support I receive from the people of Alex (to create a running team to train on weekends)</p>	<p>The dirt</p>	<p>The community needs to gather and clean up.</p>
<p>#4 (25 years old) Unemployed sales and insurance and dreams to go into advertising Madala Hostel</p>	<p>The vibe, culture and diversity. You learn different things from different people</p>	<p>Crime and lack of progression or slow progression that doesn't cover everyone</p>	<p>Changing people's mindset and narrowmindedness Workshops or interventions with the community to motivate and inspire Exchanging of information amongst community members Community centres should be more active in mobilizing the community</p>

Table 1: Continued

Young Legend	What do you love about Alex?	What do you not like about Alex?	What are the possible solutions?
#5 (26 years old) Creative genius at Merchant exchange Pty Ltd PHASE 1	The sense of unity amongst the people.	Lack of development and progress amongst the people considering that vast amount of opportunities. Lack of leadership	Developing solid leadership structure, monetizing the rubbish and make money from it. Integrate a leadership structure to teach values and be consistent, upgrade our schools, plants etc. Create more relevant youth programmes by doing marketing research.

Phase 2: Activations and upliftment workshops

Thereafter the participating youth of Alexandra was involved in different workshops and activations to be inspired on the possibilities of their solutions. Amongst other activation elements, the youth of PHASE 1 did a workshop with Mandragora Circo⁶ and the community participated in an activation of a circus performance in the middle of PHASE 1 flats. The young female youth and community of Madala Hostel participated in workshops with Chanje Kunda⁷ and Ziphozakhe Hlobo⁸ in expressing themselves and realising their dreams. And the male youth, joined Ray Phiri⁹ on a cook-out and workshops on the responsibility of young leaders. Altogether the community and youth participated in the resultant activation at the Madala Hostel.

1st Activation PHASE 1 Flats

On the 2nd June 2016 Cornet Mamabolo¹⁰ (a legend identified for this project), spent time with the youth, sharing with them and talking about their dreams, he challenged them to find ways to attain these dreams. The following day, 3rd June 2016, Mandragora Circo presented a workshop with the young people that had been identified as leaders within ward 75. During this workshop they shared their circus and movement skills with the youth getting them out of their comfort zones and of course exposing them to something they have never

experienced. On Sunday 5th June 2016, an open-air circus performance was staged by Mandragora Circo at the Phase 1 flats, including artists from within the community as part of the programme. Mamabolo was the master of ceremony for the day.

It was evident that young people in Alex are hungry for such programmes that focus on skills development that are scarce; it was also evident that the youth require motivation and inspiration to access their greatness. Our next activation then focused on understanding the self as a point of departure towards greatness.

2nd Activation Madala Hostel

On 23rd June 2016, the project moved to Madala Hostel following a request from one of our young leaders Thabiso Ncube, a resident at Madala Hostel. His wish was to see Madala Hostel as a clean and conducive place to reside in, which spurred the clean-up drive. There was also a need expressed to integrate Madala to the greater Alexander and rehabilitate its image.

The clean-up day was presented in collaboration with the community of Madala Hostel towards improving their environment. A legend was identified in the form of street artist Wesley Pepper¹¹ who was invited to beautify the space by painting murals on the walls and trees. He discovered that there was talent within the community, so he integrated them into realising his designs, and he mentored them on site. The clean-up also revealed ideal spaces for the youth to gather and continue with their creativity endeavours.

On 24th June 2016, workshops were conducted with Chanje Kunda and Ziphosakhe Hlobo, two legend artists in residency at the Plat4orm. Young women who reside at Madala Hostel and the greater Ward 76 were invited for these workshops, these young women were selected for their leadership qualities and dreams of improving their lives. These workshops were focused on accessing these dreams and reimagining the self. This theme served as a point of departure to generate positivity towards the young women accessing their dreams. The young women were encouraged to imagine their dreams, write them down and speak them in the present tense.

During the workshop, a young lady by the name of Phindile Mvelase had mentioned that she wants to be a presenter. After the workshops she was invited to meet with legend Edwin “codesa”¹², an Alex radio DJ who offered to mentor her and gave her a slot the following morning on his morning drive show. Thereby, she opened up the opportunity for other young aspiring DJs to participate at Alex FM every Saturday.

A market day was hosted on the 26th June 2016 where legend Ray Phiri held a cook out session with the young men from Madala. During this cook out Phiri shared thoughts about being a legend and the responsibility that comes with being a young man who possesses leadership qualities. The food that was prepared was then offered to orphans and young children residing at Madala. Different entrepreneurs were offered space to market and sell their products at a subsidised rate. Coupons for R10 were on sale and one could buy at any food stall with these coupons. Two aspiring youth then went on to be our Programme Directors for the Market Day Event at Madala hostel.

In offering the community a new experience a legend, Nhlanhla Mahlangu¹³ was invited to perform his performance art piece *CHANT* that has been staged across the world. To now have been staged for a community who would never have had the chance to access this work otherwise was innovative. His work allowed the audience to use their imagination and engage with a totally new form of art dispelling preconceived ideas of what art may mean in the broader spectrum. The day was concluded with offering a platform to artists in their own communities, here various *Maskanda*¹⁴ music groups took up the opportunity to perform.

Phase 3: Exchange programme

Part of the programme involved taking the youth out of their community to experience something new in a different environment. To this end, the following experiences were implemented:

- To witness a public performance by Mandragora Circo at Carfax¹⁵, the presentation was different to the outdoor presentation in Alex. Involving theatrical elements such as lighting and a diverse audience.
- To witness a final dress rehearsal of Chanje and Ziphozakhe' spoken word play at the Plat4orm. The youth thoroughly enjoyed this experience. Ziphozakes play was inspired by the lives we live and how a conversation that could change your life can happen anywhere.
- The Plat4orm in partnership with the Arts & Culture Trust (ACT) presented *Infocus with Ray Phiri*, on the 30 June 2016. The legend Ray Phiri a jazz, fusion, and *mbaqanga*¹⁶ musician performed a one night only acoustic set with a conversation on his lifetime legendary moments. This offered a rare and beautiful experience for the young legends, allowing them to find out more about their mentor.

Phase 4: Documenting the entire journey with interviews and reports

The fourth phase included editing of the filmed documentation of the entire process into a feature documentary. It included recording post-project interviews with all involved, and the compilation of a project report.

Despite the Plat4orm organisation recognising that they feel they may have achieved their objective of inspiring greatness amongst the youth of Alexandra township; they do acknowledge the real challenge lies in creating plans to sustain that which has been invoked within this community. To this end, the next in the series of projects is planned as the focus on assisting young leaders (dubbed the young legends) to create programmes that will speak to sustenance and visible change in Alexandra township.

Artist impact

It is from the post-event interviews conducted that the most valuable source of information has been gleaned about the participating legends, the artists. It is important to note how their involvement was never to approach the community with the intention to teach or impart information about their artistic gifts *per se*. Instead, each of the legends was brought in because of their unique life story that reflected their persistence, drive, and dedication. It was not an easy journey for any of them, yet they persevered and through tenacity and sheer determination found the break they were striving towards. All the legends were representative of being at different stages in their life-path. Some had earned their legendary status from the survival of the political turmoil that they had experienced in their lives, and still overcome and continue as a creative. Even if many of the legends were still young, and perhaps not yet at the height of their careers, they too each had already achieved their status of being well known and respected within their designated creative field. But mostly, they all had a creative demeanor.

Because the legends are artists, they think like artists. Therefore Foley's (2014) adage 'teaching to think like an artist', thereby disseminating the very being an artist as opposed to teaching the art, is relevant. These legends were effectively teaching for creativity by just being true to themselves and encouraging the youth through their way of thinking about life. The participating youth, or young legends, were not selected for their innate demonstration of being an artist already, in fact from the example of the five identified above, only one had consciously pursued a career in the arts, the others were selected too for their unmistakable leadership drive and passion.

Foley (2014) states the courage 'to teach for creativity' requires a change in perception, 'by focusing on three critical habits that artist employ, 1. Comfort with Ambiguity, 2. Idea Generation, and 3. Transdisciplinary Research.' These three categories were present in the *Legends Unite 4 Change* project.

- Comfort with ambiguity. All the legends showed a great deal of strength of overcoming diversity through their willpower and sheer grit. They demonstrate that they are comfortable with embracing the idiosyncratic notions of being an artist through ambiguity. Not any of the legends knew the path that they were going to take but did not give up. They all found a way, regardless. They go with the flow, make things work often in the moment. An example of this was when Wesley Pepper did not just go to lead by example and create artworks, but when he found talent, he embraced the opportunity to mentor the youth to execute his designs;
- Idea generation. This may also be "being the person who has the courage to have ideas". To overcome the thinking of the times, to question. To question everything. And to find or make answers that resonate the values and ethos of the creative. This was relevant in all the workshops provided, where discussions were encouraged about "being". In finding multiple answers to how does one manifest their dreams. All the legends that participated in these sessions did so without prior preparation of training and counselling, they went in and propagated their alternative thinking means to overcoming adversity and to dream big! One of the most striking of these was with Ray Phiri. Just the offering of the opportunity to sit at the feet of this master and hear his views imparted not only of being an artist and of music in this country, but also of his divergent thinking on being a man in our country today, and the responsibilities of a leader;
- Transdisciplinary research, that speaks so 'research that serves curiosity' (Foley 2014). None of the legends got to where they are currently without engaging in researching their objectives and the means to getting where they want to go. All the legends dabbled in various learning opportunities – some formal, some informal; but all had to do their homework and learn about a variety of aspects that would stand them in good stead to support their main objective, creativity. Sometimes that research was thrust upon them, with no conscious understanding that it may be research, but it did foster curiosity to understand, and has since yielded creative insights and growth to the extent that it offers reflection and commentary.

The legend that commented on his learning journey that included his experience during the project was Nhlanhla Mahlangu:

Performing Chant at Madala hostel was cathartic to me on many levels let me share my story. The work is inspired by yet another “concentration camp” I grew up in Pola park squatter camp. We used to fight the hostel people in the 90s the SAP of the time and SADF gave them R5 rifles and Winnie Mandela Mondli Gungubele and Tokyo Sexwale they used to deliver Ak47s to us. We killed each other for 3 years before Mandela was president, we were both used to creating instability when Codesa was going on.... I grew up with so much hate for hostel people not knowing we were both used the same way.... Taking chant to that space was an act of reconciliation I wish I did the longer version.

The impact goes beyond just the legend artists and the way they think, it is also how it was manifest and brought to life in the township. The literal use of space, the change of perspective on disrupting the norm and transforming the present towards an improved future. The inclusivity and collaborative nature of the project was also important. To think of multiple answers not just one, one must engage, to be open for input and be willing to go with the flow of what is on offer. An observation from the Mandagora Circo performers on their transformation of the literal space in PHASE 1 flats in Alex, and the impact it brought, serves to attribute to this:

[To] Present our show in WARD 75 flats was very exciting and emotional since the fact that the everyday space, the street of the neighbourhood, was transformed into a theatre, with stage, chairs for the audiences, curtains, etc. Everyone, from children sitting in front the stage, youth, and adults and even people watching from the windows in the houses enjoyed this magical moment, where the theatre was present in the neighbourhood, that will last in the memory of everyone. Laugh, claps and the attention of the audiences are the best result for us as performers. [sic.]

Artists as the creative act

Robinson (2006) encourages development of the ‘capacity of what the youth has’, and all humans have the capacity of creativity in our youth. It is the sense of suspending your disbelief, to be prepared to be wrong, and instead embracing the potential for ideas within, allowing the ideas to manifest. ‘Creativity is as important in education as literacy, and we should treat it the same’ (Robinson 2006).

The embracing of creativity needs to be totally embodied. It needs to be filtered into our being. The question remains as to the possibility of teaching such without teaching the emulation of the creative or artist. Rather attempt towards gaining insight into their perspective on life. This goes back to Arts Education, and how the very education of arts offers (or should offer) more than merely the ability to draw, dance, act, or play music. This is proclaimed widely in the teaching of young children as to promote various aspects of their general development. As circulated by Lock (2014) through the Kennedy Centre of Performing

Arts funded ArtsEdge: ‘Turn to the Arts to Boost Self-Esteem’ where she cites ‘whether in an individual setting or as part of a group, Arts Education improves a child’s confidence’; and provides a list of five other ways that arts assist in child development of self: 1. The arts instil pride; 2. The arts help your child develop real-life skills; 3. The arts lead to higher test scores in the classroom; 4. The arts increase opportunities for self-expression; and 5. The arts increase an individual’s sense of belonging or attachment to a community.

It is undeniable that just on the surface, these five aspects can be transposed to assess the success of the *Legends Unite 4 Change* project. Most noticeably would perhaps be the literal ‘increase of the individual’s sense of belonging or attachment to a community’ (Lock 2014). By engaging youth within their community towards Arts Education, and subsequently including the community in the activations this has far reaching implications and may have had impact on residents more than what has been the focus of the investigation.

While these aspects of additional benefits to Arts Education are researched and proven in various capacities through scholarly transdisciplinary research, and therefore cannot be refuted. It is, however, the profound irony that is the “use of arts to boost self-esteem” and “Arts Education improves a child’s confidence” that is most biting. Artists by nature of making it through the education system and their engagement with the society’s expectations are often the most down-trodden, unconfident and broken human beings. They are the result of suppressed expression and stifled divergent thinking, that has instead been squared away into neat socio-political norms and expectations. Their personal-cultural and socio-cultural experiences are downtrodden, if not medicated in this era of ADHD affliction. Artists’ creative thinking has been stifled. Often artists are the ones who do not have the self-esteem to think they can make it in life, as they are led to believe their gifts are not what is required for success.

It is those true artists, the creative divergent, or disruptive thinkers that are the ones who dig deep and accomplish, despite, or in spite of what others think. Then when they are successful and revered the irony of their struggle to be creative is never really held to be accountable. The artist is the epitome of creativity. Creativity in turn is ascribed to that which is the essence of intelligence that most people seek ‘intelligence is diverse... dynamic... and intelligence is wonderfully interactive’ (Robinson 2006). Creative acts are diverse, dynamic, and interactive just by virtue of being creative. The artist is of and in itself the creative act.

Artists have grit. ‘The power of passion and perseverance’ (Duckworth 2013) that is illusive to many, may be attributed to artists. Because they must think divergently and be comfortable with ambiguity; they must embrace the fact that their idea generation is often off the charts but inspired; they are forced to

research a wide variety of topics just to be able to converse with the world and to articulate their ideas in a package that is accepted and understood. But mostly, artists do not give up on that innate nagging need to express. To articulate. To be seen or heard, whether they are really understood or appreciated. Artists are in themselves the creative act.

Therefore, the sharing of artists time and presence in a community or in education is of value, regardless of the tangible outcomes, but merely because of their sharing of how they think, and how they perceive the world. The *Legends Unite 4 Change* project was therefore successful even before it began. Because the artists were prepared to engage towards collaboratively improving futures. The thread of “dreams” that linked the project was a wonderful metaphor for the ephemeral qualities of creativity that can be sort and perceived, as well as the positive honesty that it offered every engagement. The legends also grew and were uplifted by this project, and many have continued to go and offer more to communities merely through offering their stories, their experiences, and their opinions.

Conclusion

The multimodal learning that is resultant of creative thinking is evident in educational practices, but even more prominent in Arts Education. And undeniable when promulgated by artists themselves serving as the creative act, they can emulate what Robinson (2006) states as:

[...] the gift of the human imagination... seeing our creative capacities for the richness they are and seeing our children for the hope that they are. And our task is to educate their whole being so they can face this future.

It is only with divergent thinking (laterally and disruptively), that multiple answers to all questions can be sought. This cannot be and is not taught in our current education system. It is only truly understood when embodied. It is therefore that Foley’s (2014) hypothesis that we should not emulate the acts of others through Arts Education, but we should be taught how to think like an artist is most relevant. Artists themselves should be embraced for their idiosyncratic way of thinking, understanding, and seeing as innate beings and become the source for disseminating this creative act.

The educators and academics are right in saying that we do not know the future or how to educate the youth of today for this future, but we can educate them to think divergently and be disruptive, thereby creating psycho-physical space for multimodal creativity and knowledge exchange.

Notes

- 1 One such example is the National School of the Arts, in Johannesburg Gauteng. That is established as a Special Needs Education (2001) school in accordance with the Education White Paper 6. The objective of the school is stated as: 'As a Specialist School of the Arts, placement of learners in a specific field is done by means of auditions. In this way an informed and just recommendation in the best interest of the learner can be arrived at' (Circular 80.1999 – 8.2).
- 2 Established in 2013 the Plat4orm has occupied two different physical locations mainly Bezuidenhout Valley, Johannesburg and in Newtown, Johannesburg. The space has exposed the dire need of alternative spaces to cater for all artists. The Plat4orm is an entrepreneurial venture that offers an experimental space for artists run and facilitated by artists. This alternative theatre space was created to make openings for artists to create and showcase work beyond what is offered in the mainstream theatre industry or establishments. Run by Princess Mhlongo, as a trained theatre practitioner operating on the fringe of professional theatre industry, it was her own artistic need for space that forced her to begin to look around the geographical spaces I was in to investigate what space/s could be sourced to serve my creativity needs. Therefore, I turned my need towards locating and securing my own NPO "space" for theatre making purposes.
- 3 A township 13 kilometres from North-East Johannesburg. The development of Alexandra Township dates to 1912. Sometimes thought to be named in honour of Queen Alexandra, wife of King Edward VII of Great Britain; also said to be named after Alexandra, the daughter of EH Papenfus, township secretary and owner of the ground it was laid out on (SAHistory, 2000–2019).
- 4 This is one of the designated wards or districts of Alexandra township
- 5 Madala hostel is a landmark in Alexandra township. Situated on the corner of Alfred Nzo Street and 4th Avenue, the hostel was initially meant to house 5 000 men, however, the hostel now houses a greater number of men, women and children. The hostel has been the scene of many violent incidents in Alexandra's history' (Moloto, 2018).
- 6 A two-hander circus act from Argentina that has toured 25 countries without external funding, instead they sourced their sponsorship through donations or trade and networking. Their story is very inspiring because they highlight the ability to access ones dream no matter the circumstance <https://mandragoracirco.com.ar/en/home/>
- 7 Chanje Kunda is an international poet, playwright and performance artist <https://www.chanjekunda.com/about/>
- 8 Ziphozakhe Hlobo is the co-author of the first comic in the series "Ordinary Superheroes"; she is a copywriter and screenwriter residing in Cape Town, South Africa.

- 9 Raymond Chikapa Enock Phiri (23 March 1947 – 12 July 2017) was a South African jazz, fusion and *mbaqanga* musician born in Mpumalanga, South Africa.
- 10 Cornet Maje Thabiso Mamabolo is a South African actor and businessman best known for acting as Thabo ‘Tbose’ Maputla on SABC1 soapie drama Skeem Saam. Mamabolo has a foundation called CMF (Cornet Mamabolo Foundation) and recently launched a library in his village in Limpopo.
- 11 Contemporary and Street Artist, Social Entrepreneur, Cultural Activist; Wesley is based Johannesburg, South Africa <https://wesleypepper.com/>
- 12 In 2016 Edwin ‘Codesa G’ Seleke was an Alex FM’s presenter of ‘Saturday Glory’.
- 13 A graduate in the theory and practice of dance teaching from Moving Into Dance Mophatong, with over 17 years of experience in theatre, dance, dance theatre and dance in education, Nhlanhla Mahlangu is a multi-skilled performer, teacher, director and composer and currently directs his own company, Song and Dance Works. His claim to fame is *isicathamiya* music, a type of a cappella developed by migrant Zulu communities that combines voice and dance. <https://www.beautifulnews.co.za/stories/nhlanhla-mahlangu>
- 14 Maskanda is a kind of Zulu folk music that is evolving with South African society.
- 15 Carfax is an Events Venue, Artists Workstation and cultural hub located in Johannesburg, RSA. <https://carfaxnewtown.wordpress.com/>
- 16 Mbaqanga is a style of South African music with rural Zulu roots that continues to influence musicians worldwide today. The style originated in the early 1960s.

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Damas Mpepo / Mitchel Strumpf

'Good Governance' in relation to cultural policy. Music diversity in Tanzania

The purpose of this paper is to analyze aspects of the implementation of a cultural policy towards the promotion of music diversity in Tanzania. It discusses the 'National Cultural Policy' towards music diversity in Tanzania as expressed by the Ministry of Education and Culture, and establishes a definition of what might be considered 'good governance', as it relates to Tanzanian cultural policy towards music diversity.

The first section of the paper is devoted to an historical background that has led to the need for a cultural policy in the development of the nation. The first section also discusses the concept of 'good governance' related to the implementation of an appropriate cultural policy.

The second section focuses on the role played by the Government through its Ministries, including the Ministry of Culture, Information, Youths and Sports and the Ministry of Education and Vocational Training, wherein challenges facing the implementation of a cultural policy are as well discussed.

Before the coming of major colonial powers (first Germany with a mandate from the Berlin Conference (1884/1885) to rule the land known as Tanganyika, and after WWI from The United Kingdom having been victorious in the War), ethnic groups of the territory currently known as Tanzania had strong diverse cultural traditions as established by the agreements – including social, political and artistic agreements -- of the people of the approximately 120 ethnic groups in the territory.

Colonial powers introduced different economic and social systems, and in most cases gave little or no interest to the ways the Tanganyikan people expressed themselves through their arts and frequently ridiculed and demanded the discontinuation of indigenous music, dance and visual art activity. Colonialists tried to make local people believe that they did not have 'culture' -- that their 'native' culture was inferior or useless. Instead of encouraging Tanganyikans to foster their artistic activities, the people of Tanganyika were forced to learn and adopt the new culture of the strangers who ruled and monopolized the economic and political systems in the territory. Fortunately, colonialists did not take away all of the African traditions as they seemed to have wanted to (as expressed and summarized in Cultural Policy 1999:3–4 Kiswahili is Sera ya Utamaduni 1997: 3–4).

In 1962, Julius K. Nyerere, the first President of independent Tanganyika, as the Father of the Nation, established a Ministry to focus on culture issues. He named this the Ministry of National Culture and Youth. President Nyerere addressed the Parliament on 10th December 1962 to express the value of culture to a human being and to a nation. Articulating well his reasons why he established this Ministry, he affirmed,

... I have done this because I believe that culture is the soul and spirit of any nation. A country which lacks its own culture is no more than a collection of people without a soul ... When we were at school we were taught to sing the songs of the European. How many of us were taught the songs of Wanyamwezi or the Wabena? Many of us have learnt to dance the foreign dances such as the 'rumba' or the 'chachacha'; to 'rock-n-roll' and to 'twist' ... I have set up this new Ministry to help us regain our pride in OUR culture. I want it to seek out the best of the traditions and customs of all our tribes and make them a part of the national culture... A nation that refuses to learn from foreign cultures is nothing but a nation of idiots and lunatics. Mankind could not progress at all if we all refused to learn from each other. But to learn from other culture does not mean we should abandon our own. (Culture, Art of Liberation 2012: 3-4)

Tanzanian cultural policy

With President Nyerere's proclamation, Tanganyika started to deploy ways to regain, manage, promote and hand over to the new generations traditions related to the people of Tanganyika (to be renamed Tanzania in 1964 when mainland Tanganyika united with the islands of Zanzibar). In 1990 the first Cultural Policy document was established to add authority in dealing with cultural programs and functions so as to maintain the identity of ethnic groups in Tanzania and the nation at large. The first Cultural Policy document underwent a process of amendment and in 1997 the new Cultural Policy was adopted. Cultural Policy in a nation like Tanzania is very important; it is a guide to political leaders, public and private institutions and organizations and individual people to focus in a united way on a particular issue for the betterment of the nation.

The current Tanzanian Cultural Policy was established on the 23rd of August 1997 with the inauguration of the document in Dodoma town, under the Ministry of Education and Culture, the name of the ministry at that time responsible for cultural issues. The Policy comprises seven main sections including language, arts and crafts, cultural heritage and management, recreation, culture and community participation, education and training and the management and financing of cultural activities. All of these are clearly discussed in the document with reference made to how they exist in the major ethnic groups of the country.

The current Tanzanian Cultural Policy document, dating from 2010 is still being worked on and amended by the Cultural Policy Committee for the purpose of updating some of its sections to suit the National Millennium Goals of Development which includes 'good governance' by the government and institutions operating in the country. The implementation of what has been written in the Cultural Policy document is not effectively enacted, as the policy has been criticized as sections of the Policy, specifically sections on education and training, managing and financing of cultural activities and culture and community participation are inadequate and not sufficiently comprehensive.

'Good Governance' is a desired goal for national and state political development. It goes hand in hand with economic growth, the eradication of poverty and hunger, and sustainable development; all traditionally marginalized people --- women, the disabled, the youth and the poor --- must be heard and considered by governing bodies as they will be the ones most adversely affected if good governance is not achieved. The major characteristics of good governance of a governing body are to be accountable for all actions taken, transparent in all operations, responsive to the needs and interests of the people, participatory, effective, efficient, consensus-oriented, and equitable. (*Refer to the United Nations and the World Leaders' 2005 World Summit*)

'Good Governance' is one of three clusters in the Tanzania Poverty Reduction Strategy (Mkukuta). In order to secure sustainable development, it is essential to ensure that structures and systems of governance as well as rules of law are democratic, participatory, representative, accountable and inclusive. It is also important to ensure equitable allocation of public resources with corruption effectively addressed. The governance systems must work in favor of all citizens, certainly not to exclude the poor and vulnerable groups.

The cultural policies of Tanzania have focused well on music diversity, strongly articulating that while national unity is of utmost importance in this still young country --- having many other newly-independent countries grieving from tribal in-fighting --- it was also of great importance for the greatness of ethnic diversity to shine through and be fostered in the new nation. It was agreed in the cultural policy to promote Tanzania's very strong elements of cultural unity while, at the same time, endorse the vast number of differing ways that different ethnic groups express their culture, music differences (articulating 'music diversity') being but one of these great, diverse types of expression.

Music Diversity in Tanzania refers to various types and styles of music performed by the people in the country; these types include older traditions of

music of Tanzania (frequently called “traditional” music), Western music, contemporary Tanzanian music (frequently called “pop” music), gospel or church music and military band music.

The National Arts Council of Tanzania, established in 1984, has expressed that music diversity is an important part of the life of people in Tanzania; it promotes artists to obtain income leading them to a better economic position. Previously, Tanzania had a national organization known as the National Music Council. This was later merged with the National Arts Council and picked up this new name. Up until now, the National Arts Council, known by the acronym in Swahili BASATA, cares for artists of all artistic fields, including music. Chapter Four of the Cultural Policy of the National Arts Council (1999:21) states,

Sanaa ni fani muhimu ya utamaduni ambayo ni ustadi wa kuweka na kupanga fikra kwa njia ya hisia au zana. ... Sanaa zinajumuisha tamthilia, muziki, ngoma, dansi, ... tangu enzi za kale sanaa huambatana na ufundi, elimu na mafunzo na huwa na lengo maalum la kukidhi mahitaji ya jamii. ... Muziki unahusu muziki wa ala tupu, nyimbo mbalimbali, muziki wa ngoma za jadi, brasi, disko, okestra na muziki wa taarab.

Art is an important sector or field of culture. It includes the skill of using ideas to design or create something through those ideas. ...arts include music, ngoma, dance... From a long time ago, art works hand in hand with education and technical training for the purpose of fulfilling societal needs...Music is about instrumental, songs of different types, traditional music, brass, disco, taarab music and orchestra. (1997:21)

The older music traditions of Tanzania have been used by more than 120 ethnic groups found in Tanzania for many years and for specific functions aiming at expressing human life and all of its aspects through the medium of sounds of the human voice and instruments. It played and still plays a similar role for most ethnic groups and includes work songs, hunting music, lullabies, baby-naming songs, battle songs, religious music, ritual music, music for therapy, wedding and traditional processions and funeral, and marching band music ceremonies. African songs were/are associated with life events such as births, mourning, games, prayers, work, wars, and love.

Music diversity in relation to the music traditions of different ethnic groups may include different tonalities (scales of a great variety of structures), rhythms, melodic structures, tone qualities, vocal styles and instrumentation. These differences have developed over the years due to cultural migrations, historical factors that have brought different people into Tanzania, the differing geographical terrains of the country and the different languages of the people. There is a great variety of ways different music elements appear in the vast number of differing music traditions of Tanzania.

Popular music traditions in Tanzania also have great diversity. From the late 1950s to the early 1980s Tanzania had its own distinct African 'rumba' music style, termed *muziki wa dasi* (dance music). *Muziki wa dasi* was popular and names of famous bands such as Tabora Jazz band, Western Jazz Band, Morogoro Jazz, Volcano Jazz, JUWATA Jazz, DDC Mlimani Park Orchestra also received great fame; artists such as Marijani Rajabu, Mbaraka Mwinshehe, King Enock, Muhidin Gulumo, Mzee Mabela and others were (and are) famous in the music industry of Tanzania.

With the great influence of traditions from especially North and South America on the popular musics of the young country of Tanzania, the government created *Baraza la Muziki la Taifa (BAMUTA)*, Swahili for National Music Council in 1974. BAMUTA had as its purpose to regulate the music business in the country, largely to create a more solid national identity. Lemelle (2006) suggests that the overall idea was to build a new popular culture for the workers and peasants of the country, free from the heritage of colonialism and bourgeoisie culture. BAMUTA was responsible for the establishment of national music policies which sought to control musical imports and issued disco and club licenses. BAMUTA called for strict government planning as well as control over the popular music in Tanzania. For example, importation of foreign music was generally banned with the exception of music from Zaire.

Under such restriction, and due to government promotion of musical creativity, many bands were formed and new African music styles emerged, most notably in the *muziki wa dansi* (dance music) business.

In the mid-1980s Tanzania changed its socialist-economy perspective into a free-market economy with a 'liberal economy' whereby investors and musicians came from different countries to Tanzania with their music styles, genres, and music experiences. Musicians from the Democratic Republic of the Congo (DRC) came with new modes of composition, harmony, instrumentation style, rhythmic patterns, dancing styles, costumes, etc. These contributed to the changes which currently are common and popular in Tanzanian dance music.

Mlama (1982) comments on the commercial influences that have controlled pop music like a 'commodity' in Tanzania. She states,

Art is a commodity and is exploited for commercial purposes. In order for art to be commercially profitable, art over-emphasizes cheap entertainment that attracts audiences to bars and dancing halls. This is especially true of pop music, most of which has content that has very little contribution to make to the development of the people. Instead, it is meant to increase commercial gains. Such music makes up the largest percentage of the pop music broadcast over Radio Tanzania.

Mlama (1982) continues with a discussion of the difficulties for the Tanzanian government to implement that which is laid down in a Cultural Policy. She states,

The lack of socialist cultural policy is also reflected in the absence of a well-coordinated training program for cultural personnel to promote various cultural activities including the arts. For example, to date, the arts are optional subjects in the primary and secondary school curricula. The result is: Many schools do not teach art at all. Instead, in most schools the arts are conducted as extracurricular activities, again, mostly for the purpose of entertaining Government and Party visitors to the schools or at state functions. In spite of the omission of arts subjects in primary and secondary schools, the arts (music, theatre and fine art) are nevertheless taught at post-secondary school level.

Jengo (1985), comments on the significance of arts in the economic development of the people saying that the arts (architecture, art, music, poetry, literature and theatre) do not lose their significance when the economic foundations of the society are transformed and managed properly by the government. This is because the arts have a long-lasting communicative function to the minds of the viewers and they are basically reflections of particular social conditions and relationships. Furthermore, he comments on how governing bodies should act upon challenges facing Cultural Policy implementation in Tanzania saying,

The National Arts Council should be decentralized and villages should be required to set up cultural committees responsible for art promotion. The existing *ad hoc* committees which are called during national festivals should form the nucleus of the permanent cultural committees.

The Ministry of Education should have the responsibility for creating Secondary Schools with an arts bias and should provide competent teachers to teach Arts.

The growth of science and technology in the media, recording studios and modern sound-recording machines, importation of music products, computer knowledge and usage among young people have given birth and promotion to the current popular music style know as *Bongo Flava* the new generation music style, '*muziki wa kizazi kipya*'. Many young Tanzanians engage themselves in this type of music; political parties also employ *muziki wa kizazi kipya* in their political operations to support their political will.

Cultural policy in relation to music diversity

The government, through the Ministry (currently named the Ministry of Culture, Information, Youth and Sports) clearly considers the arts as a significant part of culture and very important in the lives of the people in Tanzania. The policy recognizes the National Arts Council to collaborate with and promote artists and the arts. The document states,

The National Arts Council shall...collect and disseminate information about prices and markets of the products of cultural industries to individual artists and organizations... Pre-Primary, primary, secondary education and teacher's college curricula shall include art subjects, e.g. music, fine art, handicrafts and theater arts... (*Section 2 of the Cultural Policy document, pg 4.1st paragraph*).

Public institutions and private organizations have been working together to implement what has been stipulated in the policy in Chapter 4, Sub-section 1.4 which states that the "Government will ensure that there is a mechanism to recognize and honor the most popular artists of the nation..." It has been doing this for some years, for instance from 1999 when the National Arts Council established the 'Tanzania Music Awards' for the purpose of implementing the cultural policy to promote improvement of artists' income and encourage musicians and promote music of Tanzania through the whole process of the music awards. The Tanzania Music Award, currently sponsored by the Tanzania Breweries Limited (TBL).

The National Arts Council hires professional musicians for each category of the award in that specific year to lay out criteria or specifications which will be used to nominate musicians or bands to compete for awards. Tanzania Breweries Limited (TBL) hires Information Technology Companies, Communication Companies for adverts, online voting through internet and phones to organize and conduct the whole plan of the music awards process. The awards are set to honor, encourage and recognize musicians under set categories; categories include an annual winner in Bongo Flewa, Dance Band, Tanzanian Hip Hop, Tanzania R&B, Taarab, Reggae, Ragga/Dance Hall, and Traditional Music.

Other categories set for music awards are young music producer awards, the best music video director, Afro-Pop, zouk/rhumba, the young coming-up musician, and the Hall of Fame award which has been divided into two parts, i.e. individual musician or someone who has contributed to the music field and an institution which has played a great role in promoting music and musicians in Tanzania.

The National Arts Council also engages itself in capacity building activities by running music training programs in collaboration with the Tanzania Police Band and Musicianship Empowerment Trust; running seminars and workshops to Cultural Officers, Village and Ward Executive Officers who are representatives of the Council in their locations dealing with registration of artists and cultural groups. Currently, the National Arts Council in its workshops to artists and local government officers insist officiating arts activities and products so as to reinforce ownership of artists over their musical creations.

Music education in Tanzania

The University of Dar es Salaam is an important institution in Tanzania contributing to the implementation of Tanzanian Cultural Policy. In implementing the Cultural Policy's academic strategies, the University of Dar es Salaam, via its Department of Fine and Performing Art of the College of Arts and Social Sciences has been organizing and conducting annual International Ethnomusicology Symposia from 2007 to 2013. The renowned senior and young music professionals (researchers) from within the country and from other areas of Africa and other parts of the world are invited to present papers and perform. The Ethnomusicology Symposium engrosses traditional African music research presentations, traditional African and Western music-films and live performances by indigenous and invited guest-musicians. It is a clear contribution to the music diversity in Tanzania.

The Government has taken some initiatives to establish museum auditoria and other venues for musicians to perform. The Dar es Salaam National Museum is one of public institutions playing a great role to facilitate musicians by renting theatre hall space to perform and collect entrance fees for the bands, groups and artists' prosperity.

Also, the Village Museum Center is a public organization which also plays a great role in recognition of traditional dance and music diversity and musicians of all types rent venue space for performances. The Village Museum gives room to musicians of contemporary music, traditional music, traditional dance, *Bongo Flava*, etc. to perform; it is a platform for artists to learn arts, show skills, generate income, perform for touristic functions and general entertainment. The position of the Village Museum Center is crucial in implementing the Cultural Policy guide 4.1.10 that states "*Serikali itaendelea kutenga na kulinda maeneo ya kuendeshea shughuli za sanaa za ufundi, maonyesho na muziki katika miji na vijiji*" (Government will continue to set aside and secure space for artistic activities including visual arts, performing arts (including music) in urban and village communities).

The Government, unfortunately, has not introduced arts courses in the Tanzania education system. It does not offer music training to Tanzanian pre-primary, primary and secondary schools although cultural policy documents state that,

Pre-primary, primary, secondary and teachers' college curricula shall include arts subjects, e.g. music, fine art, handcrafts and theater arts. Furthermore, these subjects shall be examinable in continuous assessment and final examinations of these levels of education.

Very few private pre-primary and primary schools in Tanzania in urban areas (generally English-medium schools) offer performing arts training, such as music theory and skills to play instruments, traditional drumming and dancing, as well as fine art courses such as drawing and painting.

The Government, supporting the University of Dar es Salaam and the new University of Dodoma does provide degree-level training in music (music theory, practical voice and instrument training, and music research) and offers consultancy services in arts and culture, in general. These institutions aim at producing artists and arts managers, teachers, researchers and consultants to promote musicians' standards academically. Some offer training in performing arts to students interested in such subjects for their future, regardless of their arts/music education background. Examples of universities are such as the University of Dar es Salaam, Makumira University and University Dodoma offer African and Western music education, involving theoretical and practical training; also Colleges such as Butimba Teachers' College, the Dhow Countries Music Academy (DCMA) and the Bagamoyo College of Arts (TaSUBa) teach music subjects to local and foreign students.

The Government, through other Ministries does not effectively and sufficiently support the Ministry of Culture, Information, Youth and Sports to fulfill what has been planned and stipulated in the cultural policy document. For instance, the Ministry of Education and Vocational Training, the ministry responsible for educating the people of Tanzania and managing education systems in Tanzania has not given room to arts subjects to be taught in the education system as compulsory courses to be studied by Tanzanian young people. This is why public (Government operated) schools do not have performing arts and fine arts courses as fundamental fields to the life of the people, and that is why the number of music teachers is very small.

Institutions like military bands and police bands in Tanzania also contribute to the promotion of music training and music development. The bands employ young Tanzanians to be bands-men/bands-women after being trained by instructors of the military or police band for two years. The young musicians become performers, who can perform in public holiday ceremonies, for instance Independence Day, Union Day, perform at State House functions or ceremonies; they are paid salaries for their work as musicians in the military bands.

Military bands face great challenges when they want to employ young musicians to join the bands. The recruitment conditions (qualifications) needed by the Government include secondary school education level and a candidate has to be able to perform on a music instrument. The requirement for the applicant to have formal music performance abilities is not easy for the applicant to

meet because it is not something offered to him or her in primary schools, so the bands hire young people who are not musicians, and totally train them in music.

Cultural Policy by Civil Society

The Government, through the Ministry of Culture, Information, Youths and Sports, Ministry of Industries and Commerce offer registration services to organizations. These include Non-Government Organizations (NGOs), Civil Society Organizations (CSOs) and other small organizations dealing with cultural programs to legally implement what has been laid down by the Government through established policies including cultural Policy Chapter Seven (section 7.1.5) which states, “The Government shall encourage citizens to establish organizations to run cultural programs”. Organizations, for instance, Bongo Star Search/Epiq Bongo Star Search (BSS/EBSS) which searches for young, unknown talented musicians by conducting regional and zonal music competitions; finally, the competitions take place in Dar es Salaam, the major commercial centre of Tanzania. BSS/EBSS runs a competition of the best 20 young musicians auditioned from different regions (set zones) of the country to look for the best Bongo talented and underground musician. ‘A Star’ is selected from among 20 selected musicians through public vote undertaken via cell phone text messages and Internet.

Music and traditional dance festivals organized by Tanzanians also play it role to promote traditional music; they have been taking place for many years in Tanzania. The festivals give a chance to musicians and dancers to show different African music traditions and promote national culture. Some of the well-known festivals in Tanzania include the annual Gogo Music Festival in Chamwino, the Makuya Festival an annual traditional dances festival taking place in southern Tanzania, the *Sauti za Busara* Festival in Zanzibar, *Tamasha la Sanaa na Utamaduni Bagamoyo* organized and conducted by *TaSUBa* – and the Zanzibar International Film Festival (ZIFF). They all have contributed to the promotion of music diversity in Tanzania nationally and internationally, although there are some financial challenges facing these organizations to run cultural programs.

Other institutions such as Action Music Tanzania (AMTZ), Musicianship Empowerment Trust (MET) and others are actively dealing with music theory teaching and instrument-performance training to young musicians and talented instrumentalists. The organizations are registered to offer three- months to one-year continuous music training sessions. AMTZ is a non-profitable organization which also organizes and conducts music program workshops to promote

musician ability to perform live on stage, manage the market of music products/composition to raise the income through the music industry.

Music diversity in Tanzania in the last fifteen years has been interacting with the increase of media tools. As has been stated by the Cultural Policy document (1999:23), Chapter Four (Section 4.1.8), "...institutions dealing with publicity and advertisement of Tanzanian goods shall be encouraged to advertise art and music products. The music of Tanzania in relation to electronic media is dramatically being transformed by the advancement of science and technology in the industry". Also, the Government, through the Broadcasting Act of 1993 gives room to the establishment of new stations while instructed that all radio and television stations have to play at least 70 % of Tanzanian-based cultural programs, including music session programs. Currently, Tanzania has more than twenty radio and television stations broadcasting national and international music depending on the policy of each institution/medium, national and international market. These electronic media are active in broadcasting various types of music which contributes to the development of music/musicians in Tanzania by conducting interviews with musicians and providing information to the public about the specific topic of an interview so as to fulfill the medium policy requirement.

In addition to the electronic media, there are newspapers and magazine in Tanzania which have pages devoted to news about the arts, culture and entertainment. These are written in Kiswahili in the predominantly Swahili papers and English in the predominantly English papers.

Although musicians advertise through the media, there is a challenge facing them, as musicians generally have very little income set aside for advertising their concerts or tapes/CDs and it is costly to advertise in the media.

Musicians are advised by the National Arts Council, through the Acting Executive Secretary Godfrey L. Mngereza, that they should be registered by the Council and also register their compositions to the Copyright Society (COSOTA) for copyright safety and promotion. Mngereza emphasized that,

Nawashauri wasanii kujisajili hapa BASATA na kuandikisha kazi zao kule COSOTA ili kama inatokea kuna wizi wa kazi zao watakuwa na uwezo wa kudai hata mahakamani haki zao, lakini pia wakisajiliwa watapata udhamini wa kupata hata mkopo toka taasisis za fedha hapa nchini na kwa wale wanaopata nafasi ya kwenda nje Baraza linawadhamini ili wapate vibali vya safari zao.

I advise artists to be registered by the National Arts Council and also register their arts products to COSOTA (Copyright Society) so that they will be able to sue someone to the court of Law who commits offence against their products. Moreover, if they are registered, the Arts Council will endorse them to get loans from financial institutions; and

to those who will have the opportunity to go overseas for performances, the Council will support them so that they could get all the needed documents for their trip.

Public Private Partnership (PPP) strategy of planning and implementing policies should be taken into consideration as an outstanding way of overcoming challenges facing cultural policy implementation in Tanzania. It was commented by Executive Secretary of Action Music Tanzania (AMTZ), Mr. Mandolin D. Kahindi that PPP was established to enhance development of Tanzania musicians and artists in general. He said,

Serikali peke yake haiwezi kutekeleza yote yaliyoandikwa katika sera ya utamaduni na hata wanayopanga katika vikao vyao, serikali inatakiwa itoe nafasi kwa asasi za kiraia, binafsi na NGOs ili ziweze kushirikiana nayo katika kufanikisha utekelezaji wa sera na mipango yake kwa maendeleo ya watanzania, tutumie mtindo wa Public Private Partnership ili kukwama hali ya wanamuziki na watanzania kwa ujumla.

The Government alone cannot implement everything written in the cultural policy and all the plans set by their meetings. It has to give opportunity to civil and private organization and NGOs so as to succeed with the implementation of policies and its future plans for the development of the Tanzanians. Let us apply Public Private Partnership strategies to implement government plans so as to secure a good financial existence for musicians and Tanzanians in general.

Summary and conclusion

This paper on 'Good Governance' in relation to cultural policy and music diversity in Tanzania has presented the position of Tanzanian government and private policy towards music/arts diversity, as well as the current situation musicians have in Tanzania. It focuses on how the governing bodies, including the national government itself have played their role in implementing the cultural policy towards music diversity. The paper also suggests some of the challenges facing the music industry, and possible solutions to improve the situation. To some extent, the national Cultural Policy Document has been implemented by organizations and governing bodies, but still the Government, via Ministries, Departments and Ministry sections (especially cultural, education, industrial and economic sections) have to augment their efforts towards music/arts diversity promotion for the development of artists and the nation at large. The paper also presents the contribution of NGOs, CSOs and music training private institutions to the implementation of the Tanzanian Cultural Policy towards music diversity.

The basic conclusion is that Tanzania has gone through a long history of musical crusades entering the country from all corners; music was influenced by many intra- and inter-African migrations. This has created a great diversity

of music traditions that, after the German and British periods of colonialism, fueled the enthusiasm of Independent Tanzania, and encouraged pride in the diversity within the country. Tanzania also, however, had/has great pride in having UNITY through DIVERSITY and, since Independence has successfully encouraged support for cultural unity. The paper concludes that the government of Tanzania is trying hard to have good governance when dealing with cultural issues. Funding, however, is not provided sufficiently to help this to happen to any appreciable level.

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Kedmon Mapana

Enculturational discontinuity. Barriers to the development of Arts Education in Tanzania

This chapter is a result of my presentation at a conference on “Cultural Policy and Arts Education: A First African-European Exchange” that was hosted in Germany at the University of Hildesheim on February 1st and 2nd, 2018. The main argument of this chapter is that if a community musicking instructional model were introduced in Tanzanian schools, it would assist in the decolonization of the Western-based Tanzanian music curriculum and provide increased enculturational continuity in the process through which students learn music that is useful for their lives and for the nation. Employing an auto-ethnographic perspective, this chapter therefore introduces the concept of enculturation and enculturational discontinuity; it identifies and unpacks the barriers that hinder the process of enculturational continuity in music education and proposes a model of learning music that could assist in the development of Arts Education in Tanzania.

“The first antinomy is this: on the one hand, it is unquestionably the function of education to enable people, individual human beings, to operate at their fullest potential, to equip them with the tools and the sense of opportunity to use their wits, skills and passions to the fullest. The antinomic counter-part of this is that the function of education is to reproduce the culture that supports it-- not only reproduce it, but further its economic, political, and cultural end.”

Jerome Bruner (1996)

In previous publications I (Mapana, 2013; 2016) have heavily cited the work of Mead (1930) who defines the term enculturation as the process of learning a culture from infancy onward, including the values, attitudes, and beliefs of a culture and all of its corresponding behavioral patterns. Similarly, Merriam (1964) defined enculturation as “the process by which the individual learns his culture, and it must be emphasized that this is a never-ending process continuing throughout the life span of the individual” (p.146).

The definitions of the term enculturation provided by these scholars reminded me how different it was when I was attending a two-year Certificate of

Music Education program at Butimba Teachers College in the northern region of Mwanza, Tanzania. In all two years, I struggled learning Western music, taking classes in composition, harmony, piano, and B Flat trumpet. There were seven of us in my class. Why am I saying I was struggling (and, of course, my classmates were also struggling)? The reason is simple; the music content was all new to me, and it made full use of Western music notation. How different this was from the music I grew up playing. There was no *ngoma* taught as a component of music; rather it appeared as a component of theatre. Because my major subject was music, I ended up observing my fellow students, who were majoring in theatre arts, performing *ngoma*. This problem of learning new music that does not incorporate the musical culture that someone has already experienced at home, raises the issue of enculturation as emphasized by Merriam (1964). Enculturation is interrupted, becomes discontinuous, and a nightmare for the student. This is what I labeled (Mapana, 2013) as an enculturational discontinuity.

The purpose of this chapter is to identify and unpack some of the critical components that hinder the continuity of enculturation in the development of Arts Education in Tanzania and to propose an instructional strategy or model for learning music that promotes continuity in enculturation for the development of Arts Education in Tanzania.

Curriculum content

As I noted earlier, the content of the music curriculum at Butimba Teachers College was one hundred percent Western-based. Limited indigenous musical content was featured. For that matter, issues of incorporating the indigenous content in most of Tanzanian arts subject has been identified as a critical component in the development of Arts Education in the country. Current researchers in music education in Africa have called for the decolonization of the curriculum.

Carver (2017) explained the implication of the decolonizing of the curriculum by saying that “in music education, this could imply a straight forward swap of content, replacing the ‘hegemonic’ Western classical canon with orally transmitted musical traditions in Africa” (119). Carver’s work reminds me of my doctoral research. In one of the research questions, I was much interested in examining the attitudes of Tanzanian music educators toward genres of music they think should be the focus of school music curricular practice throughout Tanzania. The study categorized musical genres of Tanzania as *ngoma*, *muziki wa dansi*, *kwaya*, *taarab* and *bongo flewa*. Findings indicated that music educators’ surveyed strongly supported having the musical tradition of *ngoma*,

the traditional Tanzanian multi-arts performance complex (MAPC) of music, dance and drama, to be the focus of Tanzanian school music curricular practice (Mapana, 2013; see also Mapana, 2016).

Teaching ngoma in the schools may clear a doubt that was raised by Carver (2017) who said that "...the picture clouds somewhat when the epistemological framework of the discipline of (Western) music is retained for the 'decolonised' curriculum, as this results in a disjuncture between the practice of African music and the way it is understood on a conceptual level in the curriculum" (p. 119).

It should be noted that the term ngoma is widely used among by Bantu-speaking people in Central, Southern and Eastern Africa (Basu, 2008; Gearhart, 2005; Gunderson, 2013; Janzen, 1991; Pels, 1996; Nannyong-Tamusuza, 2015). In this case, the epistemological framework of African music in the schools should be the concept of ngoma, which is a loaded term (Nannyonga-Tamusuza, 2015). Thornton (2009) perceives ngoma as the term that goes beyond the arrangement of the sound. He commented that the experience and knowledge someone gets from ngoma is a deep, embodied knowledge that is expressed through singing, dancing, and drumming.

Ethnic groups

Another area, which is critical that hinders the process of enculturation in the development of Arts Education in Tanzania, is the issue of many ethnic groups in the country. The first president of Tanzania did outstanding work when he promoted Kiswahili as the national language so as to unify the people.

This is a complicated issue, however, especially in Primary schools where students come to school speaking only their indigenous language, especially in rural areas. Sanga (2008) points out that, "No one can rightly deny the very important role that Kiswahili has played in the national unity that Tanzanians experience today... However, Kiswahili is a new language; its use by many people in Tanzania is a recent phenomenon and the propagation of it to its present status has been a painstaking undertaking....[So] making a claim that [Tanzanians] are or should be one nation since [they] all speak Kiswahili...is really an 'invention of tradition'" (p. 1) Hobsbawm (1983) and Hall (1992) point out that national identities are formed and reformed using such means.

Few scholars have challenged Nyerere's determined effort to open that unifying communication channel among the diverse cultures of more than 120 Tanzanian ethnic groups (Edmondson, 2001). However, complicating issues make the situation challenging. For example, insistence on singing only Swahili songs in schools has been given priority by many Tanzanian music stakeholders

forgetting that Nyerere encouraged the Tanzanians to teach the musical traditions of the Tanzanians in schools.

In fact, Nyerere (1966) challenged the Tanzanians to teach each other their musical traditions. He questioned the content of colonial curricular practices as he described them: “When we were at school we were taught to sing the songs of the Europeans. How many were taught the songs of the Wanyamwezi or Wahehe? Many of us have learned to dance the ‘rumba,’ or ‘chachacha,’ to ‘rock n’ roll’ and to ‘twist’ and even to dance the ‘waltz’ and the ‘fox-trot.’ But how many of us can dance or have even heard of the Gombesugu, the Mangala, the Konge, Nyang’umumi, Kiduo or Lele Mama? Many of us can play the guitar, the piano, or other European instruments. How many Africans in Tanganyika, particularly among the educated, can play the African drum?” (p.186).

Nyerere’s argument is critical for the development of Arts Education in Tanzania today. The continuation of learning music in the framework of the West and ignoring the incorporation of Mangala, Nindo, Muheme, Mkwajungoma, Mchiliku, (and the list of indigenous genres goes on), will inhibit the decolonization of the music curriculum in the country. Hence, the enculturational discontinuity experienced by many Tanzanians will continue to make the study of music a nightmare.

Nyerere’s argument reminds me of my doctoral research where I examined what Tanzanian music educators think about a music curriculum that supports enculturational continuity while supplying knowledge and experience with the world of music. Five items (27–30; 37) were developed to address the question. Results are shown in the table below.

Attitudes Toward a Music Curriculum that Supports Enculturational Continuity							
			%				
Items	N	1	2	3	4	5	M
27. Students should learn the ngoma (music/dance) of their ethnic group	104	0	0	1	23	76	4.75
28. Students should learn music/dance of other Tanzanian ethnic groups in schools.	105	0	0	2	26	72	4.7
29. Students should learn other African music/dance traditions.	104	0	0	3	36	62	4.59

Attitudes Toward a Music Curriculum that Supports Enculturational Continuity							
30. Students should learn music cultures of the world.	103	0	2	13	40	46	4.29

Scale: 1= Strongly Disagree, 2= Disagree, 3= Undecided, 4= Agree, 5= Strongly Agree

In the table above, if you look at the means (M), the data indicate that Tanzanian music educators more strongly supported students learning ngoma of their ethnic groups followed by learning ngoma from other Tanzanian ethnic groups, then building up to other African musical cultures and, finally, musics of the world. These results are highly supported by researchers in multicultural education. Orozco, et al. (2007) suggested that in order “to prepare students for their global futures, schools must be in tune with the new global reality. Schools need to restructure curriculum and pedagogy...equipping students with the skills they need--in critical thinking, communication, foreign languages, collaboration, and technology--to function in a global world” (p.58). However, Van Reken and Rushmore (2009) argued “one must become aware of and understand his or her own perspective consciousness before being able to appreciate the perspective of others” (p.62).

The issue arises of the unavailability of fitting content in the music curriculum, including examples of songs, of music from various ethnic groups, being a critical component in the development of Arts Education in Tanzania. The question is, what would be a curricular or instructional model that would accommodate the two issues; that is, the lack of instructional curricular resources and materials presenting the music from over 120 ethnic groups? Utilizing my own growing up musically, perhaps, where songs were “learned but not taught” (Rice, 1994) through the process of active participation. My current PhD research confirms this when Music educators in Tanzania were asked what they think about the role of student/teacher participation in the process of teaching and learning music. In responding to this question, the following was found.

Attitudes Toward the Role of Student/Teacher Participation in the Process of Teaching and Learning							
			%				
Items	N	1	2	3	4	5	M
31. Students should be involved in listening to music.	105	0	1	5	28	67	4.6

Attitudes Toward the Role of Student/Teacher Participation in the Process of Teaching and Learning							
32. Participation in music/dance should be encouraged	105	0	1	3	19	77	4.72
38. Understanding your own music allows you to participate in the life of your community	105	1	1	3	18	77	4.7
39. Music-making leads to musical understanding	105	0	0	3	21	76	4.73
40. Imitation is crucial in music learning.	104	4	4	5	30	58	4.34
42. Musical skills can be learnt through participation	105	0	0	5	31	65	4.6
43. Playing music/dance alongside adults, helps acquire cultural knowledge	105	0	0	5	28	68	4.63

Scale: 1= Strongly Disagree, 2=Disagree, 3= Undecided, 4= Agree, 5= Strongly Agree

The findings from the above table indicated that there was a high level of agreement in respondents' beliefs that student/teacher participation in music making is essential for both music teaching and learning. These results suggest that a Tanzanian music curriculum should emphasize students' participation in the process of learning music. In fact, music education should be a collaboratively doing curriculum. I will label this as a community musicking instructional strategy, utilizing the work of Small (1979).

Before going forward, it is important for additional emphasis on the need for active participation of the students at any level of schooling in this process, because it is critical to the strategy. Chernoff (1979) stresses that "perhaps the most fundamental aesthetic in Africa [is that] without participation, there is no meaning. The music of Africa invites us to participate in the making of a community" (p. 23).

Recently, music educators have tried to close the gap between two musical worlds: that of home/outside school and that of the classroom. For example, Green (2008) investigates the possibility of bringing some aspect of informal music-learning practices such as imitation into a high school classroom in UK. Students were asked to bring music CDs of their preference into class. Many of them brought popular music CDs. Students were placed into groups and were given the task of choosing one song to practice. Students spent time listening, discussing and practicing. Teachers were there to help, if asked. This task lasted

between three to six class lessons. The results showed that students were able to learn the musical instruments, melody, and other things by themselves and students suggested similar methods should be employed in other subjects.

Further, the implication of this finding suggests not only the use of culture bearers available in the community as guest teachers but also that community field trips for students and teachers may be useful. Fitzpatrick (2012) agrees with this implication when she writes about culturally relevant pedagogy. Fitzpatrick explains how teachers found ways to bring students' cultures into a classroom by making trips to students' homes for the purpose of students being able to experience the songs and dances in the community. She goes even further when she states that teachers invite parents, and other culture bearers into school to perform the songs and dances.

Additional research suggests that if children are engaged in a musical event, participating alongside adults, musical repertoire and skills are imparted (Rice, 2004; Adachi, 1994). In fact, Campbell and Kassner (2010) write that when children play with other children and socialize with adults, they are learning not only music knowledge and skills but also are acquiring cultural knowledge. During musical play, a teacher or parent delivers to the child cultural signs such as verbal comments, facial expressions and gestures (see also Adachi, 1994). These signs provide the means for drawing children into knowing their culture. Hence, I am proposing the instructional strategy or model that follows.

Community musicking

The inquiry/induction instructional strategy has been given many names, what Michael Prince and Richard Felder (2007) called "the many faces of inductive teaching and learning". Some of these are inquiry-based learning, collaborative teaching, participatory teaching, student-centered teaching, problem-based learning and discovery learning to mention a few. All these labels are based on a simple realization: that students should be involved in the process of learning and the teacher should function as a facilitator. This approach is now well known globally, and many countries, including Tanzania, are trying to utilize it, shifting away from the traditional ways of teaching involving the lecture/direct method where a teacher is the source of knowledge, and his/her work is to feed students the information that students are to absorb.

Felder and Prince (2006) suggest that, "in fact, probably the only strategy that is not consistent with inquiry-guided learning is the exclusive use of traditional lecture" (p. 9). In this chapter therefore, the term inquiry/induction-based teaching will be used to refer to collaborative, community musicking. To

present this, I will focus on the African Music Ensemble class that I was teaching at the University of Dar es Salaam.

Utilizing collaboration, my students most often went through the process of generating hypotheses, collecting data, analyzing data, creating music performance, rehearsing, and presenting data in expressive communication at the conclusion of the process. This process is supported by the literature which states that inquiry starts when students are involved in the learning through the systematic processes of hypothesis generating, experimental design, data collection, data analysis, presenting results and formulating conclusions (e.g., Dell'Olio and Donk 2007, Marzano 2001, Felder and Prince 2006).

Before discussing these processes in the class I am describing, it is necessary to identify the aim of the African Music Ensemble course I was teaching. Its objective stated that at the conclusion of the course, students should be able to demonstrate the ability to describe and perform selected examples of the music of Tanzania. In order to attain this objective, students went through the following steps.

First, is the process of generating hypotheses. In this process, students in groups are involved in the conceptualizations of key words such as: What is music, What is ngoma? What functions does music/ngoma play in the society? What are the common traditional music instruments in Tanzania? Because these students are coming from different ethnic groups, they usually share what they know about their music/ngoma to their fellow students.

Second is the process of re-assembling or re-assignment for data collection. In this process, students normally are placed into two or three groups of five to six people, depending on the number of students taking the class. Individuals assigned to groups are normally selected randomly. In their groups, each student is required to provide one song from his or her own ethnic groups.

Third is data collection. After identification of songs in the groups, students are asked to review the literature available about the songs or ngoma or music and carry out a small survey to discover more details concerning their songs. Through their own experience as they study the literature and interview people, students are able to gather findings such as the following: Song title, region, ethnic group, category of music/dance, text, music instruments involved, performance setting or how it is performed, costumes, and what social functions the songs serve. All the findings are then recorded and shared on a created digital chat, or an alternate method.

Fourth step is data analysis. In this process, each group of students does its analysis and presents its findings to the class. Critical questions are normally asked to see what the data mean. This process is what Dell'Olio and Donk

(2007:332) call an intellectual activity because it moves students into higher level of Bloom's cognitive taxonomy (1986/1956). At the end of this process, students present what they have discovered to the other students.

Fifth is the creation of a music performance. This is a creative process. Students go back to their group and start using the findings applied in the creation of a musical performance. In this process, each student teaches his/her song(s) to others in the group, based on what he/she knows from his/her ethnic group.

Sixth is the group presentation, which is intended to encourage forming and extending ideas. In this process, groups perform and evaluate each other to see if the first presentation in their data analysis is really happening in their performance. Dell'Olio and Donk (2007:333) suggest that students must compare their results to the hypotheses they made at the beginning to find out if what they present is correct, and if is so, why? And, if not, why not? After the presentations, students ask questions, and give each other suggestions for improvement of the performances.

Seventh is the final presentation, which involves communicating results. In this process, the groups come together and form one group. Students, facilitated by the teacher, select two songs from each group and rehearse them together. Additional thoughts from the earlier group presentations are incorporated either by doing more research or additional practice. At this time, more creativity is involved, based on the fact that Tanzanian music has become more contemporary. Issues such as vocal training, dance movements, stage management and costume design are considered. As the culminating event, students present a final musical performance in a big concert. The whole university community and people from the city are invited to attend. The reason is to communicate to other people what the students have learned through the inquiry/induction process (i.e., community musicking), an action that encourages retention of what they have learned.

The main reason why this approach is important, as suggested by Lane (2007), is that this instructional approach involves students in the learning process. Needless to say, details of the process described need to be adjusted to be suitable for students of different ages and stages, but the process, whatever its details in terms of age-appropriate adjustments, need to have the same general, critical features. Through involvement in this process, students develop knowledge of music and musical skills, get the opportunity to demonstrate their creativity, better understand concepts involved and become more skilled critical thinkers. This strategy or model motivates students to work together. It encourages socialization. Students come to love and respect each other and join together as a community comes into being. Most importantly, the community musicking approach

allows the students to bring the content from their homes and share with others from other ethnic groups.

Conclusion

In concluding this chapter, I would like to argue that if this community musicking model were introduced, with age-appropriate adjustments, in Tanzanian schools, from Primary through the University, it would help students learn music knowledge and skills that are useful not only in their lives but also to the nation. It should be noted that as we learn new knowledge, we build from what we know. The new knowledge is incorporated into what we know from our continuing enculturation, expanding and enriching it with the new knowledge we have gained. It is that emergent knowledge that is now useful for informing national identity and encouraging further development of Arts Education.

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Benon Kigozi

Between government structures and non-governmental action. Musical Arts Education in Uganda

Artistic life in Uganda is vibrant and a new cohort of young and talented musical artists is emerging on the musical scene. There are numerous live musical events in all genres happening in Kampala, the capital. The music recording industry has turned into an essential part of all musicians' daily lives as they need to air their artistic work for advertisements. Over the years the number of professional musical artists in Uganda has reduced and the population of performing artists drastically increased. As a result, the amount of musical arts performing groups has significantly increased both in the rural and urban areas. The most worrying scenario is that fewer young adults are attending indigenous traditional musical arts concerts at the expense of 'popular' genres. With the musical Arts Education sector, demand has not kept up with supply as the government has heavily reduced its support for Arts Education in the country. The numbers of schools that offer music and musical Arts Education as a subject have lessened, and are almost non-existent in the various corners of the country. And the prescribed music education is in sharp contrast with learner's own music and their needs. Musical Arts Education in Uganda must re-define its role and nature by changing its structure and character in order to adequately cater for the needs of the learners. It is assumed that there are reasons for the growing imbalance between artistic supply and demand on one hand, and the declining demand for the musical arts on the other hand. This paper interrogates the historical developments of musical Arts Education, its current status and a possible way forward. It examines the existing policies that impact on musical Arts Education and it further evaluates the role and impact of government's support for Arts Education and Civil Societal action by artists to match the government in the face of competing social forces.

The concept of traditional and indigenous musical arts deals with ethnic, cultural and customary music making as 'authored' and dispensed by the indigenous communities. It addresses cultural education with specific reference to knowledge acquisition with man and man's interaction process with himself, man's ability to partake successfully in culture-related communication with positive consequences for participation in society in general. The authenticity of

the indigenous musical culture is ensured by cultural elders who are charged with preserving its spiritual, social, intellectual, cultural and traditional values thereby upholding its philosophical foundations.

As a community, we must have knowledge of who we are, what we are, where we are from, why we exist and where are we destined to go. This is the ultimate reason for a philosophy which in essence determines what any curriculum will prescribe for learners. A philosophy of music education therefore, takes into account the values that are of utmost importance to the needs of the learners within their environment. A philosophy of music education therefore, has the role of clarifying the set of ideas from which objectives, goals and principles for the effective formal teaching and learning of music are obtained.

More often than not African musical Arts Education and practice takes non-formal and informal processes that happen mostly during cultural events within the community. Because of the informal and non-formal characteristic, some researchers have alleged that traditional African musical products are unordered (Akpabot 1986). Being non-formal or being informal does not constitute an absence of a philosophy. For many years there has existed music making and the transfer of musical knowledge from generation to generation as a process and an approach irrespective of the indigenous pedagogical manifestations. This arrangement alludes to the fact we as Africans base our music education and practice on a series of concepts and that African music bears specific methods of execution. This demonstrates logic and a systematic philosophy in African musical creativity and production.

Even though African musical arts is acquired mostly aurally and generally performed spontaneously without notation, there are actions that always take place prior. Being spontaneous or being highly characterized by improvisation is creativity that employs a substantial amount of thinking skills. These are skills which are now being self-consciously imported into the 'spontaneous' performance and basing the 'instant composition' on the advance construction or preparation – it is a process.

“One might say that behind every action emanates the attitude, the whole personality and being of the instigator. So when I play there is a totality of preparation. This encompasses my training, technical ability, overt and covert experience, likes and dislikes, habits, interests of the time, health, physical and emotional stance, receptiveness, commitment, focus, awareness, relationship to the space and environment and audience, personality, knowledge of the characteristics of the other players, stage presence, body language, the way in which musical experience is regarded” (Wachsmann 2012)

Communities in Africa have various set ups and structures that determine how they link their musical artistic expression, practice and performance. In Uganda

specifically, the musical arts are very much linked to the cultural institution of the Kingdom of Buganda. The clans of the Kingdom provide the contextual framework for music making, production, distribution and consumption. Music making in Buganda is therefore recognized as a social activity and as such it naturally relates to the daily life of the people of Buganda. As part of the cultural heritage, it encompasses representations, practices, knowledge, skills and expressions involving objects and artefacts associated with the entire community and homogenous groups. As a part of Buganda's local culture, an identity, and certainly a reflection of the lifestyle in the various sub-communities across Buganda through the indigenous traditional music, the Baganda develop, preserve and establish themselves. The Community survives because musical arts fulfil the role of addressing social issues through responding to community needs alongside uniting and binding us together.

Indigenous Ugandan musical arts fulfill the role of providing repositories of cultural beliefs and ideas of the people. Music as part of culture has a unique role in the daily lives of the people of Uganda. It provides a medium between the human and the spiritual, and according to the Baganda, the invocation of ancestral spirits as well as communication between man and God is achieved through music. Because of its central role in the daily lives of the people, musical arts are then treated in a holistic manner with regard to education.

Music traditions are seen as a way to strengthen the whole community where everyone including performers and the audience, participates in a creative context in one way or the other. While performers are charged with presenting the performances on, the audience participates in ululations, clapping, stamping and commenting loud within the course of the performance. The common utterances coming from the audience allude to the fact that they do not only feel part of the whole performance but are also enjoying the performance. The principal of inclusiveness demonstrates that all people in the community ought to experience the effects and attributes of the power of music as a creative and unifying tool.

The African philosophy of musical Arts Education

The major goal of traditional education in Africa is to produce a complete individual, a lifelong learner who is cultured, respectful, integrated, sensitive and responsive to the needs of the family and neighbours (Nikie`ma 2009; Omolewa 2007). There was at one time a belief that Africa was a dark continent before the arrival of the missionaries but contrary to that is the fact that prior to that time, Africa had already developed its own indigenous education systems within the various communities. For many years there has existed music making and the

transfer of musical knowledge from generation to generation as a process and an approach irrespective of the indigenous pedagogical manifestations. This arrangement alludes to the fact we as Africans base our musical Arts Education and practice on a series of concepts and that the musical arts bear specific methods of execution. This demonstrates logic and a systematic philosophy in musical arts creativity and production. Flolu describes traditional African education as being 'practical, aural-oral and informal ... listening and observation remain the key elements of acquiring the basic skills...' (Flolu in Herbst, 2005: 109). Buganda as a culture operates on philosophical models that are purely based on African concepts and aesthetics other than those that are practised in Europe and America. Because of the African holistic perspective which integrates all the arts, the Pan African Society for Music Education (PASME) was created in 2000, in Harare, Zimbabwe as an umbrella body to synchronize the education dispensation of music. Later on in 2001 the name was changed to Pan African Society for Music Arts Education (PASMAE) in order embrace, enhance and promote the holistic integration of the arts.

The African perspective addresses the holistic, integrated arts and cultural approach of Arts Education as opposed to music education based on the individual elements and concepts as is in the West. Nzewi emphasises that the performance arts discipline of music, drama, poetry and costume arts are seldom separated in creative thinking and performance practice...in the African indigenous musical arts milieu, a competent musician is likely also to be a capable dancer, visual plastic artist, lyricist, poet and dramatic actor (Nzewi 2003: 13).

Musical Arts Education addresses the oral, informal, formal and non-formal acquisition of musical arts skills education. The informal context of our indigenous music education will usually happen through community musical activities that include social events including marriage ceremonies, twin ceremonies, circumcision ceremonies and funeral ceremonies. On the other hand, non-formal music education is mostly delivered by indigenous village musicians orally. According to Kwami, the traditional context is the best environment for any student of African music to acquire the knowledge and skills, (1989:24). Therefore, musical memory is extremely significant with regard to music education in both theory and practice. In addition, it is also advantageous for Africans where there are insufficient resources to be able to learn by rote and also perform without worrying about the score and notation most of the time. Listening, observation and participation constitute the reciprocal dimensions in the development of musicianship, and these begin even before birth (Herbst 2003: 110). Knowledge is conveyed through active involvement in the learning process.

Policies underpinning Arts Education

The 1995 Constitution of Uganda and the Constitution Amendment Act 2005 stipulate the access to quality Arts Education and freedom of cultural expression as some of the rights that all people living in Uganda should enjoy. Article XXIV; a) states that the “the State shall promote and preserve those cultural values and practices which enhance the dignity and well-being of Ugandans”.

For a long time, there was no regulatory policy governing cultural Arts Education because of a general lack of appreciation and acknowledgement of the value and importance of Uganda’s cultural heritage and its potential to the attainment of the country’s development goals. On realizing the value and importance of culture as a form of capital with inherent capacity to enhance peoples’ incomes, the government through the Poverty Eradication Action Plan (PEAP 2004), drafted cultural policy, which was ratified by the Ministry of Gender, Labour and Social Development in 2006. The Cultural Policy provides various strategies aimed at strengthening the integration of culture into national development. The strategies referred to include the advocacy for culture, ensuring research and documentation, ensuring capacity building, strengthening of collaboration with stakeholders and mobilization resources for Culture (2006: 2). The policy therefore recognizes the potential of cultural industries to enhance the livelihoods of the marginalized communities and persons, those that are poor those that are vulnerable. It further aims at enhancement of employment opportunities and the production of economic at all levels (2006: 20). It was hoped that with the cultural policy in place performing arts would greatly contribute to national development. The policy however, points out a lack of appreciation of the contribution of the arts towards national development; lack of capacity, lack of funds and poor coordination as the major hindrance to the development of Arts Education (2006: 20).

Within the same framework of cultural governance there are more policies outside the scope of cultural policy as well as other government policies and private initiatives playing a role in the in arts and culture. These included civil society organizations, cultural institutions, the private sector and statutory institutions.

The Education Act, 2008 governs Uganda’s education. Act 13, Clause 5 of the Education states that Government shall be responsible for the provision of instructional materials, setting policy for all matters concerning education and training, setting and maintaining the national goals and broad aims of education and evaluating academic standards through continuous assessment and national examinations, among other things (Uganda 2008).

Along the Education Act, the government through the Ministry of Education and Sports (MoES) designed the Education Strategic Investment Plan (ESIP, 1999) to give support, guide, coordinate, regulate and promote quality Arts Education and sports to all persons in Uganda for national integration, individual and national development. It focuses on building an education system that contributes to Uganda's national development goals in the context of globalization. Even with all of these policies in place, there is still lack of coherence in the way the musical arts and culture are administered. A very small budget is allocated to the culture sector of the Ministry of Gender and Social Development. Similarly, the budgetary allocation to the Uganda Museum, from the Ministry of Tourism, Trade and Antiquities cannot support the requisite educational activities on cultural preservation. In many educational institutions, musical Arts Education is facing challenges due to inadequate support. The lack of institutional support to implement these Laws and Acts renders them blunt and incompetent to the key players in arts and Arts Education (ESIP)

Universal Education Policies

Universal Primary Education (UPE) and Universal Secondary Education (USE) constitute some of Uganda's policy tools aimed at human development through reducing poverty. The objectives are to provide free education, avail educational facilities and school resources to allow every child to remain in school through Primary and Secondary school education. With UPE and USE, free access to education for all Ugandans has been sustained, however, there is an acute increase in student enrolment, and as a result, resources have become inadequate and inexistent in some cases. Currently there are enormous class sizes that cannot be adequately handled by one teacher, and teacher training models are short of equipping prospective teachers with necessary skills to cater for the needs of pupils.

Cultural institutions had been abolished by previous governments but reinstated in 1993 as a result of Article 246 of the 1995 Constitution of Uganda which provides for the revitalization, strengthening and support of cultural institutions. These cultural institutions including the Buganda Kingdom and Toro Kingdom, chiefdoms and the clans, play a paramount role in cultural governance in Uganda. They have had interventions in the educational sector to help promote and sustain culture through Arts Education. In their project of "*Okuzza Buganda Ku Ntikko*", the Baganda through the Queen of Buganda *The Nabagereka*, regularly organize annual Arts Education camps entitled, *The ekisaakaate*. This program that attracts children from different ethnic backgrounds across the

country is aimed at preserving arts, culture, norms and traditions as well as help restore morality in society. Through this indigenous Arts Education children and adults learn to use the arts for development. They make a wide variety of musical arts instruments out of natural material, gourds, wood, tins, sand, seeds, horns, hides, and other natural materials.

In 2010, the Government through the Ministry of Education and Sports (MoES) rolled out a new primary school syllabus. The two-part syllabus of Performing Arts and Physical Education (PAPE) integrates artistic forms including music, dance, drama, visual arts, into Ugandan education systems.

Over the past decades, the department of education in Uganda has been trying to promote cultural education alongside Western education through the curriculum at primary school level. The government has tried to use the performing arts festivals to enrich learners' experiences with indigenous traditional music. With the guidance of the report of the education policy review commission entitled Education for National Integration and Reform, issued in 1989 (Uganda 1989), the Government White Paper on Education (Uganda 1992) addressing the recommendations in the report, and the report of the curriculum review task force issued by the Ministry of Education and Sports (Uganda 1993), the Ministry of Education and Sports, through the National Curriculum Development Centre (NCDC), reviewed the curriculum in 1999. The curriculum became effective in January 2000 in all primary schools operating under the Uganda formal Primary Education System. The primary school performing arts and physical education curriculum was designed by the education officers in view of the broad aims and objectives of primary education as stated in the government White Paper on education of 1992 and the Education Policy Review Commission of 1989, Article 13, namely:

- to promote understanding and appreciation of the value of national unity, patriotism and cultural heritage, with due consideration of international relations and beneficial interdependence
- to inculcate moral, ethical and spiritual values in the individual to develop self-discipline, integrity, tolerance and human fellowship, and Article 69, which states; to develop cultural, moral and spiritual values of life. (Uganda 2000)

The syllabus for performing arts and physical education is presented in two parts: Part I deals with the performing arts aspect. The performing arts highlighted in part I include music, dance and drama. On the other hand, Part II deals with physical education (PE). The concepts that are taught are arranged under the following skills: singing, instrumental work, listening, movement, drama, reading and writing. By putting music and physical education together, it

was hoped that the two would be integrated since they both involve a substantial amount of movement. Music involves a lot of dancing while physical education involves a lot of exercising.

It is ascertained that, the mission of the Ministry of Education and Sports through the Educational Strategic Investment Plan (ESIP) policy (Uganda 1998b), is to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, individual and national development, which is consistent with the broader government policies of ensuring Universal Primary Education aimed at improving the quality of education, ensuring equity of access to all levels of education, and forging a stronger partnership between the public and private sectors. However, although the government is committed to improvement of the quality of primary education as is stipulated in the ESIP policy document, the overall quality of music education has deteriorated. Music education is lacking in a number of areas ranging from irrelevant musical content in the music curriculum, inadequate music educators, insufficient facilities and resources and an acute direction in terms of music education research and research facilities.

Implications of policies to Music Education (and proposed remedies)

The mission of the government through the ESIP policy reflects the current and medium-term priorities in education. It aims at the equitable distribution of the available resources across all levels of education, and at forging a stronger partnership between the public and private sectors. However, the overall quality of education has deteriorated as a result of massive enrolments under the Universal Primary and Universal Secondary Education policies. In 2010, the Uganda Ministry of Education and Sports declared music as a compulsory subject that should be taught by all schools at the elementary level (Uganda, 2010).

“Although the curriculum is well thought out and capable of delivering industry-related manpower, the experts in the education sector have recently pronounced that the same curriculum is being undermined by appalling teaching methods. It is argued that teacher-centred teaching, emphasis on theory over practical knowledge application; cram work, non- interactive classrooms, and examination-packed sessions at the end of the term have greatly compromised students’ expected learning” (Sekalega 2018).

There is no doubt that musical Arts Education is a crucial element of general education of Uganda as depicted from the fact that the process starts from birth through life, in the formal, non-formal and informal realms of education. However, there are many beliefs and principles that underlie the musical Arts

Education, and the element of formal, non-formal and informal approach is yet to be explored by the government and educators. The government still needs to come up with specific and synchronized strategies aimed at formulating various ways in which musical arts ought to be transacted in education. At the moment education practices and resources are uncoordinated and unevenly shared across the country.

If there are going to be any changes in musical Arts Education, those changes must be complemented with better funding strategies for education as a whole. The curriculum cannot be adequately implemented before resources in under-privileged academic institutions are brought in line with those in privileged academic institutions. The rationale for musical Arts Education in Uganda is currently modeled on Western principles, a true African rationale must reflect appropriate philosophical models that fit Uganda as an African nation. While the nature and structure of musical Arts Education is to a greater extent determined by the general education system of the Ministry of Education and Sports, educators and administrators ought to play a significant role in manipulating the face of musical Arts Education.

Because the government has cut back on the support for Arts Education, there shortage of trained musical Arts Education as a result of the inadequacy in training facilities and training, inadequacy of scholastic resources and musical instruments, a lack of an education budget which has led to a general negative attitude towards the subject amongst the public and musical Arts Education alike.

Music education has stagnated as a result of being caught between indigenization and matching the Western model in terms of delivery and expectations (Kigozi 2016). The government's educational policies emphasize English at all levels of the curricula at the expense of indigenous languages. Indigenous languages can no longer be integrated into national curricula, which makes it hard to design pedagogical materials sensitive to the educational and cultural needs of indigenous peoples.

Major challenges regarding pedagogical models have dominated the field of music education with no conceptual ways of combating hiccups on quality and achievement. The teaching and learning requires practice and repetition which two attributes have been greatly abandoned at the expense of music theory as prescribed in the curriculum. Nzewi further recounts that

“... to introduce Africans to modern music learning and appreciation of European music thoughts, contents, practices and pedagogy is a radical, de-culturating process. It continues to produce the crises of cultural inferiority, mental inadequacy, and pervasive, perverse cultural-human identity characterizing the modern African person in modern social, political, educational and cultural pursuits” (1999: 72).

Because the curriculum organizes music education on the individual elements and art forms which are treated in a separate way as opposed to the “African perspective that addresses the holistic, integrated arts and cultural approach of musical Arts Education” (Kigozi 2008), the existing curriculum is not suitable for learners within the context of Africa, as the values, aims, objectives and assumptions of the existing curricula are not attuned indigenous Ugandan learners’ demands. By offering music education as merged with physical education, the government has done little to observe Reimer’s philosophy of music education which states that

“any arts education program must avoid the dangers of sub-merging the character of each individual art by focusing exclusively on family likeness; assuming that surface similarities among the arts show up underlying unities when in fact they usually do not, neglecting specific perception reaction experiences in favor of a generalized, disembodied appreciation of the arts, and using non-artistic principles to organize the program to give an impression of unity” (1989: 230).

Currently, music is perceived as an area in which teachers have a low level of self-efficacy as a result of inadequate training all of which is conducted in foreign languages, lack of music resources as a result of class sizes under UPE policy, and the irrelevance of the music content based on foreign curricula (Kigozi, 2013). Flolu recounts as follows:

We have been hindered by this concept of “their” music and “our” music, which has influenced our attitude and approach to the teaching of music in the classroom. We have become very conscious of something being “Western” and another being “African”, (Flolu in Herbst, 2003).

According to Kigozi (2016), “the rationale for the music syllabus focuses on Western approaches rather than a true African context that reflects appropriate philosophical models that fit in an African context.” The whole education program is designed to equip the learners to pass examinations over empowering them with the skills needed beyond examinations. It is therefore fair to conclude that the core practical values children ought to learn for their innovation and creativity through education have not been fully prioritized in Uganda’s current education system.

The information presented in this paper offers insights for musical Arts Education, its future role, nature and character. Among other factors, limited content knowledge, and inadequate governmental support are key factors derailing the development of musical Arts Education in Uganda. This study offers recommendations that point towards the proposed direction and vision for musical Arts Education. These recommendations should enable musical Arts

Education in Uganda to survive as well as transform itself into an autonomous key player in the education dispensation.

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Hildegard Kiel

Why music? Arts Education as Youth Work in Dar es Salaam

In 2012, the European Commission (the delegation of the European Union to Tanzania) awarded eleven grants for cultural development to different art related projects throughout Tanzania with the aim of strengthening the Creative Industries. One of these projects was titled “The Sounds of Tomorrow: Developing capacities of musicians and music related professionals in Tanzania.” With the help of the grant, the organization Music Mayday opened a music training centre in Dar es Salaam, fully equipped with instruments and a sound studio, and provided support to 60 young local talents with a scholarship in a 2-year music training program. The recipients of the scholarship program were chosen in public music competitions. The program’s emphasis was on vocational skills training and job creation in the music sector. The students received individual and group lessons; studied music theory, sound engineering, instrument repair and building, music appreciation and history; and they performed publicly and were required to attend a number of concerts.

This project drew from ten years of experience in music education on the island of Zanzibar. At the Dhow Countries Music Academy, the emphasis is placed on the preservation of traditional music styles – about a hundred young people yearly are given the opportunity to study music, either for a degree or simply for their own enjoyment.

In a recent conversation about these projects the author was asked a question that exemplifies common thinking about development: “Would it not make more sense to provide food and clothing with this kind of money?” This article looks at some of the answers to this question – why Music? Why Music Education?

In Tanzania, answers often echo the discussion about the value of cultural education in general. The following eleven arguments provide some reasons for the value of music education but cannot provide an exhaustive treatment of the issue. The arguments are grouped into three major subheadings: Economic, Social and Personal Development.

Economic development

The creative industries have been recognized in the last 20 years a major contributor to economic strength of a country. Global attention has been given to measuring the economic value and impact of this field. In the UK, for example, the creative industries are reported to have grown at nearly twice the rate of the economy since 2010, totalling almost 15% of the country's GVA. (Department for Digital, Culture, Media & Sport 2017) The monetary contribution of creative industries, particularly the music industry, lends itself most easily to evaluation and classification according to the standardized SMART measures and assessment and justification purposes.

Music is a significant factor in the economic development of a country. The value and success of the creative industries, prominently among them the music industry, gains significance in a country with a high level of poverty and unemployment, such as Tanzania. The global trend of growth in the creative sector is paralleled in Tanzania, where the country's music industry has seen a lot of growth and change during the last two decades. According to the National Art Council (BASATA), there are about 6 million Tanzanians who belong to creative sector – this is about 15 % of the total population. (Bakari 2012) A large part of the music industry belongs to the informal sector, away from official economic and state infrastructures, which makes it difficult to process exact numbers on the size of the industry and its contribution to the Tanzanian economy.

The government has recognized the need and value of Creative Industries, but the challenge to develop them remains. Adequate educational facilities, availability of resources and tools, proper tax collection, minimizing copyright infringements and piracy – these are just a few of the deficits the sector is facing. The music sector is challenged by a lack of educational and training centers, lack of instruments and equipment, lack of national and international promotion, and lack of local know-how.

Music is an alternative source of income – it enables young people to make a living and generate income. In Tanzania, almost two thirds of the population is under 25 years of age. The annual population growth is estimated at about 2,8 % and unemployment rates are staggeringly high (DAAD 2017). The official unemployment rate (2014) of 13, 7 % (Trading Economics 2017) does not paint a realistic picture. Most young people are busy earning a livelihood in the informal sector, selling wares on the streets, finding employment in unskilled labour here or there, or working in agriculture.

With the cultural sector booming, young people are actually able to find employment or generate income in the music sector. Live venues, nightclubs, festivals, government performances, recording studios and the tourism sector

are some of the areas that provide opportunities to musicians. Due to the lack of formalized music training and of the availability of instruments, skilled instrumentalists are in high demand. Festivals, tourism, and international markets with an interest in “world music” and the World Wide Web have opened up the market to international engagements abroad.

In Dar es Salaam, roughly two thirds of the graduates found employment in the music sector after the program was completed.

Music opens new avenues of education and vocational training. Attaining a degree in music is a realistic alternative education for young people who have not managed to finish school for economic, social or developmental reasons. School is mandatory in Tanzania from age 7–13 (primary education) but only about 80 % of all children attend school. Secondary education is available to roughly 25 % of the young population, and the number of university degrees attained in Tanzania dwindles to roughly 4 %. (UNESCO Institute of Statistics 2019)

Music offers an attractive alternative to those young people who do not qualify for further education in the general school system and have therefore little opportunities to find employment. Success stories, such as Tanzania’s most commercially successful artist “Diamond Platinumz” who has become a millionaire (in the year 2016 his estimated net worth was already 4 Million US Dollar), give hope and inspire young people all over the country. The unrealistic expectation that fame and wealth comes automatically overnight as soon as one starts to study music is implicit in many of the dreams – but the initial draw and attraction of the music sector makes it possible to offer a more serious degree in music education to those who persist with their studies.

Social development

Social development is harder to measure than economic results. The impact of the art sector for the development of society is observable and can only be evaluated in long-term studies. The value of spaces that allow for freedom of expression, and the value of creativity and artistic freedom for the development of a civil society is hard to define.

There is a strong overall correlation between a strong civil society and a vibrant and diverse cultural sector. “Imagine society without the civilizing influence of the arts and you’ll have to strip out what is most pleasurable in life – and much that is educationally vital.” (Peter Balzagette, Arts Council UK)

Music provides neutral spaces. Music provides an important safe harbor for people in a society with tensions in the religious, political or economic sector. All societies experience such tensions to a stronger or lesser degree. In a concert hall, performance space, or a music school, young people from all kinds of

backgrounds meet, mingle, express themselves and can spend time outside of the restraints of religion, money, family or tribe/race/culture. It is in this free space where new ideas emerge, and people find their own voice. The more restrictive a society gets, the more value such spaces gain – they are islands of freedom, breathing spaces in a climate of oppression.

The traditional music clubs in Zanzibar used to exemplify this kind of function. Now they have been replaced by other, more contemporary alternatives, though the functional aspect of music as a free space for recreation remains. In Dar es Salaam and throughout the country, bands play in hotels, bars, dance halls, night-clubs, and provide refuge on a regular basis to a loyal following.

In Dar es Salaam, as in many other areas of Africa, music represents the main nightly form of entertainment outside of the home. Attending a musical performance offers people the opportunity to enjoy themselves, forget about their problems, and be among other like-minded people. (Perullo 2011: 85)

Music education helps to break up stereotypes. Neutral spaces, such as music schools or art studios, allow for new experiences, they counteract individual and collective stereotypes and expectations. Young people from all kind of backgrounds meet and get to know each other. A stereotypical expectation in Tanzanian society is that music is related to alcohol and drugs and that musicians are living a loose life style. This stereotype is particularly true for women in music. The introduction of a music curriculum with a recognized degree, well-staged performances and the introduction of different kinds of role models (for example Muslim women performing on the oud) counteract such negative, sexist stereotypes and empower the young people who take part in it.

Music enables a sense of community and communal development. Music is inherently a social activity when performed as a group. To make music together requires all forms of good communication – the ability to listen, to stay in tune and in rhythm with others, to rehearse and perform together, to bond with an audience... anyone who has worked with young people, sung in a choir or performed with a band or an orchestra can attest to the fact that something special happens when people create music together. Music creates a strong sense of community and bonding. This is often used in the religious and political context (the performance of unity and power) but works just the same outside of any ideological connotation.

Music can strengthen a civil society and open the possibility of self-determination and participation through the experience of belonging and creative self-expression.

Music transports positive messages. Music can also counteract existing stereotyped form the outside – one example of such stereotypes is embedded in the question posed in the introduction (“would it not be better to provide food and clothing”). It operates from a stereotypical sight of Africa as a continent ravaged with war, hunger and lack of education – not a rich blend of cultures that produce festivals and performances by thousands of creative people. Festivals, performances and musicians paint a different picture of the continent. One example is Tanzania’s “Sauti za Busara” festival, which showcases African music yearly to large audiences from all over the world. The international media coverage it gets speaks volumes and paints a very different picture than the daily news.

Personal development

Perhaps the most important reasons for music education are also the most difficult to measure. Personal development, creative problem solving, a sense of contentment, pride, joy, and self-esteem are often subjectively felt but expressed in very different ways. Yet it is here that we find the most indelible value of artistic expression and of music education.

Enhancement of creativity enhances the possibility to solve problems. Problems can only be mastered if sufficient resources and information are available. In emergency situations, the room for creative thinking is restricted – when it comes to survival, there is usually no choice but to save one’s own life. This ability is often permanently limited in young people and children who come from emergency situations (for example, war, hunger or extreme poverty). The feeling of helplessness and powerlessness takes on a life of its own. The necessary flexibility and creativity in dealing with everyday problems are missing long after the emergency is over.

Creativity is one of the deciding factors in successfully dealing with problems – the wider the scope, the more diverse the possibilities. Successful implementation of problem-solving ideas succeeds with the trust in one’s own strength, ideas and tools to implement ideas. The relevance for the developmental possibilities of children and adolescents in challenging situations is obvious. Replacing the feeling of powerlessness with a degree of freedom of choice by revealing new perspectives and choices opens new avenues for the future. Development is possible through creative problem solving and new approaches.

Music enhances self-esteem and self-determination. Engaging in music is a pleasurable experience when coupled with a feeling of success, communal experience, and progress. Many young people leave the school system with a feeling

of failure and frustration, coupled with a sense of helplessness and very poor self-esteem. This is especially true for a school system, as in Tanzania, that is fraught with poorly educated and underpaid teachers who are dealing with overcrowded classrooms and little support. Not much attention can be given to the strengths and abilities of the pupils who spend a lot of their learning time with rote learning and repetition.

Music on the other hand offers the chance of a different experience. It enhances existing strengths, it empowers the self and attracts students with the promise of creative and individual self-expression. Music – when taught in the right way – broadens avenues of individual expression, it allows for experience of recognition and praise. Capable students flourish into confident individuals who translate the strength they have been given in their time as a music student to pursue their dreams – either in the field of music or in any number of ways (further studies, a business, employment in a related field).

Music allows for the individual personalities to flourish and develop. Maslow's hierarchy of needs demonstrates the many levels on which we engage when offering cultural and music education. When most of life energy is devoted to securing food or physical safety there is no space for anything else – and much of developmental aid deals with needs on this level. Physical and safety needs must generally be fulfilled in order to engage in cultural expression.

However, in a country such as Tanzania, which has been relatively peaceful since independence in 1961, and still deals with high levels of poverty and poor infrastructure, the need to look for strength-enhancing support on many levels makes a rather convincing case for cultural education. Music (and all forms of art) addresses all other levels of Maslow's pyramid at the same time – the sense of belonging, self-esteem and lastly self-actualization. It is this highest level of the pyramid that music so effectively supports. The desire to become all that one can be, the full development of an individual as a moral, creative, socially-engaged member of society with the ability to think and act creatively and responsibly must be the aim of all help and education. Too often we target the lower levels of the pyramid because the need is more obvious – and also less complex to deal with.

Music brings Joy. Last, not least – lets talk about Joy. Joy, enjoyment, exhilaration, fun, rapture, delight – we seldom find these expressions in evaluation grids and SMART objectives. Yet these may be the strongest reasons for the engagement in music and the most valuable aspect of dealing with music education. Music enhances pleasure and an overall positive feeling in life. It lifts people out of a feeling of depression, anxiety and sadness. It provides breathing space for the soul. Where could this be more important than in circumstances where the

harshness and injustice of life stare in your face daily? Where could this be more relevant than in development and education?

“The curious beauty of African music is that it uplifts even as it tells a sad tale. You may be poor, you may have only a ramshackle house, you may have lost your job, but that song gives you hope” (Nelson Mandela)

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Isa Lange

“The biggest medicine that we all have is the expression of our emotions”. An interview with Emily Achieng’ Akuno

Emily Achieng’ Akuno is Professor of Music at the Technical University of Kenya, and a Deputy Vice-Chancellor in charge of Academic Affairs at the Co-operative University of Kenya, in Nairobi. She is the past-president of “International Music Council”, the Paris-based UNESCO-affiliated NGO umbrella organisation of worldwide music organisations, and president of the International Society for Music Education (ISME) a worldwide music education bod with membership from all over the world. Professor Akuno works in the field of musical Arts Education for cultural relevance and development.

Akuno has spent over 30 years in University level teaching, research and administration. She has served in various management capacities in Kenya and abroad, including Kenyatta Uni-versity, Maseno University and the Technical University of Kenya and the University of KwaZulu-Natal in Durban, South Africa.

She is currently a guest researcher at Department of Cultural Policy at the University of Hildesheim and attends the international colloquium “Cultural Policy and Arts Education – A first African-European Exchange” (February 2018, Bundesakademie für Kulturelle Bildung Wolfenbüttel) in Lower Saxony. At Kulturcampus in Hildesheim Professor Emily Achieng’ Akuno and her Hildesheim colleagues Professor Birgit Mandel, Professor Wolfgang Schneider and Dr. Daniel Gad shared knowledge in the field of Arts Education together with 8 further researchers from Uganda, Tanzania, Kenya, South Africa and Nigeria and 20 doctoral students from Germany. It is a generation of engaged Professors in African countries, who develop new structures and study programs in their home countries and who share their experience and knowledge. Since four years the team of the Hildesheim UNESCO Chair in “Cultural Policy for the Arts in Development” is working with the international partners on the question of the effects of the arts for society and what frameworks the arts need to fulfil its task.

Isa Lange: *What is your work about?*

Emily Achieng’ Akuno: I am looking at the training of players for creative and cultural industries. At my University we are developing academic programs, so that whoever comes through our study programs are aware of the cultural

context of their practice and are knowledgeable about the technology and business involved in the arts.

I.L.: *What is your motivation for your work? What do you want to change through your work?*

E.A.A.: My motivation is twofold: The creative industry in Kenya has a lot of young people who are not trained in the creative subjects. For most of them, their level of General education is also pretty low. So I'll be working on ways of getting them from their basic level to get some formal skills and knowledge to improve their output and thinking. This will allow them to be creative and to benefit from the outcome of creativity.

The second thing I am interested in doing is to ensure that arts – all the creative subjects – play an important role and are recognized in the country as equal players in the economy. That does not always happen. But the creative sector employs so many young people – they have new ideas. But they don't have a channel through which their work can be improved or developed and packaged so that they can live on it. In Kenya we are used to musicians and artists dying poor. We don't want that anymore. My focus at my University is to have opportunities to make sure that the young artists know how to do their art and that they also know their rights. They can put a price on their work and defend themselves against inappropriate payment for what they do.

I.L.: *What new ideas do the artists in Kenya develop – for example in theatre, literature, music or film?*

E.A.A.: I think one example of the innovative things and ways of the youth can be seen in a popular comedy show filmed live in various locations, but domiciled at “The Carnivore Restaurant”, aired on Nation TV called Churchill Live. In this, young people present song, dance, comedy, short skits, a mixture of these art forms. A second is the “Kenya Music Festival” and “Kenya National Drama Festival”. These two showcase young people performing in dance, elocution, spoken word, narratives, song, instrumental music and more. These are carried out of school. Today, even smartphones are used to capture footage for short films. Similarly, students of design generate games and animation from seemingly very basic equipment.

I.L.: *Why are you working in this exchange with researchers at University of Hildesheim?*

E.A.A.: I am working as a professor at the Technical University of Kenya in Nairobi. In our work together with University of Hildesheim, we want to strengthen the academic exchange about cultural policy, and my emphasis is on

that policy with respect to Arts Education. The arts are an expression of culture. The connection is understood.

I.L.: *A medical doctor can heal people, an architect can build houses. When we look into societies, what role does an artist play? Is an artist nice to have – sing a song for entertainment, write some words? In every society, in Germany, in Kenya – why do artists matter, what is the power of the artists?*

E.A.A.: In my country music is so abundant, there is so much of it, that we almost take it for granted. Unfortunately, we don't realize how important music is. The medical doctor repairs people physically – the artist does the same on multiple spheres, especially emotionally. We as human beings perhaps give more value to what we can see with our naked eyes. The artist repairs people, but not necessarily physically. In a world characterised by segregation and strife, music can restore sanity and create cohesion. That is healing that goes beyond 'a person'. The biggest medicine that we all have is the expression of our emotions, which the arts make us do. Those who are trained in the arts are trained not to bottle up or lock in negative emotions and frustration, but to find ways of using that human energy. That is one of the significant effects of the arts which is totally underrated and downplayed.

We have not focused sufficiently on training of artists in terms of economic empowerment. How many young uneducated people make their living from practising medicine? Nobody! How many young uneducated people make their living from theatre? Thousands! That is important... the qualification matters. Society looks at how long it takes to train an artist, to train a doctor. I remember teaching in a high school once, and when the secondary school students were supposed to choose subjects for high school specialisation, the ones who were not good enough for sciences were sent to music. It was different with fine arts as one must at least be able to draw. That is not how to strengthen the arts. We need to recognize that a general training is important for the general population. To this should be added a specialized education for professionals in the arts. There is a need for the training of performers, creators and innovators in the expressive art forms, specifically music, theatre and film. There is also need to train for arts business and planning.

Arts Education

Aron Weigl

Independent Performing Arts and Arts Education Cultural Governance of artistic practice

This article focuses on the extent to which funding programmes determine the development of the field of arts education in Germany by setting certain funding criteria. Since arts education is a cross-sectional field, various included and adjacent fields of practice are influenced in this governance process. This applies in particular to independent dance and theatre professionals, who are heavily dependent on various types of project funding and therefore react sensitively and quickly to changes in funding criteria.

The study “Freie darstellende Künste und Kulturelle Bildung im Spiegel der bundesweiten Förderstrukturen” (Independent Performing Arts and Cultural Education in the Light of the Funding Structures in Germany) (Weigl/EDUCULT 2018) carried out by EDUCULT on behalf of the German Association of Independent Performing Arts provides important information on the question of the role of cultural policy control in the practice of arts education using the example of the independent performing arts.

The aim of the study was to analyse the funding landscape for arts education and the relationship of female performers in the liberal arts with respect to arts education. The study focused on the following questions:

- Which funding programmes in the field of arts education that can be used by actors of the independent performing arts exist and which understandings of arts education underlie them?
- What is the relationship between independent performing arts and arts education?
- What forms of discourse on arts education exist between the different actors and how can these be further developed?

The motivation for the implementation on the part of the German Association of Independent Performing Arts was its own increased activity in the field of arts education. For example, the association is implementing its own sub-programme within the framework of the large nationwide programme “Culture Makes Strong” of the German Ministry of Education, which explicitly supports

arts education projects for educationally disadvantaged children and young people. In this context, however, some of the actors of the independent performing arts are also generally aware of a shift in funding from the promotion of the arts to the promotion of participation and participation projects or arts education. Whether this is actually the case could be ascertained within the framework of the study.

The examination of all relevant funding programmes for independent dance and theatre professionals at the federal and state levels revealed a differentiated picture. The perception of practitioners is correct insofar as at the beginning of the 2000s there were fewer and less well-endowed funding programmes for arts education projects than it is currently the case. With an overall budget of 250 million euros for the second funding phase from 2018 to 2022, the “Culture Makes Strong” programme, which has been running since 2013, represents a provisional high point in terms of programme volume (cf. BMBF 2018: 29). In addition, the German Commissioner for Culture and Media has also declared the area of arts education to be a topic of federal relevance. The governance of the cultural and education sector towards an intensified engagement with arts education is becoming clear. This development process is also described by the programmes that have now been set up in many federal states such as North Rhine-Westphalia (“Culture and School”), Berlin (“Project Fund Cultural Education”), Lower Saxony (“School:Culture!”), Hesse (“Culture Case”), Bavaria (“Culture Fund: Education and Culture”), Baden-Württemberg (“Innovation Fund Art: Cultural Education”), etc.

However, no cuts can be observed in the art-related project funding budgets (cf. Blumenreich 2016). There has therefore been no obvious shift in funding at the federal and state levels. With regard to the municipal level, the available data do not allow any conclusions to be drawn.

Now the question would have to be asked whether there is a tendency in the funding criteria for artistic projects towards funding projects that prioritise the promotion of participation in arts and culture of different groups of society. In most federal states – especially those with larger funding programmes for arts education projects – there is a clear separation between funding for the arts and funding for arts education. Some federal states such as Mecklenburg-Vorpommern, Schleswig-Holstein and Thuringia, but also Lower Saxony, have actually formulated aspects such as cultural participation, a certain target group orientation, inclusion or integration as optional criteria in their funding criteria for artistic projects. This means that a stronger cultural governance for the support of arts education can be seen at these points. (Cf. Weigl/EDUCULT 2018: 42 ff.)

Between self-evidence and scepticism

In contrast to the adaptation of existing and already comprehensively established instruments, the relevance of cultural governance through newly created funding programmes depends above all on the extent to which these new offers are used by which actors. The survey among the members of the state associations of the independent performing arts (n=268) conducted as part of the study gives results that not only provide an answer to this question, but also illustrate the extent to which the field is already active in the field of arts education.

In principle, almost three quarters of the interviewed actors of the independent performing arts finance themselves through project funding. The arts education programmes, which are almost exclusively geared to project funding, thus correspond to the way these actors work. At the time of the survey in 2017, 45 % of them were already using funding programmes for arts education projects and almost half of those who had not yet done so stated that they wanted to apply for funding in the future. This is not surprising when around 60 % of the interviewed actors describe themselves as very active or active and 30 % as less active in the field of arts education; only 5 % see themselves as not active.

These figures make it clear that most of the actors of the independent performing arts have long since dealt with the field of arts education in one way or another. For a large part of them, dealing with questions of participation in the arts and the educational aspects of art is a matter in their performing activities. This applies in particular to the actors of the theatre for young audiences. It is above all these independent theatre professionals who make use of funding opportunities for arts education projects and describe themselves as active in the field of arts education. Interestingly, a larger group (41 %) of those surveyed who are not active in children's and youth theatre see their own artistic work per se as arts education than those active in this field (36 %). This shows, as has also become clear from interviews with independent theatre and dance professionals, that among those who do theatre for young audiences there is a need to define their own work as professional art – a challenge with which this sector has been confronted since its inception. (Cf. Weigl/EDUCULT 2018: 88 ff.)

General scepticism exists among actors of the independent performing arts regarding the use of the term "arts education". The concept of education is spontaneously linked to the political domain of "school", which many artists are critical of. If, moreover, "education" is not understood in the sense of a humanistic self-education process, but as the simple transfer of knowledge, then defensive attitudes arise on the artistic side. Above all, the independent performing arts

stand for process orientation and openness to results and see these as endangered in goal- and impact-oriented projects. In order to counter this scepticism, it is crucial which understanding of arts education is the basis of funding programmes, which is expressed in setting certain funding criteria.

Funding programmes as instruments of governance

As far as the general use of the funding offers is concerned, the programmes at the level of the federal states (69 %) in particular are used, but so are those at the level of the federal government (60 %). As will be explained below, this is not due to the fact that the eligibility criteria here are most in line with the requirements of the actors, but to the fact that the largest funding budgets exist at these levels. However, funding offers at municipal level (52 %) and in particular by private foundations and initiatives are used less frequently (38 %). At the municipal level and at the level of private foundations, the surveyed members of the associations for independent performing arts are also aware of fewer funding programmes for arts education projects.

Cultural policy aims to control the field of arts education by means of funding criteria. The fact that this control only partially meets the requirements of artistic practice can be seen above all in a comparison with the funding offers of private foundations. While only 26 % of the interviewed actors of the independent performing arts stated that the funding criteria at the federal level fit their projects in principle, 73 % said this with regard to the criteria for funding offers from the private sector. At the level of the federal states and the municipalities, the figures are 52 % and 53 % respectively.

This corresponds to the perception of the actors of the independent performing arts who have not yet received any funding from the respective funding distributors. When asked why this would be the case, some of the respondents attributed the funding programmes of the federal government (29 %) and the federal states (28 %) to: “The funding criteria are too narrow so that our claim to artistic autonomy would be impaired”. As far as funding offers at the municipal level are concerned, only 15 % think so; and only 8 % think that the funding criteria of private foundations and initiatives would be inappropriate. The analysis of private funding offers confirms the picture. It becomes clear that the private actors attach importance to establishing funding instruments that are both open in terms of content and as uncomplicated as possible. (Cf. Weigl/EDUCULT 2018: 87 ff.)

One reason why the funding criteria are sometimes described as challenging is the separation of reception of the arts and artistic activity that goes hand in

hand with a certain understanding of arts education. The analysis of the funding criteria makes it clear that arts education is often equated with active participation in the sense of one's own artistic production, while art is understood as reception. Cultural policy obviously finds it difficult to define purely receptive processes as arts education. In the theoretical examination of this question, however, there is widespread agreement that receptive theatre and dance formats also have inherent educational potential, namely

“because of the polyvalence of the theatrical code, which often eludes unambiguous assignment of meaning and can only be meaningfully deciphered for the audience in comparison with their own experiences. Such artistic learning processes do not follow the aesthetic experience during the performance, but are part and result of the process of reception and interpretation”. (Taube 2012: 620)

Many of the actors of the independent performing arts see this as well, as the survey shows. For them, arts education – regardless of the format of implementation – is above all the interlocking of artistic and pedagogical processes and the empowerment to participate in shaping society (65 % each). Less than half (44 %) link the practical education of acting and dancing skills with the concept of arts education.

In addition to questions regarding the content of funding programmes, formal conditions often present challenges for applicants. The actors interviewed stated that the generally high effort involved in submitting applications or the necessary personal contribution required for many funding programmes at federal and state level, amounting to 20 % to 30 % of the total costs applied for, was difficult. At the municipal level, small amounts of funding or fee rates are challenging, as are funding programmes limited to certain sectors. The general lack of personnel and/or money in particular makes it difficult for the independent actors to use funding programmes for arts education projects. (Cf. Weigl/EDUCULT: 91 ff.)

Challenges through Funding Criteria

By setting funding criteria through the political or administrative side, actors of arts education are confronted with demands, without whose observance it is not possible to award funding. In this way, the field of arts education and thus the included areas, including the arts and education, are controlled, which in turn entails a change in practice. The study and this article do not call into question the fact that a control takes place, but analyse whether and to what extent an adaptation and reformulation of funding criteria and thus a change in the governance behaviour of cultural policy takes place.

Some funding administrations make it transparent that the funding guidelines provide for the cultural governance of the artistic field in a certain direction. The “Berliner Projektfonds Kulturelle Bildung” (Project Fund Cultural Education Berlin), for example, makes it clear: “It is for artists who want to shift their borders – and this from an artistic point of view”. (Quoted from Weigl/ EDUCULT 2018: 132) If, as in the case mentioned above, the arts are defined as the main component of arts education, this comes very close to the understanding of cultural education of the actors of the independent performing arts.

If, in contrast, primarily artless goals such as inclusion, integration or participation are pursued with funding programmes – whether formulated directly in funding criteria or implemented through jury or council decisions – new challenges arise for applicants. Artists deal with these demands in different ways. Current discussions with artists from the African continent show that the critical attitude of the artists is not only a phenomenon in German-speaking countries, but that these demands are also met with scepticism elsewhere.¹

Although the actors of the liberal performing arts who are active in the field of arts education also want to enable participation or work with diverse groups within themselves, a given goal of impact, e.g. on certain groups of addressees, is perceived as restrictive. Schneider rightly poses the question: “Is cultural education a combat term for theatre or does the real art of the actor only open up through the challenge of the audience?” (Schneider 2017: 233) Furthermore he states:

“When it comes to criteria for the promotion of (independent) theatre, it is mostly about the artistic. It must be innovative – and so on ... But since funding is a public process, i.e. financed with taxpayers’ money, it must also be permitted to bring the social dimension of theatre into play. Why does theatre always have to focus on theatre? After all, the essential partner is the audience”. (Ibid.: 233)

In order to be able to focus on the addressees and to implement successful projects of arts education in this sense, conceptual foundations and expertise that support processual quality, openness and reflection formats are necessary.

As far as the conceptual foundations and expertise in the field of arts education are concerned, however, there is a further challenge for the actors of the independent performing arts. The survey clearly shows that only three quarters of those who use funding programmes for arts education projects use a conceptual basis in this area for their work. Not all actors consider their own expertise in the field of arts education to be sufficient. Although 60 % state that they are responsible for dance/theatre pedagogical work or that they have at least one person for this area of responsibility, only 8 % have one person who is exclusively

responsible for it. However, 44 % of these persons have no special dance/theatre pedagogical qualification. The need for further training in the field of arts education is correspondingly high at 79 %. (Cf. *ibid.*: 99 ff.)

On the responsibility of cultural policy

Cultural policy can initiate programmes and projects that promote arts education and encourage more artists to become active in the field. Cultural policy can also adapt the funding criteria of existing programmes to make artistic practice more participatory, regardless of whether it is judged positive or negative. But if the will and goal is to create more educational opportunities in the field of the arts, this cannot be done without sufficient quality assurance.

Quality as a decisive criterion for cultural policy funding can only be guaranteed if not only the mere quantity of projects is formulated as a cultural policy goal, but framework conditions are created that enable the actors to implement quality projects. Because cultural education is not good “in itself”. Not only the orientation towards specific target groups within funding programmes, but above all the nature of cultural education itself must be regarded as a fundamental factor for or against cultural participation (cf. Weigl 2017: 43). Therefore, the first thing to do is to define what quality arts education is at all. Reinwand-Weiss defines a four-dimensional grid that represents a good basis for quality assurance in the field of arts education:

- The first dimension concerns the stakeholders and asks which participants are addressed, what knowledge participants and project implementers should have, what role different stakeholders play, etc.
- The second dimension considers forms of aesthetic expression and thereby processes of perception and design, whereby the arts are in the foreground: “Experience and participation processes can be motivated and structured by qualitative artistic methods”. (Reinwand-Weiss 2017: 60)
- The third dimension with regard to contexts poses organisational questions regarding location, space, equipment, financing, but also regarding the location of the topic, the involvement of cooperation partners, sustainability and transferability.
- The fourth dimension includes organisational and content-related processes within the framework of the other three dimensions.

Cultural governance in the field of arts education would have to take all four quality dimensions into account, whereby the focus should not be placed too strongly on the third dimension:

„The context dimension is important for the success of a project, but external frameworks and contextual factors are often oversimplified and often referred to as the sole measure for assessing the future quality of a project – without taking the other essential dimensions into account“. (Reinwand-Weiss 2017: 61)

This includes, for example, sufficient opportunities for further and advanced training in the field of arts education, which could again be promoted through cost-neutral offers of such measures. The study has shown that this is indeed a need. Another decisive factor for quality cultural education is the time available for the processes. Stakeholders interviewed in the study stressed that one-off or short interventions in particular are not very sustainable. The fact that arts education is promoted almost exclusively in the form of projects contradicts this idea. Cultural education projects need time to be effective, which is why even longer-term funding periods are a decisive criterion for quality development in the field.

It would be easier for the artists to enter the system of arts education via special funding programmes. This would go hand in hand with control through financed pre-application phases and conception phases or work scholarships in the field of cultural education.

In addition, cultural policy would have to think of arts education not only in terms of schools, but also outside them, since processes of cultural education are not tied to formal learning. However, this cannot be achieved by cultural policy alone. Cultural policy would have to seek links with other ministries – which has been called for years but has hardly been implemented to date – and think together the various levels of regional government. Funding instruments should be coordinated or developed jointly, because arts education is a cross-sectional field that follows practical requirements rather than departmental logic.

Co-creation as a “New Way”

In order to strengthen arts education, therefore, a joint approach by different stakeholders is needed, not just different departmental responsibilities, as the editors of this publication series in the previous volume “Good Governance for Cultural Policy” already formulated: “The state, the market and civil society are not set against each other, but linked together. The focus is on the cultural well-being of every single citizen.” (Schneider/Gad 2014: 7)

For the tasks of cultural policy, for example, this means, as a first step, creating discussion formats between stakeholders of the arts sector and cultural administrations in the field of arts education. The forms of discourse between the actors of the independent performing arts and the state departments for

arts education can be described as capable of development, as the focus analyses of the situation in six federal states within the framework of the study have shown (cf. Weigl/EDUCULT 2018: 109 ff.). They need to be established and further developed. In terms of cooperation, it would also be a sensible option for stakeholders in practice to have a say in the establishment of new funding programmes and criteria.

This co-creation between cultural administrations and civil society actors, in this case the federal and regional associations of the independent performing arts, should be understood as a process: “to promote civic and democratic empowerment, where different citizen groups have better access not only as co-implementers, but also as co-initiators and co-designers of new activities, initiatives and programmes” (EDUCULT 2019: 4).

The programme “Culture makes strong” is an example of this form of co-creation. The German Association of Independent Performing Arts, for example, has the opportunity to align the specially implemented sub-programme “Dance and Theatre Make Strong” within the framework of the guidelines of the Federal Ministry of Education and Research in such a way that it better meets the requirements of its own practice field.

The funding programme for arts education of the state association of independent dance and theatre professionals in Baden-Württemberg shows that even more is possible. It represents an extreme form of “facilitating co-creation” (EDUCULT 2019: 16) in which the cultural administration merely provides the financial means and entrusts the civil society actor, the state association, with the distribution of funds on its own responsibility. In this way, funding criteria could be developed which, on the one hand, are tailored to the actors of the independent performing arts and, on the other hand, are committed to their own understanding of arts education. Cultural policy, however, thus provides control possibilities out of hand.

It is important to find out which form of co-creation can best bring the various interests of the cross-sectional field of arts education into an exchange. However, enabling the self-empowerment of actors in the field of arts education can already be described as an important task of cultural policy, because strengthening the actors contributes to improving the field of practice. Co-creative approaches that bring together representatives of cultural, educational and youth policy as well as artists, cultural educators and pedagogues or their interest groups already in the establishment phase or within the framework of reforms of funding programmes hold a transformative potential that has so far remained largely untapped. Cultural policy could play the role of initiator of this co-creative cooperation.

Note

- 1 At the conference “Cultural Policy and Arts Education. A First African-European Exchange” at the Federal Academy for Arts Education in Wolfenbüttel on 1–2 February 2018, artists from various African countries also expressed criticism that they feel how artists are called upon to improve social grievances.

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Oluwagbemiga Ogboro-Cole

Arts Education Policy. National interests and the role of civil society

If cultural education policy is entrusted alone on any federal government to prescribe, there would be infectious on the delegation of its policy. Without the involvement of the governing states and other organizations involved in the empowering process of policy, to the benefit of the people in question on artistic fulfillment in the educational sector. Thus, has been the machinery that has popularized the Nigerian cultural education policy then and now due to the involvement of countless organs effort to promote Art and culture and its educational infrastructures.

Arts Education policy in Nigeria today addresses key policy issues specific to the most common global commitments and delivery processes. The failure of the most central government agency for civil society is that the expected features of a common curriculum for educational institutions in Nigeria are lacking. Art education includes education in music, visual art, theater, and dance these part ways to views and emphasizes the significant problem facing the governing organs in Nigeria preference. Nigeria case on Arts Education Policy came from the weak Policy from my view-points where the value of its delegation to art educators fails to provide improving its purpose. These viewpoints on earlier notions, trigger the National interest in forcing the civil society to take up roles which the policymakers should have inherited.

The failure of the Nigerian government to implement the Arts Education policy prompted me to ask the following questions.

- Should policies on the arts and cultural education depend solely on the government of a country, without the collective support of other institutions?
- Or should Arts Education policies be extended to other cultural areas where education has no role to play?

The participation of civil society in the proper functioning of a respectable educational policy was better represented by bodies outside the main central agent. This called into question the role of the Nigerian federal government in failing to perform its core functions. Vital concerns, questioning of the delegated approach to homework for a unitary curriculum, for the implementation and financial expectations of the transferred policy. After examining the views of various Arts Education Policy experts on the Nigerian case study, the Nigerian government

has not been able to obtain good results. The main reason is the perspective of the usual precipitation policy of the federal government of its organ, the implementation of unnecessary changes and policy changes without working for its disciplinary integrity record. This includes the implementation of education policy as logical thinking without having access to its effects on the prospects of Arts Education for civil society.

Based on my findings, there was no formal record or mechanism available to make changes from the previous education policy to new and better prospects for advancement. But, the Nigerian government alone should not be held responsible for this failure, the fault could be passed on to the colonizer, whose main interest was trade, not education. Perhaps, this may have been at the origin of a model and understanding of most leadership styles in Nigeria today.

The legacy of any significant attitude of the colonizer should not be underestimated in the spirit of our policy in Nigeria. Many of them have the colonial education system and mentality, while some do not even have any educational background before he became head of the country. In light of many experts, their beliefs that “the reason for educating people was for easy accessibility of the people, by teaching the English language for communication. This is how education issues in Nigeria set out” a deliberate master-plan plan.

Were pre-colonial education policies fair and equitable in Nigeria?

Before the arrival, Nigeria was educated with its indigenous Arts Education system, with creative music, dance, theater, art and culture of hand and craft have more value invested locally as a functional system. The system has transferred knowledge from one generation to the next, even if the system has no documentary evidence, but it exists and has been appreciated by people for their daily need to educate themselves.

The arrival of the missionary in 1842, was the real culture and development of Arts Education policy according to various experts, even when there is no well-planned model for a school Curriculum called Art. It was called “Design”, today known as art in the curriculum of the school. while craft or handicraft work was instead introduced into the school, this was considered to be a way to support colonial domestic needs. With such a reason, we must ask ourselves the question, was it a real cause of the legitimacy of school programs for Arts Education? Not in this position, many people have benefited from a missionary and pre -colonial education.

In 1922, as an art defender and educationalist, part way for Arts Education, Mr. Aina Onabolu formally introduced art education into the school's education system in Nigeria. Through his achievement, many art and cultural institutions emerge in multiple with real infrastructures to promote cultural and art education.

In 1950–1957; National Art and culture infrastructures spring up, the establishment of:

- Government college art school in Lagos.
- College of art, science, and technology in Ibadan and Zaria.
- Two National Museums one in Lagos the other in Jos.

Towards the end of this period, Nigeria prepared and obtained independence on 1 October 1960. The autonomy of its educational policies has been entrusted to Nigerian leaders to delegate, including their own definition of cultural policy and Arts Education. Perhaps we can say that this was a period of derealization, when the struggles of a civil society focus solely on self-control and the exercise of rights through separation to a new national policy through self-refining by decolonizing what happened during confinement.

During the period of confinement in 1922–1960, policies were inspired by religious perspectives to convert those who find themselves in missionary environments where they control. new arrival of new missionary groups or beliefs such as Baptists, CMS, Catholics, Methodists, Presbyterian, etc. All faiths have led their diverse Arts Education policies, prescribing their own education policies before their beliefs.

Nigeria's autonomy was a sign of maturity in observing the impact of education in general. Immediately after independence, Nigeria recorded many unsuccessful education trials in the first republic. The difficulty of finding common ground on decision-making, particularly in education, has suffered even more when politics has divided the nation. Because of internal leadership struggles, the military took over responsibility for the country. it was not a wise decision, because an education that collapsed to survive after the finding of oil in 1956, raised many heads of state in Nigeria, coupled with the oil boom even stigmatizes the state of education in the 1960s.

The United Nations, UNESCO and other organizations: has their intervention been beneficial for the development of cultural and artistic education policy?

Previous literature on arts and cultural education policy shows that the United Nations and UNESCO are the forerunners of cultural education

policy in Nigeria today. Praises on UNESCO's support for the continuing struggle for equal education for all nations. UNESCO's first success was to solidify education policy before shaking preferences in cultural and art education policy. In 1977, UNESCO's agitation paid off when the "Second World Black and African Festival of Arts and Culture (FESTAC '77)" took place in Nigeria.

The festival was co-organized by the Federal Government of Nigeria ("under the government's military system") and UNESCO as a co-organizing organization. Festac '77, a high awareness and importance of culture and art, not only for the Nigerians, but also for all the other African countries that took part in the festival. New cultural and artistic infrastructures, construction of museums, training of teachers for arts and cultural education, construction of infrastructures where artistic talents have been discovered, organization of seminars on art and cultures, conferences with other agencies, for example embassies of different countries in partnership with their culture attachés from respective countries. These remarkable achievements have contributed to the birth of policies transferred to the education sector as an educational programmed from primary to university.

After Festac '77, not many public-school infrastructures have been dammed up today to be used in poultry farming, by hastily built schools. Reason: The government has rushed to comply with UN laws, which prescribe that every human being has the right to education, the policy was called UBE (Universal Primary Education). While Nigerian education policies are nothing to say, any new government that comes to power by the people or by guns rushes to develop its own education policy, erect and demolish the infrastructure without any difference from the previous government. Confusion upon confusion in our school systems.

Since Nigeria's independence, the federal budget allocation has had nothing to say, the highest allocation was 9 % of each government's total budget. Corruption was on the agenda of the budget allocation process for the education sector. Without the intervention of other organisations such as the Goethe Institute, the French Institute, the Russian Institute, embassies of other countries, NGOs and churches, they did their best. For the better state of culture and Arts Education policy today, Nigerians do not currently benefit from the federal government.

Most budget allocation does not leave the Federal government office. They are only spent on employees' salaries or on repairing their offices, schools get nothing for repair that is why many public schools still study in a poultry like an infrastructure. This case is different in the private schools.

Today attitude towards cultural and Arts Education: has this change the early notions?

The old notion of Arts Education was a complex one with the same conviction “that Arts Education does not bring food to the table”, this notion is shared worldwide. It is not only Nigeria, perhaps that is why cultural and artistic education in Nigeria under the military regimes and previous republics in Nigeria was as good as it has been in the past between 1900 and 2000. Today, interest in arts and cultural education has increased and Its acceptance is so intense in the educational programme in Nigeria. With my experience as an Arts Education, on cultural and Arts Education in Nigeria. In the late 1980s and early 1990s, I was technical officer of the Education Unit of the National Museum Education Unit for a few years before the scholarship that led me to continue my studies.

Although policies were developed, the government’s power and willingness to support its policy with final safeguards was a problem, as was the irresponsible mentality of key stakeholders in the government. To delegate my tasks, the weakest problem was the lack of funding to support my program.

I had to contact private organizations to get help with the art materials needed for the same government institutions. To achieve my goal as an art educator, the only way was to make as many artistic collaborations as possible with the Goethe Institute and the individual in civil society before I can comply with the rules and regulations of arts education policy to develop a sense of politics. Notwithstanding the pressure of some powerful opposition of cultural and art education. Today, Arts Education is a necessity for children, from infantry to university. The efforts of the private sector in Arts Education and organizations have borne fruit in all areas of cultural and Arts Education today. Nigeria can be very proud of its Nollywood film industry, the largest in Africa, now the 3rd largest in the world in the film industry. It has to be known that most actors and actresses. From the production process to the finished product, university graduates, not to mention today’s music industries, unlike what this industry was Thirty years ago, they all benefited from this new awareness: galleries of artists were created in every nuclear bomb in Nigeria. Infect today most industry can’t function reaching buyers of their products, without the involvement of an artist has his company ambassador. The cultural and artistic policy of education now has its glory and develops thanks to the organizations mentioned.

Conclusion

In conclusion, I suggest that we pay particular attention to what we define as Arts Education policy. I think its definition should not be limited to musical

instruments used in school as the first or basic contact with Arts Education but including all other aspects of arts. I believe that Arts Education policy should focus not only on participation in education, but also on others who, in some cases, do not have access to education, because of certain social aspects, languages, religion, tradition and interest in Western education. These aspects should also be examined in the context of the actual process of arts and cultural policy in education. Friedrich Nietzsche, (German Philosopher) generations of theologians, philosophers, psychologists, poets, novelists, and playwrights.. Whose great achievement is based solely on his gifted talent said “*Art comes from skill. If it were of want, it would be called bread*”.

The word “skill” here could mean to be talented or educated as such is the case of all the customary beliefs, social forms, and material traits of a racial, religious, or social group this is the characteristic features of everyday existence including Nigerian. Education policy on Art and culture today in Nigeria.

To show awareness since FESTAC ’77 by UNESCO and Nigeria in 1977, a growing interest kept Arts Education more support from civil society changing their old understanding. in 2017, 40 years after FESTAC ’77, a reminder ceremony was organized by the Federal Ministry of Information in collaboration with Centre for Black and African art and cultural civilization (CBAAC) was filled with a colourful cultural parade that included all artistic and cultural areas, including all of Nigeria as a whole. The first Nigerian Head of State to approve the host of the FESTAC ’77 with UNESCO art and culture branch in 1977 was General Olusegun Obasanjo. who attended the occasion, made a remarkable statement on the importance of culture he said on the anniversary of (FESTAC) in 2017 that “*Culture is the global way of life of our peoples, their food, their dancing, their singing, the way they celebrate their funerals, etc. to kill a group of people the easiest way is to take their culture away then they will be left without an identity*” This shows the importance of the arts and cultural education policy enjoyed by civil society.

The following organization, which had an impact on Arts Education in Nigeria, could not be appreciated for its involvement in all areas of the arts. United Nation, UNESCO, Goethe Institute, French Institute, Russian Cultural Center, American Women’s Club Nigeria, USIS, Rotary Club, and other organization that I have not been able to list, among individuals, businesses, organized clubs, that is the governance mechanism of Arts Education in Nigeria today.

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Kajuju Murori

Art Education. Its impacts on Art Industry in Africa

Art Education is neglected in Africa leading to the slow development of the art industry. Institutions and individuals are, however, developing strategies to incorporate art in education, consequently changing the industry. Generally, it is acknowledged that African people are creative, citing their long history of unique cultural goods and performances accepted around the world.

Over the years, however, the industry has been lagging behind compared to the same in other parts of the world.

African art and crafts, films, music, textile, architectural designs among others have the potential of telling 'the African story' if only they were competitive enough.

As it has been argued in the past, these skill sets which could bring economic benefits to the artists, as well as the society, are declining owing to marginalization brought about by globalization which has undermined the creativity of traditional societies.

Apart from the many positive impact modernization has on the people; it has also had a negative impact on African societies. It has tended to destroy local creativity and subjugated local peoples to foreign culture and mindset, a research paper into The Impact of Arts, Culture and Creative Industries on Africa's Economy argues.

Reviving the art industry is not only crucial for the modern society to learn from the customary forms of art but could also promote economic growth and contribute to poverty reduction in the region.

To address the situation, there is a need to incorporate art in the education systems.

Empowering students to be creative

The significance of art in the development of a child can not be underestimated. It is through art that a child is able to understand and clearly arrive at meanings of their surroundings.

In a study on the importance of visuals in primary and secondary schools in Calabar, Cross River State, Nigeria, scholars concluded that students

performed better using visuals and illustrations to learn than those who learned without them.

In addition to enabling students to understand better, art education also stimulates children to discover their talents through such exposure.

“Art empowers individuals with creative skills that widen the base of participation in the society, create jobs, self-reliance, identity, communicates by creating, recording and transferring ideas;” Bojor B. Enamhe writes in an article.

If well packaged for the modern society, art can contribute to building and perpetuate social, religious, political and economic stability of a society.

As such, Enamhe argues that art should be given premium like other subjects in the school curriculum. It should reflect a study of all ages as this is vital in the development of individuals.

Quoting Ajibade and co-authors in their article, “Is fine arts inevitable requisite for bachelor’s degree in visual arts? Notes from the admission policy of a Nigerian university,” argue that art helps students to develop the necessary imaginative intellectual, theoretical and practical skills to equip them for continuing personal development and professionalism.

Although this backdrop reflects Nigeria’s situation, the state of art education in Africa mirrors that of Nigeria and needs to be improved.

Through various education ministries across the region, governments need to enhance art education by incorporating it into the curriculum and availing necessary resources to ensure a smooth running of the process.

Developing policies to improve art education

Governments and non-governmental organizations have devised strategies aimed at promoting education in Africa, one of them being the Millennium Development Goals. But what further instigated the promotion of arts in the region, is the 2010 World Conference on Arts Education which provided a unique platform for Africans to devise and implement appropriate policies, strategies and concrete actions to respond to the needs and opportunities of the 21st Century.

In a bid to provided strategic guidance for promoting qualitative development and growth of Arts Education, UNESCO hosted the first World Conference on Arts Education in Lisbon in 2006. The roadmap laid emphasis on developing human capabilities; improving the quality of education; promoting the expression of cultural diversity, and the development of materials to support teachers in their teaching as the primary aims of Arts Education.

From these international cultural policy instruments to which many African countries subscribe, as well as the African policies and plans created by Africans themselves under the auspices of the African Union, the need for Arts Education is clear.

Speaking at a UNESCO Regional Conference On Art Education in Africa, Mr Salah Abada, Director of the Section of Creativity and Copyright, UNESCO, Paris, noted that art is a fundamental element of culture and plays an important part in people lives “since every society promotes the arts through the education of its children”.

According to Mr Abada, art and culture engender the intellectual and emotional development of individuals, hence, the perception in society that art education from an early age is the key to the preparation for citizenship.

A number of presentations were given at the UNESCO meeting with emphasis on how African can harness its art into businesses for the economic value of the countries.

On realization that art is key in driving the economy, Lesotho introduced arts in schools under the creativity and entrepreneurship syllabus. Although there is more work to be done, Africa should realize that art is an integral part of African heritage as one writer puts it, “it presents alternative tangible and intangible means of sustaining, conserving and continuing our cultures.”

Apart from rejuvenating the mind, body and soul, art can be used to criticize the ugly and hail the beauty of environments we live in.

Art Education it should be prioritized in every country’s development goals.

A cultural scholar, Emma Wolukau-Wanambwa when re-evaluating the educational theories of Margaret Trowell, founder of the Makerere School of Art in the Uganda Protectorate, has written that “The imperative,” in Trowell’s own words, to “keep the children’s work really African may partly have been borne of her love and respect for indigenous East African cultures, but it was also motivated by her desire to instill in her African students an idea of their culture as static, primitive, and naturally subordinate to a wholly distinct and superior European culture”.

Art should be supported in schools like sciences are

The successful implementation of the Arts Education on the continent must, therefore, be “informed by dismantling and unlearning Eurocentric ideologies in the African-aesthetic realm,” argues Lineo Segoe.

Moreover, there is need to encourage students to embrace the arts as is done with mathematics, economics, and sciences. There is a need to change the

perception that the arts are for those who lack the intellect or fail to get better results in education. Hence, they pick art careers as an alternative.

The growth of art industry in today's world can be seen by how the corporate society heavily relies on the creative industries to drive their marketing campaigns and Public relations strategies.

Tourism is highly influenced by how creatively a location is set and creative people have to be engaged in ensuring that aesthetic values are incorporated in tourist destination locations. A place with thriving cultural scenes tends to attract more tourists who not only spend their money on the events but also make purchases of artifacts, dine and lodge in hotels which have a direct impact on the economy.

Most of Africa education is carried out at three levels: primary, secondary and tertiary levels. In all these stages, students are expected to learn their potentials. But this cannot be realized in full when some subjects like art are side-lined.

Governments should develop policy guidelines in favor of art education and the subject should be compulsory in all primary and secondary schools. That way, art students will be able to recognize and be molded into great artists while they are still young.

Art is not only beneficial to practicing individuals but also to the rest of the society and drives the economy of a country through its different fields.¹

Note

- 1 The text was first published in the magazine "The African Exponent", 2016.

Cultural policy for the Arts in development

Safia Dickersbach

Africa is not a country. My open letter to the Cultural Foundation of the Federal Republic of Germany

In 2012, the Kulturstiftung, Germany's Federal Cultural Foundation launched the TURN Fund for Artistic Collaboration between Germany and African countries. The program, devised and initiated by a German governmental institution and funded by German taxpayers, expressed a goal to promote cultural relations with Africa by funding partnership projects with a total endowment of 2 million euros. While I am from Tanzania, I am also a German citizen working in the creative industries. The fact that the Kulturstiftung and its TURN Program has affected me in multiple ways (as a citizen, as an art professional, as an African, as a black entrepreneur and as a taxpayer in Germany) compelled me to write an open letter questioning this initiative for various reasons. I wanted to know how 2 million euros was sufficient to fund a cultural exchange with the entire continent of Africa. *Africa is not a country*, I reminded them. The open letter is re-published in this book.

The original version of the TURN Program showed a lack of genuine interest in African culture and a scarcity of knowledge about the African continent in general. The program was organized in such a way that the African partner institutions and artist collectives were at a structural disadvantage from the start. The program guidelines also illustrated the Kulturstiftung's complete ignorance of the issues involved in a postcolonial cultural exchange—issues that go beyond questions of mere funding bureaucracy and relate to colonial history, serious economic inequalities, and the repercussions of a centuries-long history of subjugation.

TURN as an example of harmful cultural appropriation

In 2012 I was the only African who publicly discussed and criticized the TURN Program's flaws. I felt alone in exposing and fighting the deficits of Western condescension featured in the program. Many professionals in the German arts and culture sector were oblivious to the exact details and guidelines of the fund that revealed the prejudices and patronizing attitudes of the Kulturstiftung—details that those professionals did not understand or, quite possibly, decided

to ignore. Nowadays, the lack of diversity and latent racism in Western arts and culture institutions is a global conversation. A powerful movement has arisen that urgently calls for diversity, inclusion, and proactive anti-racism in the structures, the staff, and the policies of these institutions. It has become clear that the Kulturstiftung must deal with the long-term consequences of colonialism and practice decolonization. This reconciliation requires a completely different mindset that recognizes and addresses:

- The post-traumatic effects colonialism still has on the collective psyche of the African population,
- The thresholds where cultural exchange transgresses into forms of cultural domination and cultural exploitation,
- The power differential that necessarily follows an unequal economic and financial environment – in the case of TURN characterized by German institutions which are well financed at the outset and whose functionaries and representatives earn salaries that many African participants of the program who have to fight for daily subsistence can only dream of,
- The consequences of a policy that explicitly denies African artists the agency to manage their own project budgets, and instead, puts mandatory control in the hands of German partnership institutions,
- lack of appreciation and acknowledgement and the ensuing cultural degradation that the African side will feel, if they are supposed to provide their artistic and creative inspiration, energy and ideas to “rejuvenate” the German cultural institutional landscape¹ without receiving a decent and adequate remuneration for providing their cultural commodities.

Experiences of African artists with TURN

The funding guidelines of TURN structurally discriminated against applicants from Africa. Neither African institutions nor individual African artists could apply for funding. On the contrary, German institutions could select their African collaboration partners and were therefore pivotal in determining which artistic trends and developments they considered relevant and essential. This guideline imposed German themes and preferences on the African cultural and artistic landscape through a European lens. Under such circumstances, it was impossible to collaborate at eye level.

However, the ramifications of this imbalance were not limited to the selection of African participants in the program. The rules set by the Kulturstiftung created a hierarchical relationship between the German and the African collaboration

partners even after a project had been accepted for funding. The Kulturstiftung required the German partner as the contractual administrative party, which forced the African partner to be continually dependent for access to the funds. It is through this systemic preference and mechanism that the German institution controlled the available budget and ultimately dominated the African artistic partner throughout the project.

In the years following the open letter, I met artists from various countries who detailed their individual experiences with this hapless construction and its negative ramifications on the projects funded by the Kulturstiftung. In many cases, heated frictions broke out that endangered the success of the sponsored projects. One example is the case of the well-known Cameroonian film director Jean-Pierre Bekolo² who strongly voiced his criticism in an email to the Kulturstiftung, dated 9 March 2017, that had the subject line “the case of GERMAN ARROGANCE³ in Dealing with AFRICAN PARTNERS”:⁴

“I have raised many times to the attention of TURN the political dimension of the cooperation the Kulturstiftung has set up to encourage partnership between Africa and Germany. We have here a clear case with [German partner institution] where young Germans who did not create this project at all, did not invest as much time as we did, aren't taking any risk with their lives, are feeling empowered by the rules and regulations to treat their African partners despite my 25 years of credentials and the work we are doing on the ground like if we were at their level. I am not at their level at all but we have to be humble. What kind of cultural understanding is possible in those terms, this matter and this specific case should really be put on table of TURN and you have been following it closely. It is known all over the world, Germans are the least adaptable Europeans when it comes to cooperation. I have signed contracts I do not totally agree with, just to move forward but now these young kids think I have done it because I have no choice and it will be the German way or no way. I am an activist and I would prefer to make this a case so that TURN review its rules in the future and this doesn't happen again with other partners who do not speak up.”

The dispute that led to this email was caused by a provision in Bekolo's contract with the German production company. The clause authorized the executive producer to replace Bekolo as the film's director if the German production company saw fit. The Kulturstiftung argued in its response that such a clause is considered standard in production contracts. However, following that logic, adhesion clauses are typically used to protect an initial investment in creative work and give proprietary control to one party over another. This does not sound like an equal partnership at eye level or the intention of a neutral overseeing body.

However, Bekolo was the one who created, developed, and suggested the film project for sponsorship in the first place. He had contacted the Kulturstiftung, and due to the funding guidelines that I criticized in my open letter, the

Kulturstiftung assigned him the film production company as his German institutional partner. But Bekolo had initially intended to produce and shoot the film himself. Therefore, the project was the intellectual property and labour of Bekolo, who was then subjected to the guardianship of a production company that he did not need nor choose.

The Kulturstiftung did not require a provision to protect the creative ownership of the project, but it did include a clause to protect the German partner's creative control. The Kulturstiftung was a middleman in an unequal proposition that provided no recourse.

Regardless, recourse would not be necessary if the collaboration was a genuinely equal partnership. However, the Kulturstiftung's response to Bekolo's initial inquiry ensured that he would never have a peer relationship to the German production company. This power dynamic produced inevitable tensions and is reminiscent of colonial subordination. The Kulturstiftung's lack of genuine interest, awareness and acknowledgement of their role in orchestrating such a prejudiced partnership is ignorant at best.

The reception of the open letter and its consequences

Naturally, the open letter was not met with enthusiasm by the Kulturstiftung. In an email correspondence, they retreated to the defence that what I found problematic were merely consequences of the program's statutory framework, and they were simply implementing their own political and legal guidelines. This response proved that the problem was systemic, and not solely the TURN Program, but the Kulturstiftung itself.

However, as I learned from conversations held later, my critique led to a rethink in some areas.

The most important result was that the program, initially set at 2 million euros over 2 years, was extended to 14 million euros over 8 years into 2020.

In addition, some of the ideas expressed in the letter have found their way into events sponsored under the TURN program that addressed the requirements and difficulties of cultural cooperation at eye level and the dangers of cultural colonialism as a form of neo-colonialism.⁵

And interestingly, the Kulturstiftung started to provide its TURN2 Program applicants with a leaflet containing "*Recommendations on Promoting Fair Collaboration in International Cultural Projects*" that discusses some of the issues raised in the open letter. Nevertheless, this new program still upholds the old, imbalanced, and problematic structural framework. Handing out an

informational leaflet simply shifts the responsibility for addressing the problems to the program's participants.

The TURN Fund's website previously stated that the program focused on offering "*incentives primarily to German institutions and artists [...] to enhance their profile with new themes, working methods and perspectives*" to make use of "*the activities taking place in the highly dynamic African art scenes.*"⁶ And now, 2021's TURN2 Fund has changed its language, though it still hasn't changed the program's problematic structural limitations:

"Past experience with TURN projects has vividly shown that debates, for example on addressing colonial rule with all its repercussion in the 21st Century or topics like migration, climate justice and global economic orders—cannot be adequately conducted without comprehensively including African positions ... In the future, TURN2 will continue to promote projects which reflect on the financial and structural asymmetries between African and German partners, create a level playing field for mutual exchange, and share the resulting experiences in public discourse."⁷

Again, the structural imbalance is not addressed as even for TURN2 the basic rule that creates the power differential and upholds the structural inequity is kept in place: "*The TURN2 Fund is open to institutions based in Germany.*"⁸ The institutional inflexibility when it comes to structural changes gives the lie to the new language and exposes it as mere communicative cosmetics. It is equivalent to putting linguistic concealer on the ugly sides of the sponsoring scheme's framework of rules.

Again, TURN2 raises the same questions that have already plagued the initial program:

- How does one create a "*level playing field*" for mutual exchange if the governing body ignores the power differential, the economic imbalances, and the need for affirmative action to empower the structurally disadvantaged party in a system of cultural appropriation?
- What did the Kulturstiftung really learn from this debate, if the only recognizable changes are dressed up wording on the program's website and providing a leaflet encouraging the program's participants to practice "*fair collaboration*"?
- When will there be an honest and serious discourse about the obvious truth that the Germans are extracting a cultural commodity from Africa's ecosystem of creativity, like the colonial powers extracted valuable raw materials, without paying a decent remuneration for it? Why is it taken for granted that the creative and inspirational labour of the African artists is provided for free and this fact is justified with the Kulturstiftung's ambiguous and byzantine statutory framework that Africans do not have any reason to know or care about? In the

end creating legal rules and regulatory guidelines that one can refer to in case of an argument is nothing else than another rationalization strategy calming the German institutions' conscience why the artistic labour of Africans has to remain unpaid as it has been typical for labour done by Africans time and again in the past. During the last 100 years or so just the theories of psychological rationalization have changed misusing religion, philosophy, science or law; the result of unpaid labour has effectively stayed the same, just the instruments of force, coercion and intellectual justification have evolved.

Lessons have to be learned from the open letter and TURN's further evolution

Systemic racism is embodied by institutions who govern with policies and procedures that promote a racist agenda, but individual persons cannot be held accountable for simply following orders. The Kulturstiftung is not necessarily run by racists, but the rules that it creates and the framework in which it works demonstrate that the institution obviously isn't aware of its own biases, prejudices, and neo-colonial structure. It disparages and exploits the African artists who are at the centre of its own exchange program.

Why does the Kulturstiftung not overcome the forces of resistance that cling to this system of subordination and at least adapt its guidelines for a more inclusive, equitable future for this program:

- Allow a reciprocal scheme where African cultural institutions and artist collectives may file their own applications and choose their own German partner organization.
- Remove the power differential that results from the exclusive right of the German institution to apply for money; enable the African exchange participant to have the equal opportunity to manage the application process and influence the shape of the project.

Ironically, the statutory framework of the Kulturstiftung does not prevent such a solution, as number 6 of the Kulturstiftung's General Funding Guidelines states: "*The Federal Cultural Foundation may award funding to institutions with headquarters in Germany or abroad. The legal form of the applying institution (e.g. foundation, association, public or private corporate enterprise or private company) has no significance in the funding decision.*"⁹

So the TURN2 requirements – as already did the original TURN's guidelines – wilfully negate its own governing body's guidelines by not recognizing African institutional partners as "*institutions with headquarters abroad*", an arbitrary

and legally non-mandatory classification, which can only be the result of a racial bias.

- Make salary payment mandatory to the participating African artists and adapt the funding guidelines so that artists from African countries, even if they are not paid as their German collaborators, at least receive a remuneration based on the German statutory minimum wage.
- Distribute the grant funds to German and African collaborators in equal shares or require as a condition precedent to any funding that the partner organizations enter into a project agreement that stipulates that any budgetary decisions and all disbursements will be made with the consent of both parties.

Condescending attitudes and neo-colonial power structures would be effectively prevented by simply adapting the decision-making process connected to budgetary questions and funding procedures and by ensuring an equitable compensation of the artistic and creative spirit, innovation and dynamic that – according to what Kulturstiftung writes – German institutions should look out for on the African continent.

Africa is not a country

How can the German Federal Cultural Foundation believe that 2 million Euros will promote cultural relations with the whole continent of Africa (and not even involve the Africans in the process)?

The cultural foundation of the Federal Republic of Germany, the „*Kulturstiftung des Bundes*“, decided to initiate a new thematic focus in its sponsorship work. The programme is called “TURN” and – as explained in the introductory statement – it is supposed to deal with „Africa“. Although there are certainly good intentions behind this new initiative, the information published about this programme on the website of the “*Kulturstiftung*” and the funding guidelines which were recently released raise more questions than answers. I want to share some of my anger and disappointment with you as follows:

1. “TURN” is supposedly dedicated to foster “German-African cultural relations”. Without a doubt a cultural exchange is necessary to develop mutual understanding and communication. As opposed to Germany, Africa is not one country, but rather a whole continent consisting of more than 50 individual countries. The *Kulturstiftung* apparently considers all those countries to be culturally homogenous enough to be able to entertain coherent “cultural relations” with Germany. Could it be that the people at the *Kulturstiftung* are talking about 50 different relationships between Germany and the individual

African countries? But then wouldn't it seem a bit ambitious to have a jury of three people make decisions involving an entire continent, 50 countries and more than 2000 languages together with the cultures and customs connected to them? Are the three jury members familiar enough with all these countries to fully comprehend their different cultures and languages? And what do these three jury members know about the currently developing new arts and culture scenes on the huge African continent?

2. The budget the *Kulturstiftung* considers to be sufficient enough to achieve all those goals (see No. 1 above) is a modest 2 million EUR. This is not a joke. The exhibition "Who knows tomorrow" alone which took place in Berlin and showed the works of solely five (!) African artists had a budget of 900,000 EUR. It is ironic to call the provision of 2 million EUR for projects that are supposed to last until 2015 and cover a whole continent a "thematic focus". Especially so if it is a focus of a foundation of the German federal government. Compared with the overall budget of the Federal Republic's state secretary for culture of over 1 billion EUR per year which includes the budget of the German Federal Cultural Foundation, the money which is designated for the TURN – Africa project is nothing more than small change money. With such a tiny budget would it then not be more honest and realistic to focus the activities on a few African countries or a specific region of the continent?
3. The *Kulturstiftung* claims to support the new African initiatives in the area of contemporary and innovative art. But on the other hand:
 - a. Africans are not allowed to apply for the funds directly.
 - b. The African partners are only allowed to apply together with an institutional partner in Germany. The funding guidelines reveal the reason to this: "*The German partner, as the project coordinator, has to assume responsibility for ensuring that all funds are expended as contractually agreed upon with the Federal Cultural Foundation.*" In other, simpler, words: The Africans are not trustworthy. Basically the funding guidelines tell the other side of a prospective cultural exchange in a roundabout way what in blunt words would be: Sorry, but we cannot trust you, the German art and culture institutions have to first discover you, choose you and then they have to be the lead partner in the exchange, because with bookkeeping we have to rely on the German side.
 - c. There is no mechanism that guarantees an adequate representation of the different African points of view.
 - d. No information about the sponsorship scheme has been published in African countries. At least the funding guidelines have been recently made available in English. But French, Portuguese and Arabic translations

- have yet to appear and it is not that we are asking for Kiswahili, Yoruba, Chichewa, Ovambo, Hausa, Kinyarwanda and Shona, just to mention a few.
- e. How exactly does the *Kulturstiftung* want to prevent the fact that essentially it yet again reflects the German point of view of what is artistically relevant in Africa? Because this is what happens when only German institutions are allowed to apply for funding and no African artist or art collective nor any creative community from Africa has been informed and enabled to apply for funds themselves? If only the German viewpoint counts, why does *Kulturstiftung* even mention the so-called “cultural exchange”? This approach reminds me very much of the paternalistic attitude which characterized the way Europeans dealt with Africans in former centuries. Do the African countries still want to be treated like this? The attitude transmitted by the funding guidelines and the structure of the TURN programme seems to be the consequence of profound prejudices and can only be considered by the African side as completely disrespectful.
 - f. What is the role and position of the “new developments and initiatives” in Africa which *Kulturstiftung* emphasizes, if solely the German institutions are allowed to decide whom they choose as their African cooperation partner? Basically, with this strategy *Kulturstiftung* cements the current dominance of Western/European art professionals being the decision-makers in regards to what is accepted as significant or important African art. If this is not an expression of a hegemonial approach in cultural affairs than what is?
 - g. When *Kulturstiftung* writes on its website that “*the programme will primarily provide German institutions and artists incentives to enhance their profiles with new themes, working methods and perspectives*”, it sounds as if fresh African ideas and innovations are exploited as new inspirations to rejuvenate the cultural scene in Germany instead of promoting equitable cultural cooperation between Germany and the different African countries. Why do those German institutions not just exhibit or present the best of what Africa has to offer in the same way as they would do it in their regular programmes in case of an artist from France or the U.S. without talking about profile-enhancement with new working methods?
 - h. It seems that the theme “Africa” has been misused to cast a favourable light on the work of the German Federal Cultural Foundation in its 10th anniversary year 2012 which was celebrated in June 2012 with Chancellor Angela Merkel joining the festivities. The *Kulturstiftung*’s TURN project – different from what they made it sound in their initial press and media

campaign – is not so much about strengthening the institutions for artistic and cultural projects in African countries, but it is rather about fostering the German art and culture scene. This truth has been revealed when a TURN jury member conceded in a comment on Facebook: “*They’ve also said that the fund is about the ‘German institutional art-and-culture-scene’ and not about ‘supporting African contemporary art institutions’, but I’ll leave them to clarify that.*” What does this statement mean in the end? It proves that the marketing campaign which was centred upon a “new focus on Africa” was actually misleading to the German public, the taxpayers whose money the *Kulturstiftung* is using and the political decision-makers who decide about the *Kulturstiftung*’s budget.

What is exactly the misleading element? As a headline to the presentation the German *Kulturstiftung* states that their goal is to promote German-African relations in arts and culture. But from comments like the one above we now know that the intention of the program is rather to invigorate and vitalize the German institutional art-and-culture scene and less to strengthen African contemporary art institutions. But then the program should have been better called something like “*Advancement of the internationalization of the German art and culture scene through cooperation with artists from African countries*” instead of creating the impression of a big new policy focus of “German-African cooperation” in cultural affairs.

- i. Out of the five institutions which *Kulturstiftung* mentions in its TURN concept as an example of new artistic developments in African countries two are managed, founded or directed by curators who indeed have an African origin, but were raised and/or professionally assimilated in the West. Of course, there is nothing bad about being educated abroad and obtaining a broader professional horizon. On the other hand, one has to be aware that these so-called diaspora curators are often criticized by artists who are still based and working on the African continent for exerting an undue influence on defining what is internationally accepted as relevant contemporary African art to the detriment of local art scenes and communities in Africa.

Local artists complain that those art spaces are usually not exhibiting art which is accepted and appreciated in their home countries and in the communities in the vicinity of these institutions. Instead they select artists whom they consider to be in line with the international trend in order to satisfy the expectations or requirements of their Western backers and sponsors or to become critically acclaimed in the West. Some artists claim that the activities of those art spaces and their exhibitions often

demonstrate experimental and almost compulsively pretentious art which is not enrooted in the countries where those institutions are located. While there might be some envy and competitive resentment in such remarks and an objective judgment on the quality of art is an oxymoron, it is at least questionable to present experimental art like installations and video art as important African art in a cultural setting in which visually strong and historically acknowledged art forms like painting and sculpturing still have to overcome significant obstacles in order to be viable as a part of the cultural life. The problem is not whether contemporary art forms like video art and installations should or should not be part of an artistic programme, rather whether such art should be presented as the currently (only) representative and significant kind of contemporary African art in spite of the fact that in most of the African countries there are sophisticated art works of the last 10 to 20 years which are simply ignored by the international art establishment until now.

- j. Whether the “new African institutions” actually work “outside the public funding system” as *Kulturstiftung* claims on its website seems dubious. Those institutions will hardly get funding from their home countries, but rather from Western and European sources, be it state-sponsored development aid or money from private foundations. Does this statement yet again highlight deficits in information about the state of art life and institutions in Africa?
- k. Another aspect of this politically doubtful approach is the selection of the jury. The only African on the jury, Nana Oforiatta Ayim, a young talented and dedicated writer about art, was born in Germany to Ghanaian parents, studied in England and Russia and is currently based and works in Germany, the United Kingdom and Ghana. She is subconsciously as “Western” in her attitudes and points of views as the theatre-director Sandro Lunin from Switzerland and the Bavarian-based journalist and deejay Jay Rutledge. Why didn’t the *Kulturstiftung* choose at least one if not a handful of additional art and culture professionals who have spent most of their life living and working in Africa as jury members? Somebody who is not in one way or the other connected to the Western or (Eurocentric) “international” art scene and its somewhat specific understanding and mainstream taste of contemporary art? Why is there not at least one genuinely African artist or art professional to complement the jury? I am personally quite keen to know what the cultural and artistic communities in more than 50 African countries would say about this particular issue of

who is the jury to decide which African project is worth being funded and which isn't?

4. The *Kulturstiftung* also sponsors research projects. In the presentation of TURN there is so much talk about cooperation and exchange between German art institutions and their counterparts from Africa that it was somewhat surprising to see that an additional programme is needed within the TURN fund to promote research projects. If this is a concession of the lack of knowledge about the African art scene and of cultural misunderstandings, then wouldn't it be better to support more than 10 research projects with 9,000 EUR each? Actually, a much bigger share of the budget should have been made available for such fact-finding missions. The harsh reality that essentially more research is needed to enable a successful cultural exchange appears almost like a Freudian slip in the rhetoric about promoting German-African cultural relations.

In any case, these research missions actually might enable German institutions to thoroughly explore contemporary and emerging art and culture in African countries, as opposed to the blind following of the conventional wisdom of the established circle of Western-educated art professionals and curators. This would be an opportunity to critically reflect on the dominance of the Western-influenced art scene and its particular agenda in the perception and global acceptance of African art. Curiously enough *Kulturstiftung* mentions the "cultural exchange" between the five African art institutions which it considers to be progressive and the "Afro-diaspora communities" worldwide. Mentioning this kind of an "exchange" might be a euphemism for a connection which – as mentioned above – is sometimes criticized for solidifying the influence of Western diaspora communities and artists on the international discourse in regards to what kind of art should be considered worthwhile and exhibited as relevant contemporary African art. An exchange which too often silences and drowns out the voices of the local artists and creative communities based in Africa. Why do we not let the African art communities decide for themselves which kind of art should be considered as the benchmark of contemporary art from Africa today? Would it not be a sign of mutual respect and intercultural understanding?

5. The final remark in the funding guidelines speaks for itself: The *Kulturstiftung* recommends to its applicants to regularly follow up on the travel warnings of the Auswärtiges Amt (Foreign Office) relating to African countries. Maybe it would have been wiser (and not only more appropriate with regard to the available funds) to focus the whole effort on a limited number of countries which would not actually be on the Auswärtiges Amt travellers' "black list".

All this leads to a question: Does “TURN” really “revolutionize” the hegemonial treatment of the value and quality of African traditions and idiosyncrasies by the European art establishment which we have observed for too long? Will the time come when numerous diverse art scenes, creative communities and cultural circles on the African continent finally be taken seriously and treated as an equal, a partner that has an opinion – a voice that must be heard?

6. What does the *Kulturstiftung*, the German Federal Cultural Foundation, say about all this: Dr. Uta Schnell who runs the TURN programme claimed in a statement which she emailed to me that the *Kulturstiftung* “unfortunately is limited by statutory and administrative possibilities”, so that it could not “take into account all suggestions it might have desired”. I am wondering whether those statutory and administrative restrictions are a consequence of the same subtle prejudices and patronizing attitudes which characterize the whole structure of TURN and its funding requirements and which we believed to have been buried for long in the past of European-African interconnections. Maybe not without reason Uta Schnell did not answer me any more when I asked her what exactly those “statutory and administrative” obstacles were and what changes they prevented which the German Federal Cultural Foundation would have desired to make. It is a sad experience that a serious Western institution recognizes severe deficits in its programme, but then gives in to unclear administrative regulations instead of fighting for an immediate modification of the programme and a removal of its problematic parts.

A cultural exchange requires respect for your cooperation partners and dealing with them at eye level; these basic principles seem to be completely ignored by the structure and funding requirements of TURN although you would expect them to be observed first and foremost in an arts and culture related programme. If already the elite circles of the art world in Europe deal with an easy element of arts and culture policy like that, what does this reveal about the way the political decision-makers will act when it comes to shaping the really relevant policy actions for dealing with Africa in foreign policy, development aid and other questions of human survival?*

* This open letter was first published on 1st October 2012 on the internet blog „dearger mankulturstiftungafricaisnotacountry.blog.com“. It has been partially updated on 10th

Notes

- 1 The official explanation of the TURN program's intentions reads as follows: „*The programme offers incentives primarily to German institutions and artists (museums, theatres, dance companies, art associations, composers, writers, publishers, etc.) to enhance their profile with new themes, working methods and perspectives.*“ (<https://bit.ly/3tuIUwR>)
- 2 Jean-Pierre Bekolo on Wikipedia https://en.wikipedia.org/wiki/Jean-Pierre_Bekolo and IMDb <https://www.imdb.com/name/nm0067464/>
- 3 Capitalization is used in the original email.
- 4 The wording of the email is reproduced without editing. Jean-Pierre Bekolo asked me what I think about it and what I can do about it as I had turned into the unofficial complaints office for TURN. Through this publication his negative experiences at least receive renewed public attention and become part of a cultural policy discourse in the context of this UNESCO chair publication.
- 5 The congress “DECONSTRUCTING CONTEMPORANEITY” in April 2014 at the Hamburg cultural institution “Kampnagel” dealt with Eurocentrism as a still existing source of cultural colonialism. The round table discussion dealt with the topic “ON APPROPRIATION / DÉTOURNEMENT: Cannibalism and Colonialism or The Secret Winners of the Cultural Exploitation of Africa”.
- 6 Cf. the reference in footnote 1.
- 7 Cf. the website information of “TURN2 – Artistic Co-Creation between Germany and African countries” on <https://bit.ly/2PbfYuO>
- 8 Quote from the website of TURN2: <https://bit.ly/2PbfYuO> . The Funding Guidelines of TURN2 put it technically as follows: “*The German cooperation partner will be designated as the funding recipient upon conclusion of a funding contract with the German Federal Cultural Foundation.*”
- 9 Cf. „Allgemeine Förderrichtlinien der Kulturstiftung des Bundes“ published on its website: <https://www.kulturstiftung-des-bundes.de/de/stiftung/foerderrichtlinien.html>

January 2013 and was re-published in its entirety or extensively mentioned in various media (traditional newspapers, blogs, news platforms) across the African continent and beyond in 2013, among others: The Guardian, Business Day (Nigeria), Business Times (Tanzania), Africa is a country, The Weekend Times (Malawi), Premium Times (Nigeria), Sahara Reporters (U.S.A.), Modern Ghana, The Nigeria Voice, The Abuja Voice, Blogger News, Nhimbe Trust (Zimbabwe), The Arterial Network (South Africa), Diaspora Newswatch, The Africa Aggregator Planet, Pambazuka News, The Post (Zambia), Nigeria Sun, Liberia News, Rivers of Hope, Deyu African, Nigeria '70, TEXT/Germany, Europe News, Big News Network, MERKUR (Deutsche Zeitschrift für europäisches Denken), Kenyan News, Ugandan News, Zambian News, Nigeria News.

Michael Wimmer

Learning and unlearning. Reasons for “Another Roadmap for Arts Education”

What do we learn when the transgender singer Conchita Wurst runs for Austria in the European Song Contest (ESC) with “Rise like a Phoenix” and wins the competition – and what do we have to unlearn? A few years later César Sampson, another Austrian singer, this time with black skin almost won the ESC with “Nobody But You” – and again the question comes up, if there is anything we have to unlearn to be able to learn? And so we also can ask what the educative conclusions might be when the German soccer squad for the 2018 FIFA World Cup, which stands for Germans like no other social group this time includes altogether nine players with a migrant background?

In all these cases the traditional representation of what represents Austrianness and what represents Germans (and by that of many others) has changed during the last decades. And so the prevalence of a more or less homogeneous cultural identity alongside particular ethnic, religious or social groups is going to be replaced by a much richer imagination of diversity and difference as a major resource of national societies. To allow the perception of this kind of societal changes the educative consequences first and foremost lie in the ability to unlearn; to get rid of traditional stereotypes of what is constitutive for a national society. Only then it is possible to replace it by more contemporary approaches which better correspond to the dynamic character of a peaceful living together of different social groups in society.

Obviously the majority of the audience of the ESC has gone through this process of unlearning successfully. And also the fans of soccer teams have accepted that the quality of the player does not lie in membership of a specific cultural community but in the ability to be part of a successful team however diverse it might be.

But is this story also true in terms of Arts Education? The question seems to be even more important when both the arts and education have been for a long time seen as outstanding components of concepts of national cultural identity. It had been the national artistic production together with the particularity of the education system (and often also sports) which should allow a symbolic demarcation against other nations in a global competition. It was their institutions including

the leading personal which should make the inhabitants believe that they (and only they) are part of something extraordinary they have to be proud of.

The current globalization with its transnational artistic goods and services has done a lot to at least relativize the cultural borders between nations as well as within the nations. Too often declared as irrelevant for the artistic (and also pedagogic) mainstream it can be assumed that the comprehensive cultural transformation process up to now has only insufficiently reached the Arts Education sector.

The following text provides some unsystematic comments about some of the challenges for Arts Education when it is willing to leave its tendencial marginality and claim to become a decisive actor in the actual cultural and societal development.

The Arts Education priority of UNESCO

The story begins with the efforts of UNESCO in the first years of the new millennium when some of their representatives put particular emphasis on Arts Education¹. Although in 2005 UNESCO has published an at that time revolutionary “Declaration on the Protection and Promotion of Cultural Diversity”² the approach of including arts and culture in education remained rather affirmative when in the Arts Education related publications diversity as a contradictory phenomenon of modern societies is not mentioned at all and the positive impact of arts and culture in education was declared as normatively given:

“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.” (UNESCO 2017).

Whatever the reasons might have been to make UNESCO withdraw from Arts Education already after 2012³ this global institution – with member states with widely different political constitution – accepted that with this all including approach Arts Education was undressed from its specific socio-political context in which respective practices take place in the different parts of the world. And yet all involved must have been clear that e.g. liberal democracies will prefer different Arts Education approaches than authoritarian regimes and that governments in states which are affected by civil war alongside ethnic, religious or social conflicts will follow different goals in making use of Arts Education than in nations with

prosperous economies with a broadly accepted tradition of equal living together of different social and/or ethnic groups. With the neglect of the respective socio-political context a considerable incalculability of possible positive impacts seems to be unavoidable. It also leads to the avoidance of a broader discussion what is understood concretely when it comes to the introduction of the arts and cultural practices in these different contexts.

Arts Education as a mean of integration but also of segregation

Respective ambiguities became of even more growing importance since the global economic and financial crisis in 2008 when tendencies of renationalization started to prevail again. One of the major consequences of these global tendency is the farewell of naïve assumptions of the arts and culture as means of integration; more and more often the opposite is true when a new cultural hegemony of populist and nationalistic political forces are going to instrumentalize arts and culture as an outstanding mean of demarcation and exclusion. The results lie in a new cultural hierarchisation, new forms of ethnic and religious discrimination and suppression up to now only insufficiently discussed in the Arts Education community.

To equip its initiative on Arts Education with a set of data UNESCO commissioned the Australian-British researcher Anne Bamford with a “Global research compendium on the impact of the arts in education”. Based on a questionnaire national representatives around the world were invited to give evidence on the positive impact of Arts Education. Already with the publication of the *Wow-Factor* (Bamford, Anna 2006): doubts came up if the national Arts Education framework in e.g. in Afghanistan can be compared offhandedly with Norway, the USA with Laos or Lebanon with Singapore in a completely socio-politically decontextualized way. This is the more true when in most countries (also in the so-called Western World) official and reliable data are still missing which led to a number of accidental subjective responses according to who was asked (and so often without any representative position answered).⁴

However meaningful the results of this survey might have been, in combination with the efforts of UNESCO Arts Education was for the first time put on the international agenda. Since then we can try to answer the question if there is something like Arts Education as a globally agreed concept that meets respective theories and practices wherever they take place in the world? To produce global attention UNESCO organized in 2006 and 2010 two World Conferences on Arts Education in Lisbon/Portugal and in Seoul/Korea. During these meetings two documents have been passed: “The Roadmap for Arts Education” (2006)⁵ in

Lisbon and the “Seoul-Agenda – Goals for the Development of Arts Education” (2010)⁶ in Seoul. Both documents were mainly seen as a kind of recommendation for the member countries of UNESCO to put more and more systematic emphasis on Arts Education provision. Since then periodically there had been forums of reflection to give evidence of the status of national implementation of the UNESCO intentions to make arts and culture a core issue in the further development of the education systems.

When both documents were published there was at least some critic concerning the Eurocentric bias in the academic circles that had not been invited to take part in the discussions in Lisbon and Seoul: the specific situation in the non-western countries wouldn't be reflected sufficiently suffering from perennial colonialist inequalities, not to talk about the continuous (cultural) discrimination in terms of the existing unequal gender, race or class structures of the cultural institutions and educational systems within the nations at stake.

“Another Roadmap” as a response to global decontextualization of Arts Education

As a consequence an initiative “Another Roadmap for Arts Education”⁷ was brought into life by a number of Arts Education theoreticians and practitioners around the globe. The main aim of the participants mainly from the Southern hemisphere is not about writing another, better document but to build clusters of practices which emphasize the emancipatory character of Arts Education. In particular they want to better take into account the unmanageable complexity of Arts Education provision including the unequal power relations they represent – is it in terms of postcolonial structures between nations or is it in terms of all kinds of discriminations within nations. Their speakers doubt that the existing diversity of practices can be included in the same way in the existing UNESCO documents. These documents' formulations would – among others – miss the necessary language sensibility which would be necessary to overcome the existing unequal valences of approaches.

The need of a better consideration of the potential colonial and discriminating character of the dominant Arts Education discourse even in the language that is used in the actual mainstream discourse leads consequently to a historic derivation of the societal function of Arts Education in former colonialist countries. Following the US Arts Education historian Mary Stankiewicz, she makes clear that the “British, European, and North American modes of Arts Education developed with the rise of capitalism and emergence of a middle class” (Stankiewicz 2007: 7): If we can follow these findings we have to be aware of the danger, that

each effort of producing commonality among actors on a global scale from a mainly Western point of view tends to prolongue the existing inequality of global capitalism. This kind of communication makes up to today the ones part of the “speakers” and the others the hard “learners” of an inadequate foreign language which makes it impossible for the learner to say, what he or she have to say. As such this exercise is then part of a submission which does not produce new qualities of Arts Education but eloquent silence.⁸

When in the zenith of the UNESCO efforts stimulating Arts Education programs and activities, their potentially discriminating side effects remained widely undisputed. Meanwhile a cautious change of attitudes can be observed. It is not only the “Another Roadmap” initiative which nurtures rethinking; from a European perspective it is mainly the considerable demographic changes leading from seemingly ethnically and cultural homogenous societies to a new quality of diversity makes also Arts Education appear in a new light. Since then, e.g. in Germany, Arts Education is increasingly discussed under the impression of “multiculturality”, “interculturality”, “integration” or “transculturality”.

The question “who speaks?” and the appearance of new voices on the scene

When in a first round migrants and other discriminated social groups were highly underrepresented in this discourse meanwhile at least some exponents of respective communities have taken an active part. Recently a collection of texts under the title “weiße Flecken” (White Spots) (Schütze/Maedler 2017): have been published to give a number of new voices a public forum. It contains number of partly very personal experiences and reflections in the field of Arts Education who are apparently not of autochthon German origin. Writing against traditional bastions of highly privileged their plea goes towards a comprehensive transformation to overcome existing exclusion strategies also in the field of Arts Education.

A particularly significant story in this context came from Senthuran Varatharajah, a Srilanka born essayist and novelist living in Germany.⁹ Under the title “So spricht kein Asylant” (Varatharajah 2017): he talked about his experiences during a literature competition “Tage der deutschsprachigen Literatur” in Austria. A white member of the jury reacted on his contribution with the interjection: “An asylum seeker is not speaking like this”. His explications would be in the language of somebody who learned from the philosophy of Kant and Hegel – and by that unthinkable as an appropriate articulation of somebody fleeing from abroad. This kind of discrimination brought Varatharajah to

the conclusion that many cultural activists coming from the dominating white middle class are still driven by traditional stereotypes correlating the authenticity of asylum seekers condemned – quasi by nature – to live a broken existence, being underdetermined, not to speaking and not to be heard.

This brings me unavoidably to the central question of the post-colonialist discourse: Who speaks? Better: Who is allowed to speak? And who is heard? It was the famous postcolonial theoretician Gayatri Chakravorty Spivak, who raised prominently the question: “Can the Subaltern Speak?” (Spivak 2017): provoking a broad public debate about the unequal conditions to take part in cultural and by that societal life. But is this question also relevant in the field of Arts Education?

To find an appropriate answer it might be helpful to dig with the German arts mediator Nora Sternfeld a little bit deeper. Already in 2014, she published a paper “Unlearning Mediating” (Verlernen Vermitteln) (Sternfeld 2014) criticizing the traditional Arts Education formats. In opposition to the mainstream she is convinced that an important impulse for artistic-educational projects lies in the questioning of learning itself. Instead the imperative of permanent learning she offers “unlearning” to better understand how processes of learning and losing patterns of thinking and acting are related to criticism and social transformation. Sternfeld defines the place of learning and teaching as a permanently “contested terrain” in which pedagogy is understood as a changing practice that negotiates and changes what is expressible and thinkable. Therefore, her version of Arts Education would be directed against “dominant forms of thinking and acting”. This “deconstructive”, even “transformative” (Carmen Morsch) approach would not only try to “avoid hegemony, but rather allow the implementation of counter-hegemonic practices” intending to consciously unlearn power relations and to recognize the structural dimension of exclusion mechanisms.

“Unlearning” can be about performing

Following Spivak also Sternfeld emphasizes the underestimated power of the performative. When dominant power relations are indispensably related to traditional learning processes, they are learned and performed on a daily basis and thus reproduced or subverted. In this sense, common and powerful knowledge can be deconstructed in a particular way in pedagogical or artistic mediating activities e.g. providing open spaces for alternative knowledge production in the full variety of aesthetic formats. As such they are the prerequisite for enabling active appropriation of one’s own living conditions with all senses and thus for the reinterpretation and transformation of meanings and attributions.

As a forum of a broader discussion in 2017 the symposium “Decolonizing Arts Education”¹⁰ took place in Cologne/Germany. Against the background of the post-migrant realities Arts Education should be brought on the test bench. The agenda was organized alongside questions like: “What is the role of Arts Education in the transformation of migrant societies?”, “What can the Arts Education related pedagogical community contribute and in which way influence post-colonial realities their professional discourse?”, “Are there specific Arts Education interventions possible to change the Euro-centric view and to brush the hegemonic order (in the sign of being white) against the grain?” and “How would an alternative, critical, anti-racist production of knowledge in and out of school Arts Education practice look like?”

Also in 2017 Gayatri Spivak was invited to give a lecture at “Vienna Festival” (Wiener Festwochen) with the enigmatic title “What is the time on the clock of the world?” (Wiener Festwochen 2017). Her presence was part of an “Academy of Unlearning”¹¹ which was mainly about sensibilizing about categorical cultural differences as a result of historically grown unequal power relations in the world.

The main intention of this event met severe objections of the “Another Roadmap” initiative when she quite brusquely insinuates a neo-colonialist approach of documents like the Road Map for Arts Education. But maybe even more important seemed to be her considerations referring to the need for those suffering from one-sided and dominant power structures to get rid of them. This would – so her argument – imply in the first round to “unlearn” what is – as a result of colonialist learning processes – taken for granted. This process of “unlearning” (“verlernen”) would be the necessary prerequisite to develop his or her own position when emancipation, autonomy and independence are the claim also in the field of Arts Education.

Also institutions have to “unlearn”

Let me finish my remarks with two observations: one is of institutional character when in Berlin’s biggest cultural construction side, the Humboldt Forum has to pass. When it will open its doors in 2019, his baroque facades will accommodate an outstanding museum exemplifying the post-colonial character of German society. Intending to be on one hand the “business card of Germany” (Monika Grütters) it should on the other hand allow the exchange of the cultures of the world on eye-to-eye-level. The intention to make a traditional ethnological and Asian collection of more than 500,000 pieces of art and culture (many of them robbed or of insecure origin; all of them preserved in Germany), the core issue gives the new Forum an outrageous brisance. Even leading experts in the field

like Viola König, former director of the Ethnological Museum in Berlin speaks about the unavoidable dominance of a European view (König 2018). Only a “radical concept” provoking the audience by exhibiting everything what Germany has collected from other parts of the world in a “jungle setting” would give hope for an institutional “unlearning process” which would be necessary to find a new balance between those who collected and exhibited and those who were depredated and made to disappear.

In this connection it was almost a sensation, when the African post-colonial theoretician Achille Mbembe recently stated, that there is a connection between the handling of the colonial collections and treatment of refugees. With the question: “Do we really want to live in a world, in which everybody and everything must get back home?” (Häntzschel 2018) he invited the cultural community to unlearn well-meaning stereotypes in an exemplary way. In particular he was irritating those who plea for the restitution of robbed arts objects and neglect the actual political priorities to send back refugees in their home countries. Instead of intending return in a well divided world of yesterday we should admit – so Mbembe – that the entanglement of and in the world is irreversible: Restitution at any prize would follow the old and “corrosive” concept of ownership as traditional basis of cultural identity one against the other and by that prevent mutual contact. Instead of striving for restitution we should think of new concepts of “sharing” to free objects AND people from a mentality of ownership.

The contradiction is in and around the people

The other observation is about a young cultural manager, born in Palestine, living in Vienna. She organised during the last years a project called YANTE – Youth, Art and Levante.¹² With this project she intended to include young people of different cultural origin with and without physical and mental handicaps aiming at “empowering peace advocates who will support positive change in their society by enhancing resilience amongst women, children, disabled and marginalised groups towards finding inner peace”.

In one of her presentation she writes about herself:

“My skin looks White (especially in winter), so I am supposedly Caucasian. I am often asked if I am Italian, but I was born in Jerusalem, thus I am supposedly Palestinian.

I hold a Palestinian passport, but I do not live in Palestine. I live in Austria, but I am not Austrian.

I create Art, but I am not an artist. I direct projects but I am not a manager. I teach and facilitate workshops but I am not a pedagogue. I relieve the distressed, but I am not a therapist. I support/guide the socially disadvantaged but I am not a social worker.

I grew up in a privileged context, yet as Palestinian I was prosecuted and exiled. I live privileged in Europe, yet I am discriminated against as Palestinian.

I have a Master's degree in Musicology, I have performed in orchestras, I have played piano concerts, and won piano competitions, yet I am not a musician. I have performed and choreographed traditional and contemporary dance performances, yet I am not a dancer" (Arouri 2018).

For me the contradiction that lies in the difference between the "Roadmap for Arts Education" and "Another Roadmap for Arts Education", between "Learning" and "Unlearning" cannot be better represented than in this complex personality living and acting "between different worlds". As such she is confronted with quite different behaviours of representatives of Arts Education institutions, one time seen as educated European and one time seen as ignorant inhabitant of a backward directed Arabic country. But for me this young expert permanently incorporating different worlds the best proof that the concrete socio-political circumstances in which Arts Education takes place cannot be neglected.

There is no easy solution to overcome this traditionally grown injustice. But at least there should be sufficient empathy and knowledge among the Arts Education community about all kind of political, social and also cultural hierarchies which divide between winners and losers. To act as a sting in the flesh the "Another Roadmap" initiative has an important role to play when it comes to Arts Education practices that are adequately sensible towards the more and more diverse and conflictous context in which they take place.

And they should know that with their intentions they are not alone: millions of voters of the European Song Contest are with them.

Notes

- 1 For further Information see <http://www.unesco.org/new/en/culture/themes/creativity/arts-education/about/arts-education-highlights/>. Viewed March 17, 2021.
- 2 Available here: <https://en.unesco.org/creativity/convention/texts>.
- 3 The respective website had not been renewed since 2012.
- 4 One of the hopefully longer lasting consequences of this systemic lack was the implementation of a European Arts Education Research Network (ENO), <https://www.eno-net.eu/>.
- 5 Available here: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf. Viewed March 17, 2021.
- 6 Available here: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf Viewed March 17, 2021.

- 7 See “Another Roadmap for Arts Education”: <https://colivre.net/another-roadmap>.
- 8 When I recently took part in a European-African-Dialogue on Arts Education I listened in particular to the statements of the African colleagues. They virtuously made use of the rhetoric of the UNESCO-Roadmap. At the same time I could not avoid the guess that, they more represented the connection capability to an official speaking regulation than what “really” happens in the environment the speakers come from. The longer it took the more the impression of a categorical gap took over that can’t be bridged by a language which is imposed by a small but economically strong part of the world against the many others in a comparably weaker position.
- 9 With his last novel „Vor der Zunahme der Zeichen“ (written in German), Senthuran Varatharajah won a Number of outstanding literature prizes.
- 10 <http://kunst.uni-koeln.de/aeit/symposium-decolonizing-arts-education/>
- 11 <http://www.festwochen.at/en/programme/detail/night-school/>
- 12 For further Information see <https://www.yante-icanmove.org/>

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Meriam Bousselmi

Arts Education. A waste of time and taxpayers' money?

This is not an academic paper. And has no pretension to teach you anything about the issue being debated. Precisely because I firmly believe that knowledge cannot be inculcated, but learned by oneself. If the school is necessary to acquire certain knowledge or more precisely certain tools of knowledge. Only experience, or more precisely the accumulation of experiences, would be able to assure your instruction. Especially with regard to the area of aesthetic sensitivity and emotion. Can we teach art and culture for example? Do we really need arts and cultural education? And what do we mean by „artistic and cultural education“? Who to whom is this education, according to which (s) method (s) and with what legitimacy?

Indeed, while the importance of arts and culture education today is unanimous in terms of educational and cultural policy to the point that all candidates for elections from the left to the right, even to the extreme In Tunisia, as in Morocco, in France as in Germany, they share without exception the same enthusiastic and laudatory discourse on the benefits of the educational use of art and artistic practices. In this sense, several international reports on the evaluation of the “effects of arts and cultural education”¹ affirm that learning music contributes to a better mastery of mathematics, training in theater helps to make public speaking easier and promotes self-esteem, dance contributes to the happiness of living together, the practice of photography develops the ability of the world's visual decoding and learning to read, etc. However, despite all these discourses of conviction, there is still some doubt about the meaning that each one attributes to this recourse to art and artists in the educational field, the forms it can take and the issues related to it.

Despite alarmist rhetoric about the place of arts and artists in our contemporary societies, we cannot deny the flourishing they have experienced under the impetus of militancy in this area, but not only that. There is a real clear political will at the international level to give more space to art, artists and aesthetic values and this is not a coincidence. The mobilization of artists in sociocultural and educational movements is constantly expanding and it is precisely this expansion that must be observed carefully. Because it is not a simple generalization of art at school. Or a simple multiplication of schools and art formations around the world. But much more. The established facts show a hyper-professionalization of

art in recent years that cannot be reduced to a militant voluntarism. It is above all the production of a political strategy. This explains, in part, this kind of deviation, not to say perversion, of the function of art and artists. Because it is clear that we cannot serve the cause of Arts Education by charging it with the task of cleaning up where politics has messed up. When some political speeches defend the political, social and educational commitment of artists by recognizing them, as it is a matter of course, the ability to solve through art all the problems related to intolerance, inequality, injustice and even crime at school as in society, there is an imminent danger of instrumentalization of art and artists. This danger becomes double when this utilitarian, not to say manipulative discourse is adopted without questioning and even with pride by artists and academics in the field of art and education. And it seems important from a political point of view, to try to deconstruct these narratives to remove the confusion that concerns the involvement of artists in education and social action.

Arts Education, cultural democratization and State control

Let us, first of all, agree on what is already a matter of disagreement: Arts Education is an excellent electoral argument. It goes without saying that this is part of a wider political action of “cultural and artistic democratization” in Africa as in Europe. Because today we cannot discuss democracy without mentioning the right of access to art and culture to as many citizens as possible. This can be done in two ways: by the decentralization of culture and by the generalization of Arts Education. It’s about also two successful election slogans. Almost the only ones you can easily find in all electoral programs of political parties from the far left to the far right in a nascent democracy like Tunisia for example. Very beautiful, you would say. What do the people want? Except that we tend to forget that any public intervention in the dissemination of culture and arts is not completely innocent nor free above. And it must be recognized that State action in the field of culture in general and artistic education, in particular, raises a problem of optional choice and incurs the risk of state control. This can then be a danger to the artistic freedom. A question that worries us: what are the ways in which the state will recognize “the most precious flower” i.e. the artist or the art form to promote, the aesthetic value to be transmitted?

It goes without saying that in its strategies of support for artistic and cultural production, distribution and transmission, the state runs no risk. On the contrary, its mission is to give priority to choices and judgments of value in accordance with its interests, motivations, and reasons of state. Any cultural discourse, aesthetic value or artistic form that disagrees with its choices would,

therefore, be excluded. Hence, the danger of being confronted with an official culture in which the State is not only responsible for providing Arts Education to the largest number of its citizens, but for choosing the content and scope of this education. This political choice raises a problem of legitimacy. What right has a State to impose a particular artistic education? This is where the main flaw of the concept of “cultural democratization” lies. The challenge is not to fall into the trap that Arts Education simply becomes a state policy with no substantial meaning. While considering the teatrocracy that reigns in contemporary democratic societies, politics is very easily substituted by aesthetics. This confusion is dangerous. We are called to distinguish artistic education as a notion in itself of its official appropriation strongly colored by political stakes. Despite its ambivalence, the notion of “cultural democratization” remains largely mobilized in the public debate around Arts Education. And it is necessary to become aware of the dangers of “aestheticization” of Arts Education Policies.

In other words, we must remain vigilant so that the state’s commitment to Arts Education does not become a mere political exploitation of artistic practices for the unification of its communities around values and aesthetic tastes officially adopted. The legitimization of art at school should not be reduced to institutional appropriation. As we all know, institutions are not often the place of creativity, but of imitation. This is not often the place of subversion, but of subordination, not to mention submission. Institutions are the structures of authority where hierarchies suppress singularity. While art is precisely the expression of this singularity, of this deviation from the rule. How much the school as an educational field, whether in kindergarten or in University and High schools, whether it’s early childhood education or training of elites, can, therefore, be a good place to encourage talent or nurture artistic singularities? Otherwise, between saying and doing, between theory and practice, between Utopia and Reality, between the educational ideal and the misappropriation of art, what is the gap between us and the true dimension of an educational mobilization of art? What art and what artistic and cultural practices are involved in compulsory education? What are the criteria of artistic education? What kind of artistic discourse to convey?

It is well known that in the public school the three slogans are: control, discipline and security. Financial security but also security of values. Critical thinking is often put on the back burner. The deviation from the rule that art presupposes is thus incompatible with the spirit of the institution. So the danger is that the compulsory artistic education be a simple educational tinkering that instead of provoking creativity, blocks it. Especially when repressions and frustrations come into play. The fact is that many artists are moving to teaching in search of a livelihood. They live it then as an artistic failure. Without wishing to question

the integrity of Arts Education teachers, we must nevertheless not neglect the importance of the impact that their experiences can have on their ways of communicating or transmitting their enchantment/ disenchantment of art. The current state is complex. Very complex. And this contrary to the generalization and oversimplification of speeches in the field.

In countries like Tunisia, the solicitation of art in education is overflowing the strictly scope of education. The recourse to artistic and cultural practices at school is mainly related to a recognition and legitimacy traffic. Because we have to see the pragmatic rhetoric behind the raised flag of Arts Education. Does finding a place in school would not be a reasonable justification to legitimize artistic work as a possible model of teaching work? We must prove the importance and the necessity of art. Artists must have a role to play in the social action of the big democratic scenario. And especially, we must find valid justifications to explain all the public money, all the subsidies and all the international donations spent on art and artists. Because art is still considered mostly as either a luxury or an entertainment. And the battle for the recognition of the profession of artist is not yet won. Most Tunisian artists are teachers of drama, music, or drawing at secondary schools or at university. Otherwise, officials in state cultural institutions. It is by opting for an academic career, for a career as a teacher or officer in the public administration they can guarantee a monthly salary and health insurance. Freelance artists have no access to anything. On their identity cards as well as their passports, the authorities can subscribe in front of the information on profession, the mention: "unemployed"! These *freelance* artists lead their artistic career in precariousness and anxiety. While the artists with double jobs are obliged to be satisfied with the possible margins of creation in parallel with their careers in the Tunisian administration. This unfavorable context for artistic creation in Tunisia may partly explain the fragility and especially the instrumentalization of artistic and cultural production.

Basically, in Tunisia, as in other Arab countries, with differences not to be confused or reduced, art for the sake of art is not an option. There are the official artists who devote their work to serving the propaganda of the government in place. And there are the artists of the Resistance. So artists who proclaim themselves positively as militants or activists engaged in social and political struggles. In both cases, they act as double agents as if their quality of artists is not enough. It is easier for both categories to receive funding. An independent artist would have very little chance. With the advent of what the international community calls the "Jasmine Revolution", several European, American and even Gulf Foundations have launched several projects of cultural decentralization and Arts Education. The democratic transition has been accompanied by a multiplication of grants

for theater projects, writing or art installations that associate schools, prisons, hospitals, refugees, etc. And this all over the Tunisian territory. The bearers of these projects present themselves as activists of cultural rights and education militants. They are anything but artists! However, their proposals fit well into the selection criteria of the grants offered. Are they really able to teach the arts and culture and which ones? According to which pedagogy (s)? What values are they transmitting consciously or unconsciously? If we take a close look at the biographies and working methods of these project leaders, we can easily see that many of them are not able to produce projects that go beyond the cultural animation and yet they falsely proclaim themselves to be ARTISTS! Can we call “artistic education” these ridiculous stagings where children or teenagers dressed in folk costumes recite articles of the declaration of human rights or articles of the constitution with a background of “engaged” music, closing with the pathetic scene of raising the national flag at the end of the show? What dangers are hidden in this intellectual and aesthetic dressage of young people? How much can the confusion of the orders of professions and values produce conversely anti-culture, anti-art? This money given to organize workshops, festivals, awareness-raising events and introductions to the arts, other than statistics which are not more than an indispensable language for politicians, without interest for researchers and critics because numbers do not make the difference when the content is anything but significant, would not it have better served to support true independent creators able to transfer us new ways of inhabiting Tunisia and the world?

What is happening in Tunisia is not very different from what is happening in Europe. In a neighboring country like France, if an artist or a theatre company wants to have full chances to get some grants, it is necessary to propose a project which can very well be inserted in the cultural grid “of the artistic and cultural projects of territory” or the “Culture and Social Link”, “Homestay culture or culture at the corner of my street”, etc. It works all the time! In Germany, we can easily observe the multiplication in the last three years of funding for artistic and educational projects related to the concept of diversity and integration of refugees and immigrants.

This, unfortunately, reflects the clear will of national and international cultural policies to encourage only what gets into binary molds: action-reaction. No real desire to support creation as an autonomous, independent and founding act. And yet all cultural policies claim without exception wanting to make creation a subject for education. What a contradiction!

It is clear that the importance of any cultural policy in favor of Arts Education depends on the importance it gives first at the position and role of art and artists in society. Contrary to popular belief, the educational scope of art cannot be

situated outside of the aesthetic conduct itself. There is no need to go looking for it elsewhere. The first enemy of any transmission are lesson givers, especially those who are animated by the noblest intentions!

Arts Education trapped by good intentions

If writers could earn a living from their quill pen, they would be birds that are hunted willingly! Unfortunately, art and money don't get along well together. However, in a world based on the idea of profitability. In a world subject to the savage laws of the market dictated by the big negotiators of the planet and where nothing escapes commercialization, especially not art. Because in capitalist societies, art is at the service of consumption. It is terrifying to observe the arbitrariness of political decisions on culture and education. It is revolting to see the ease with which cultural policies engage one day for an artist, for an artistic or educational project that they reject the next day without any reason other than it is no longer the trend of the moment. Cultural policies, institutions and their programs are reduced most to fashion phenomena at the expense of any long-term mobilization for an artist or for a real artistic, cultural or educational project in the strong sense. The independence of creation, the independence of artists as well as that of cultural decision-makers are corrupted by the interests of the market. It is always about extra-artistic issues that end up influencing the status of art and the artist.

There is a growing confusion between «art» and «the art market», between «creation» and its «conditions of commercialization», between «art» and its «political or moral utility». Brutally reactionary remarks such as: “The rap against the social divide”, “A novel against racism”, “An opera for the integration of refugees”, “A festival against terrorism”, “A theater to fight against school failure” do not seem to offend us. It's not enough to be an artist, you have to be marketed. You have to become a label. This is exactly what claimed a high official of Arts Education during his speech at a seminar on the topic: «*African artists must be educated to access the professionalism of their European colleagues. It is not enough to create, one must learn to sell oneself!*». We had gathered to discuss the role of the artist in education and we found ourselves discussing the education of the artist!

Some claimed:

– *This artist sells, so he has talent.*

One single voice objected:

– *No, but precisely this artist because he doesn't sell, he has talent!*

Okay, but what is the link to Arts Education?

It should be said by the way, how much easier it is, how much better we get along, and how suddenly the debate begins to interest all the participants, as soon as instead of dealing only with art, we deal with the money it pays! Everyone becomes active. As for the five minutes before the coffee break. Everything becomes magically clearer, lighter!

Any reasonable artist, unlike me, should learn to openly laugh at those who allow themselves to easily say some witty words about art and artists. These weirdos, oh how numerous nowadays, have the serious ambition to teach you, as good experts, how to make art or what is the point of making art! Art? What good for in a rationalized and utilitarian century? Do you know an artist, just one, who contributes to the technical or scientific evolution of the world as formerly some artists did? Who knows how to save his time to benefit the whole of humanity? Who can be both efficient and profitable? How many of you honestly think that artists are lazy creatures, egocentric and without merit who live at the expense of the taxpayer's money? Because today, art for art's sake is nothing. The freedom of creation and the autonomy of art are pure utopias. There are quite other criteria than the artistic ones that underpin the value of any artistic proposal. Judging art according to its message, its social commitments, to the victimization potential of its creator or receiver, that's what works! Everything is calculated. And the artist should learn either to be a good businessman or a good fairy! In addition, he must position himself according to the expectations of the society, of the market, of the audience, etc. He should be able to inject a good dose of morale into his work. He must submit his creation to the idea we have of the Public Good. He must charge it with the best intentions in the world. Because it is not enough to have talent. Above all, it is important to know how to promote oneself in different contexts.

Once upon a time, a painter woke up one day with the desire to paint the sun. Sitting in front of his easel painting, he began to draft an endless series of sketches until he found the perspective that suited him. However, when finally he wanted to start painting the sun was gone! It is usually with this kind of minor didactic parable that the majority of the lesson givers open their speeches. The worst thing is that these lesson givers are driven by the best intentions in the world. It is with the best intentions in the world that they allow themselves to deprive the artist of his essential freedom by forcing him to enter niches of production and distribution. It is with the best intentions in the world that they manage to denature art by creating a useless utility since art is not accountable to anyone except for itself. Flaubert was right: *we don't do make art out of good intentions*. Needless to say, that it's the same for Arts Education.

It is exactly in the wake of these considerations that we must inscribe our lecture of art's rise in the educational field. The majority of arguments that justify the importance of integrating art into the field of education refer to a form of reparation, relief or even a therapeutic form more than an aesthetic perception of the relationship to the world. Fighting against school failure, combating demotivation, improving the image of the school and ensuring equality of opportunity is what is expected of artistic practices in schools. The instrumentation and pragmatism of apprenticeships which look more like a dressage than sharing an aesthetic experience, seem to be in total contradiction with the essence of art: radical freedom. Indeed, it seems that artistic education policies comfortably rely on the aesthetic *doxa* no more. No space or little space for doubts, for critical thinking, for simple questioning. While all artistic path necessarily involves a confrontation with an established order without which the work would happen. Art is not meant to stabilize but to destabilize by displacing consensual boundaries. To the question: "what is a star?". Science gives us a precise definition. However in art, everyone invents his star and the definitions are as numerous as the perceptions. Is artistic and cultural education really able to encourage the multiplicity of perspectives? Educational good faith is not enough. Let's be exigent! What form of instruction may be appropriate for Arts Education? Can we really teach art? What is it for? Arts Education is this not a complete waste of time, effort and taxpayers' money?

On the true educational power of art and artists

"Having taught for half a century, and in numerous countries and systems of higher education, I have found myself increasingly uncertain as to the legitimacy, as to the underlying truths of this 'profession'" (Steiner 2003: 5). This is how George Steiner, the eminent professor of comparative literature and a «a master of reading» as he likes to call himself, begins his book *Lessons of the Masters* where he questions the potential of the act of transmission. What greatness of spirit lies in this doubt which is terribly lacking to the majority of the experts and defenders of artistic education! Certainty is always doubtful.

Any Arts Education raises a double challenge: the art of teaching and the teaching of art. Don't you have to be ingenious yourself to be able to teach the genius of others? Beyond a simple transfer in the purely instrumental sense of skills or technical processes, transmission, as Steiner explains, is a real initiation. *"To teach, to teach well is to become an accomplice of the transcendent possibility"*. This requires that Arts Education courses be places of utopia based on dialectics. Yet, there is a widespread cliché around the world which inscribe

education, in general, in a didactic relation. In 2005, in a poignant speech to new graduates of Kenyon College titled: *This is Water* (Wallace 2018) the American author David Foster Wallace denounced the teaching which is given for mission "to teach you how to think". Wallace believes that this orthodoxy is an insult against the intelligence of any student, since his enrollment in an educational course is in itself sufficient proof of his ability to think. He re-positioned the question of teaching at the level of freedom of thought. This freedom implies the ability to consciously choose **how** to think and **what** to think. Because thinking is always about believing that you think. But thinking freely requires awareness, openness, and discipline. "*The real value of a real education, which has nothing to do with grades or degrees and everything to do with simple awareness – the awareness of what is so real and essential, so hidden in plain sight all around us ...*" (Wallace 2018: 61). So Arts Education should question the evidence of thinking in the same way that art does.

Practice uncertainty, break dogmas, negotiate the limits of the usual, of the functional, of the passionate consumption. In short: to shake us is the essence of art. However, if art has for function the deconstructing of any knowledge in order to renew it, isn't it, therefore, the opposite of all what can be taught? Is artistic education enough to artificially create new creators? Moreover, would it not be impossible to live in a world where everyone is an artist?

A three-year-old boy plays on his little harpsichord. His name is Wolfgang. His father asks him: «*What are you doing?*» The little boy answers: «*I'm looking for notes that love one other*».

What eloquence at the age of three years, only three years! What education could teach answers like that of Mr. Mozart?! One day in Bern, a teacher takes her students for a walk. They arrive in front of an aqueduct, she asks them to sit and to draw the landscape. All children draw the aqueduct except one. He draws shoes for each pillar so that the monument can go for a walk. This child's name was Paul Klee. He was six, only six years old. And it is thanks to him that the aqueducts have been on the move ever since! However, imagine if the teacher instead of discerning the genius in this child as in the case of Paul Klee, she allows herself to point out "that it is not like that that one must draw an aqueduct", that his „drawing is bad“, or scolds him because he's not "serious" or makes a comment that makes his classmates laugh at him ... How many of us have experienced such humiliations? How much are Art educators aware of the exploratory dimension of Art? Are they open enough for the unexpected reactions of their students? Can they avoid to fall into the trap of the evaluation or the "labeling" imposed by school systems? And how can educators deal with the difficulty of paying so much attention to one student in a class of 25 or more?

And especially «who» teaches «who» in truth? Mozart, Paul Klee, are not them the true and unique masters who teach us to look at the world differently? Let us remember ourselves, how many people on earth saw tricycles without seeing any other association? One man, one single man, walks in Paris. He sees a child riding his little tricycle. In his imagination, he returns the saddle, it turns into a head and the handlebars become horns. Since then, every tricycle is a bull! It's so obvious, but it's just a man who saw it. His name is Mr. Picasso! This is the true power of art and artists! Create the impossible encounter. Reinvent the lines of the world and challenge our perceptions. Every act of creation is an intense exercise of attention. It restores the sight to the blind eyes of the intention.

Art is educator as art but not as an “educative art”. And artists are “cultural transmitters”. Even better, they are “torchbearers”. *See the Man*² a documentary film by José Miguel Jiménez is the perfect illustration. In this film, shot in Östersund, Sweden, in 2015, the director, himself a theater-maker, captures with a connoisseur's eye the powerful moments of a scenic exploration directed by his friend the choreographer and musician Maria Nilsson Waller in charge of staging a scenic performance with the Swedish professional football team OFK. A camera strolls between the landscapes of the icy cold in this old military city, just 400 km south of the Polar Circle. And the panoramas of the stadium where the passion of the game is as hot as fire. The shots of the film are alternated between locker rooms where footballers confess, boost each other and celebrate their victories. And between the backstage where they discover and learn for the first time “jeté”, “chassé” and “Pas de deux” in a modern adaptation of Tchaikovsky's *SWAN LAKE* mise en scène by Maria Nilsson Waller. Opting for a non-linear narrative, an interactive narration, José Miguel Jiménez builds a living mosaic where he mixes individual interviews with collective images documenting the evolutive process of a scenic creation. This reflexive process challenges the spectator, who becomes himself a witness of the profession of learning and teaching how to create. It actively engages us in the magical process of transformation of the footballers put in contact with the artist and the art. We see them at first, astonished, distracted, even uncomfortable. They always set back, sometimes outside the dance floor. Their faces go from the expression of grimaces to fits of laughter. We see them lost. They, the high-level athletes, are unable to reproduce dance movements which look so simple though. And then we see them gradually enter the game. Then, gradually take the pleasure to play, we too.

Through a clever editing, a balanced dosage of slowness and movement, emotion and humor, the director shows us with great finesse and accuracy the benefits of an artistic education “disinterested” and without propaganda. It

reveals the scene as a “workshop of being” as an individual and collective fulfillment of the ideal of Humanity. That is the argument behind the creation of OFK’s “cultural academy”.

It all started with the idea of how to use Bourdieu’s thesis on the importance of cultural capital to win matches. Moving from a program of artistic consumption to a compulsory theatrical activity for the players, for the staff and for the young people of the academy, everyone ends up on stage in a public performance. Without having the ambition to become artists. Since the film specifies in the final scene that the ÖFK refused two invitations to dance “Swan Lake” on famous Stockholm scenes. Another lesson against the confusion between art education and artistic creation. A very frequent thing in the perspective of art’s politicization. Thus, the cultural program of the team is part of his training. And considered even as the secret of his propulsion from the fourth division to the sixteenth-finals of the Europa League in 2018. *See the Man* is an inspiring film about the power of art in the learning of courage, concentration, personal and collective development. A film worthy of being broadcast and made available to the greatest number of researchers and experts in art education. Personally, it is by chance that I discovered this film. I owe this chance to a friend: Malte von Braun. A young Berliner management consultant and art lover who invited me spontaneously to a private screening organized by his friend the film maker Eva Maria Stotz. Devoted to art and transmission, she invents alternative circuits to meet artists and discover their works. This is another form of underground artistic transmission that devolves silently on the sidelines of the great slogans used by official institutions in big cities like Berlin. With these private cultural initiatives and these new forms of cultural transmissions, the fulfillment of the art educational ideal seems to take a much more radical form: bringing us together through art and in the art to freely share our differences and develop a real social harmony freed from all servitude.

Notes

- 1 Collectif (2008), *Évaluer les effets de l’éducation artistique et culturelle*, Paris, La Documentation française / Centre Pompidou, OCDE, Organisation de coopération et de développement économiques (2014), *L’art pour l’art? L’impact de l’éducation artistique*, Rapport établi par Winner Ellen, Goldstein Thalia R., Vincent-Lancrin Stéphane, Center for Educational Research and Innovation, Éditions de l’OCDE.
- 2 For further information see the Trailer – URL: <https://vimeo.com/145844729>, last viewed March, 30, 2021

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Nora Amin

Decolonizing Education through the Arts. Towards a pedagogy of Empowerment

When tackling the topic of “Arts in Education” in Egypt, one cannot think of either arts nor education without setting them in the political, social and overall historical contexts. The word “education” itself has several diverse meanings that vary from one country to the other, they even vary within the same country according to the historical moment and the ruling ideological discourse. Egypt is the oldest country in the world that has a entire system of sciences: Astrology, anatomy, medicine, geometry, mathematics, chemistry...etc. Those sciences developed in a methodological way and were connected within a clear and inscribed system. It was a state system and life system. The system of the state (the regime) merged into everything, from daily life practices to the development and operation of sciences and arts. The ancient Egyptian civilization created the first solid concept of a “state”, and with it the most enduring system of “dictatorship”.

What we define in the modern era as the ruling of the individual, and the entire oppressive regime that emanates from there, is all embedded in the ancient Egyptian state. The Pharaoh is not only the supreme ruling king, he is God as well. In this sense the hierarchy of power and of knowledge was established. It is a hierarchy that rules the state, the social and societal dynamics, the economy, and even the creation and operation of arts and sciences being supposed to serve this system/hierarchy. As we see in the world spread images of the ancient Egyptian temples and sculptures, there is a worshipping of the ruling figures that guides all the artistic and aesthetic creations towards becoming a tool for the glory of the ruler, a tool to implement a visual and material heritage that deepens the belief in the ruling and oppressive hierarchy. These creations, and this long lasting heritage, as indeed religious as well. The ancient Egyptian art was mostly set in the circle of rituals, spiritual and religious practices, and was meant as an expression and recognition of faith. It was an incredibly intelligent system that partly acquired its power from this alliance between the political (including the army, and all the forms of administration and bureaucracy) and the religious. Such a lethal alliance is almost unbreakable except by a massive revolution, one that is able to address not only the oppressive regime that forces the citizens into servitude and symbolic enslavement, but also address all the knowledge system

that is created and employed by the regime (actually the Egyptian concept of state itself). It is only by addressing this knowledge system that a society can become equipped to criticize oppression.

Looking at the Egyptian state and society now, one could easily make connections with the ancient system of ruling and of controlling the citizens. Despite the many economic and political challenges that the state has been constantly facing, the system of knowledge remains intact and untouched by all the surrounding challenges and changes. One of the pillars of knowledge production, development, exchange and dissemination is: Education. The Egyptian state was always very aware of the importance of instrumentalising education in all its forms, in order to safeguard the regime. It was a strong tactic towards preserving the mentality of oppression and servitude: to implement it via school education (among other ways) since early childhood. The teaching methodology and the construction of the curriculum are clear models of how to implement, preserve and disseminate the mentality of oppression. In this context the curriculum must be based on providing unquestionable information, treating the mind of the student as if it was a pool to contain those information and memorize them, and finally going through a system of examination and grading that glorifies photographic memory rather than any form of understanding, analyzing, criticizing or building one's own creative proposals. This very strict and solid system of education is a mere tool of the politically ruling system to guarantee that it produces citizens who are loyal and obedient, citizens who are robbed of their imaginative and creative powers so that they would not criticize the status-quo nor seek any alternative or change. It was a system that works methodologically -and not out of mistake or negligence- towards the disempowerment of the citizen, or rather towards colonizing the minds.

Education as a strategy of filling the young minds with information

The basic principle within the school education system would be to consider the student -hence the future adult citizen- as a vehicle of the recycling of information, a vehicle that is incapable of producing knowledge but only of receiving it. Therefore the student is by definition a passive person who is -in the eyes of the system- only equipped to receive and not to produce. The student is originally not recognized as a creative entity, and education is not recognized either as a creative process. Education is considered as a strategy of filling the young minds with information and occasionally training them to solve mathematical equations. The absence of any form of understanding the process of how these

information were produced, of setting them in their historical and political contexts, of analyzing them, of researching and conceiving alternative ways of knowledge, is an absence that is strongly imposed in order to prevent the minds from creativity and autonomy. The continuous reliance on the given information -without any questioning or review- is a translation of the “worshipping” of the canon of knowledge of the oppressive system, and is an affirmation of the hierarchy of knowledge that deprives the child and teenager from any perspective related to independent thinking, opinion, creativity, imagination and autonomy. Hence the students are subjected to a process that restricts their natural endeavors, trims their spontaneous capacities and controls the way they should think and their world vision.

The figure of the teacher is somehow regarded as a parental figure with all the authority related to that. This authority takes the form of either dictating behavior in the class, controlling questions and comments, or of physically punishing the students for their wrong doings or for the failing in the exam or in answering a question correctly. Physical punishment in Egypt can be considered a form of child torture. The number of incidents where children were badly hurt or had to endure a lifelong injury/illness – due to the teacher’s punishment- are countless. The physical punishment/abuse is almost a given right to any teacher, teachers are totally entitled to inflict pain in order to establish their authority, they are even supposed to terrorize the students in order to “rule” the class. This behavior is not far from the way that the adult citizen is looked upon. Yet this culture of terror within education is rarely considered when we discuss how the future personalities of children and teenagers are shaped via the educational process. In my opinion, there must be a heavy childhood trauma carried by every student who experiences or witnesses such physical torture at school. It is a trauma that would definitely shape their understanding of their identities -being inferior and threatened- and of their position within society. It is a trauma that would not only connect to physical suffering and pain, but also – and may be mainly- to a certain loss of pride and self dignity.

The Arts play the role of the rebel

In contrast to this way of constructing the curriculum, defining the teacher and the student, and controlling the minds, the arts play the role of the rebel. The arts that were taught within the public schools’ system in Egypt varied between music, drawing/painting and theatre. Those subjects fluctuated in presence according to the economic situation of the country which has a strong and direct impact on the capacities of the school buildings to accommodate those lessons,

and on the finances available to recruit teachers for those subjects. The presence of those subjects within the curriculum fluctuated as well according to the ruling ideological discourse: in the 1950's and 1960's there was a clear discourse inclined towards liberal thinking and socialism, which guided the whole society towards a very positive understanding of the arts and their necessity. The schools and families emphasized and celebrated the arts within the pedagogy of children and youth. Nevertheless this same era witnessed the instrumentalisation of the arts to serve the regime of Nasser for political propaganda. This instrumentalisation will not leave the scene of arts in the Egyptian society for the following decades.

During 1970's Sadat brought the capitalist system to the Egypt and with it the open market economy which was an extreme and sudden jump to the opposite ideology of Nasser. With this new era the material values overcame any moral or aesthetic value, and the arts regressed unless they were bringing money. Hence the rise of commercial theatre and cinema during the 1980's for example, accompanied by a new wave of fundamentalism that will shake the Egyptian society with terrorism for years to follow.

Within the new ruling social and religious discourse of fundamentalism, arts in education became a taboo for most of the families. Drawing and painting were regarded as religiously forbidden because no man is allowed to "imitate" God's creations, music was a form of calling for forbidden sensualities and desires, and theatre was clearly representation which is also forbidden according to this thinking. Girls and boys were separated in class. Islamic schools were created, and the curriculum was supposed to be cleansed of any "dangerous" material, and basically from any art forms. Girls started to wear the veil from the age of five, their voices and movements became chained. For the professional artists in society it was clear that all those measures proved more and more how much the arts represented a possibility for freedom and change, and how much the religiously fundamental thinking within society understood this as much as the political ruling system had understood it before. The regime treated this potential threat by instrumentalising this, while the social fundamental trend decided to remove it.

The arts in education are key to address the student as a person, a person who has a creative mind, an imagination and a willpower. Since learning and practicing the arts are not primarily about memorizing nor repeating information, but rather creating situations, recreating emotions, communicating, carrying individual responsibility and sharing a collective endeavor, arts guide the individual to recognize his/her own identity, abilities and talents. They help the individual to recognize what he/she has, and they help the group of individuals to operate within a collective entity – like singing and playing music together- that

has a system of operation and production that goes beyond the ruling oppressive system. The arts are catalyst to liberation: they create a field of openness and self-expression, they integrate the personal with the artistic, and the individual with the collective, they offer space to connect one's own personal experiences within the artistic craft, they acknowledge subjectivities, they liberate senses, talents and creative powers, they respect differences and embrace diversity, they identify the ego and celebrate human dignity. They humanize what has been previously dehumanized by the pedagogy of oppression. They heal.

Which arts are we talking about and which education are we considering?

If decolonized and freed from the oppressive system of knowledge, arts can -in their turn- work towards the decolonization of education. This is why it is vital to know which arts are we talking about and which education are we considering. There is no single notion of education nor is there a single concept of what arts in education is. It is possible to use education for the purpose of non-educating, or for unlearning what is naturally learnt. It is possible to use designed and tailored education in order to disempower the citizen, and it is possible to use it for the opposite. Arts in education can serve to teach the students songs about glorifying war, and they can be taught to sharpen the students' creative tools towards the expression of change. We should be very careful and make sensitive distinctions so not to fall in the trap of reproducing what we are fighting against.

Another crucial facet of possible empowerment via arts in education is the empowerment of identity in relation to the past and present. It is the possible empowerment that supports the individual in embracing who he/she is versus identities that are imposed on him/her due to colonial and post-colonial powers. Yet such empowerment is impossible to achieve without the liberation of the arts themselves.

To regard arts that are born and developed in rural communities as "primitive" and "folklore" is to somehow set them in the past, disconnect them from contemporaneity, and look at them with the same prejudice of the foreign domination that defines arts only according to its western references and confiscates native creative and artistic practices as being "retarded" and labelled into "folklore". It is necessary to recognize racism as an inherent concept of colonization, a concept that indeed transcends it and is able to be passed on through the oppressed people themselves while trying to "modernize" their arts and education by eliminating any local traditions, rural arts and spontaneous practices. In this moment those people become the allies of their own oppressor, they end up by

“othering” themselves. How then can one develop a healthy and empowering strategy for arts in education in order to confront the oppressive system that colonizes the minds on one hand, and -on the other hand- to face the remaining of the racist powers that “other” one’s own identity? How can one rebel against one’s own self reflective racism?

In my understanding there is a good possibility to start with the path of legislation and cultural policy. To stipulate by law the obligation to include arts in the system of public education – and without distinction between city schools and schools located in the provinces- is the first step towards the decolonization of education itself. This step obliges everybody to pay attention to the sort of arts that would be presented and how to liberate the arts within this process from any racist or oppressive content and perspectives. It is advisable to include in this process artists who have proved to be activists for change, because their participation in the process will form a guarantee for artistic critical visions and for political criticism. Since the revolution of 25 January 2011 many artists and intellectuals started to organize themselves in a political active way in order to support the political change via a transformation in the arts and culture. Some of those artists had developed their own artistic projects with the goal of deconstructing the existing pedagogy of oppression, and providing an alternative pedagogy via the performing arts, a pedagogy that would consolidate the identity of an independent and active citizen capable of pursuing the process of societal and cultural change. Those artists represent the possibility of bringing new thought and new breath into the educational system, integrating their advises and opinions within the process of bringing the arts back into the educational system is a vital key for the shaping of a new vision and strategy towards arts in education, and towards a new educational system in general. Without the participation of those “agents for change” there would be a high risk that the old oppressive mentality will reproduce itself again within the new process of integrating arts in education, especially with the persistent intention in all Egyptian state transformational processes: to keep the old mentality alive and hidden within any attempt for change. In my opinion, it is even necessary to officially include in the aspired future legislations that the artists should be part of the process of integrating arts in education, so that it becomes a right and a responsibility stipulated by law.

Arts Education in school and in the professional art scene

Within this step, it is also necessary to open the field of legislations and cultural policy beyond the strict conventions of arts in education being only equivalent

to arts within the classroom. New legislations should put into consideration the necessity of understanding -and even stipulating- “arts in education” as also outside of the classrooms and of school buildings. It can be truly transforming for the school students to have every month a visit to a theatre venue where they can be part of the general community of spectators, and get acquainted with the professional arts scene. In this way they become familiar with the arts institutions and with the professional offerings of state theatre and independent theatre. It is a convenient way to link between what they would have learnt in their arts classes and what they could achieve in the future as potential artists and thinkers. Being exposed to the performing arts outside of the school building is a vital operation to understand the performing arts via their actual performances and practices, it is as well vital to inspire the students with the possibility of becoming future creatives and creative professionals while helping them to understand the work within the performing arts as a respectable profession -beyond the traditional shaming- that is supported by the state and contributing to the basic education of the citizen.

Therefore, it is of crucial importance to examine the structures and practices of state youth theatre, and what it is presenting to the public in terms of value system, world visions and mentality. If we succeed in changing the legislations and the cultural policy in relation to arts in education, and if we succeed in stipulating the participation of young students as systematic spectators in the state owned youth theatre, then find that what is offered there is just bringing us back to the same pedagogy of oppression, i.e. portraying the child as mindless and in continuous need for monitoring and parenting in order to mould his/her behavior into the persona of the “good” citizen, then the whole attempt of change would have failed. Hence, the state youth theatre is requested to review its understanding of “Youth Theatre”, and its understanding of who the “Young Spectator” is. Within this review the positions of power and hierarchy have to fall down in order to create a healthy concept of equality, participation and democracy as a foundation of for arts offerings to the citizens in general, and to the young audiences in specific. There would be no space for the instrumentalisation of the arts to “educate” the young audiences on how to become obedient citizens according to the ruling political ideology and regime, but there would be ample space to support their critical thinking, their creative powers of imagination and their liberated perceptions of reality and of the arts.

Among the strategies of connecting between arts and education is bringing in artistic methodologies that represent an attempt towards education itself. An ideal example is the methodology of “Theatre of the Oppressed” as formulated by the Brazilian icon Augusto Boal. It is a method that is specifically designed

to work towards the liberation of the oppressive mentality. The method itself is an educational method operating via theatre performances. Each presentation of "Forum Theatre" – one of the five techniques of the method of "Theatre of the Oppressed"- is considered as an open workshop to understand the dynamics of oppression and the potential ways of confronting it. It all works through the participation of the spectators, those who are name "Spect-actors" according to Boal. The "Spect-actors" make interventions, go on the stage/platform and present their proposals to face the oppression or manage it, by taking one role - except the role of the oppressor of course- and instantly improvising a conflict management perspective within the scene and in front of all the other spectators. Inviting performance of "Theatre of the Oppressed" to schools would be one great possibility of integrating not only the performing arts within education, but adopting the educational perspective and methodology of one exceptional theatre method within the school system. Among the benefits of presenting and working with those performances/methodology in schools is to introduce the students to the power of public participation via the stage, and to the impact of one's own creative thinking and criticism vis-a-vis the public. Such proposal can very well be implemented if the state agrees to recognize and cooperate with the collectives and movements of independent artists who have always formed a powerful and active trend towards change. The organized movement of the independent theatre – twenty-seven years old by now- is one that is able to offer regular and systematic contributions to the schools, only if the state's school system is able to recognize its importance and to collaborate with it as an equal partner. I can easily visualize the possibility of having a protocol of school visits by independent theatre artists over all the governorates of Egypt. This protocol can be shaped as a cooperation between the ministry of education and the ministry of culture (possibly representing the independent theatre groups), and it can operate via an organised yearly schedule of implementation activities I each educational district. It would be an excellent way to fuse the gap between state owned activities and the independent and non-governmental initiatives.

Arts Education for the freedom of expression

In this sense we cannot ignore the importance of activating all the protocols have been signed between the ministry of education, the ministry of higher education, the ministry of culture and the ministry of youth and sports. If only those protocols of cooperation were activated and implement with a good sense of change and transformation, we would have the best network of working towards a new education of the citizen and of the society. This potential network should

include the validation and activation of all the contributions/proposals that were presented by organized artists' groups and cultural policy groups that were created following the revolution of 2011 and until 2013. Some of those proposals did actually have an impact while writing the items of cultural legislation and policy in the new Egyptian constitution, this is a clear example of their validity. Yet much of the content of those proposals has not been touched nor included, and it is time to revisit them and to acknowledge them.

The following step – after having worked on the stipulations and processes of integrating arts in the school system whether inside or outside of the school buildings- is the constructing the curriculum anew for all the educational cycles, with the decision of eliminating the ruling system of knowledge and working towards a system that respects the students, recognizes them as independent mindful individuals and acknowledges their freedom, expression, imagination and critical thinking. It would be a system of liberating the mind in contrast to the old system of occupying and controlling the minds, it would be a system that aspires to empower and support a dignified future adult citizen in contrast to an old system that aspired to safeguard the system and potentially destroy the citizen. In order to have this endeavor of legislation and cultural policy succeed, it has to be consolidated by a good budget from the state's treasury, which means that a new stipulation regarding the distribution of the national income is necessary.

The remaining sources of pedagogy in the society, for example the media and the diffusion of television and radio constitutes as a tool for the pedagogy of the citizen, is necessary to remove censorship from the media and to allow freedom of expression and of the circulation of knowledge. It is indeed necessary to work towards establishing and activating youth centers and cultural clubs especially in the provinces in order to break the centralization of cultural and educational state services, they ought to become as active as any theatre venue in Cairo. Those youth centers and cultural clubs should be able to provide cultural services in case that the school system is not competent enough, they should be places that present professional arts and invite the youth to train and create amateur groups. It is equally important to examine and analyze the power structures and dynamics within the media discourses, and to understand how these discourses are able to shape a certain vision of the world that prevents change or supports it. The teachers who embody authority within the educational system are outside of the educational system void of their powers, they melt in the overall system of oppression where they transform from the image of the “ruler at school” to the image of the ruled. Their daily transformation proves again how the oppressed is able to embody his/her own oppressor in a dynamic of denial, identification

and self-reflective oppression. To break this cycle of oppressed/oppressor is the ultimate goal. To break the vicious circle that feeds authority and dictatorship. If the teachers are provided with a decent and methodological rehabilitation process, they will certainly be able to step out of this circle of aggression and dehumanization. They would be able to give up their destructive privilege – represented in the form of physical punishment to the students for example- and envision themselves and the students as equally human, capable and dignified. The healing of the students goes through the healing of the teachers, because it is also true that the one who inflicts pain is one that requires healing from the psychological damage that accompanied his deeds. And because education is not merely about teaching curriculum and giving information, but is also about shaping personalities and nourishing emotions and experiences – which grow tremendously with artistic, creative and affective practices- the transformation within the educational sphere could be looked upon as a model for the transformation of the whole society, a model of the transformation of the citizen and the system of knowledge production and communication, in what could seem like an entire operation of socio-political and human reconciliation. It is this operation that has the potential of extending and developing the political revolution onto a long-term process of change, while giving priority to the youth and to education.

Lineo Segoele

The struggle to develop arts education as curriculum and a driver of cultural policy, in Lesotho

Introduction

In his text; *Why the arts don't do anything*, Gaztambide-Fernández, writes: “if we understand education as a cultural process, then schooling should be, first and foremost, a place for engaged and continued cultural practice. Symbolic creativity—including perhaps those practices and processes that are sometimes associated with the concept of the arts—should be central to how we conceptualize teaching and learning for all students—not because it improves learning but because it is learning.” (Gaztambide-Fernández, 2013: 227). These words serve as a call to action to art educators all across the world, no less to those in Lesotho where arts education is painfully fighting to hold its place within the education space. To begin with, art is not about objects or demonstrations, it is about people. To succeed at marking the significance of arts education in Lesotho, the country must pay great attention to culture in the context of its dynamic nature.

New ways of doing, traditions and so-called subcultures emerge all the time, while old customs are constantly being rearranged and redefined. Consequently, we must be cognisant of how these trends inform people’s capacity for knowledge in relation to learning and cultural production, particularly how they translate through art. A successful roll-out of arts education therefore relies on understanding culture as a lived experience, innovating old understandings of teaching and curriculum and assessment, as well as applying new technologies and fresh ways of thinking in order to stay current and relevant.

Background; Ba re e ne re (once upon a time)

In 2015, I was invited to make a presentation at the first NEPAD conference on arts education¹ in my capacity as Co-director of Ba re e ne re Literary Arts. The organisation, a non-profit², was set up as a passion project that would be a resource to Lesotho’s education sector and literature enthusiasts at large. My co-director, Zachary Rosen, and I make up the entirety of the team. We dedicated a great deal of our personal time to conduct Ba re e ne re activities though the

support of small grants, volunteers to whom we offered a modest stipend and our personal networks. We initially set off with the intention to promote a love for reading and creative writing, but as we grew in our engagement with audiences, schools and peers from the continent and elsewhere, our objectives deepened to critical literacy and creativity as cultural production. We found ourselves taking a greater interest in curriculum and pedagogy and addressed these through our programming in the form of Spelling bees, A short story anthology (Likheleke tsa Puo), writing competitions, workshops, research and of course modifying our flagship project; the Ba re e ne re Literature Festival. We were deliberate about classifying the event as a literature festival because our focus extended beyond books and writing. It was our position that literature, and by extension, texts, exist in many other forms including but not limited to personal knowledge, cultural practices such as music, theatre, fine art and oral storytelling. As such, we incorporated all these elements to create space for imaginative thinking and innovative approaches to creative expression, learning and even possibly, income generation.

On the subject of books, our view was that they stand as the most inexpensive technology available to disseminate knowledge and information. Lesotho is unfortunately classified as one of the poorest countries in the world according to the UN; In Lesotho, 19.6 percent of the population are multidimensionally poor while an additional 28.6 percent are classified as vulnerable to multidimensional poverty (UNDP Human Development Report 2020: 6). Our rationale was that we could leverage Lesotho's relatively high basic literacy rate of 77 %³ to expose so-called impoverished people to new ideas and basic forms of learning new skills and developing inherent talents. Thus, our methodology was to invigorate a love of reading that would make books and other knowledge streams more enticing.

The elephant in the room

Drawing from Lesotho's rich history and revered cultural identity, we invested our research efforts into an interrogation of the enduring effects of colonialism on our post-independence State, especially with regards to the impact it still has on shaping public perceptions and perspectives on arts education. Given that our foundation is in storytelling, we naturally gravitated towards exploring the history of the Sesotho language. It had become apparent over the years that many young people struggled to write in Sesotho, opting instead to stick to speaking it. Nevertheless, even the oral expression was policed by rules set and enforced by the school system where a strict distinction is still drawn between what is

considered proper and what is considered poor Sesotho. The reasons why, we discovered, were rooted in missionary education, of which the world has come to accept as a feature of colonialism. As Mutemi accurately puts it: “Western education, taught by the missionaries using Christian philosophy, was a valuable instrument used by the colonialists to push their own agendas. Since education and religion were intertwined in missionary education, they used schools to teach about God, claiming that Africans had little or no knowledge of God” (Mutemi, 2019:28).

We then expanded our inquiry towards the nation’s policies on Curriculum, Assessment and Pedagogy, aspects which we had only slightly touched on during the NEPAD presentation. Lesotho has only recently taken deliberate efforts to incorporate arts education as an important learning area within the newly introduced Integrated Curriculum (IC). The Ministry of Education and Training in Lesotho summarises the concept thus; A curriculum that draws together knowledge, skills, attitudes and values from within or across subject areas to develop a more powerful understanding of key ideas (Ministry of Education and Training, 2012: 1). The arts education grade 8 syllabus, named “creativity and entrepreneurship”, is an attempt to nurture the talents of artistically inclined students so that the competencies gained there contribute towards their ability to sustain themselves beyond their schooling years. For the student body as a whole, the syllabus is intended to foster an appreciation for a career in the arts as a credible option not unlike medicine, or accounting and others.

Curriculum and pedagogy

Nevertheless, Raselimo and Mahao ask a pertinent question; To what extent does the curriculum structure respond to the real societal needs and problems in Lesotho? The duo emphasise that while curriculum reforms in Lesotho are intended to address the limitations of colonial education, most reforms in their curriculum structure still mimic the key aspects of colonial education. The same could be said about the current reform as conceptualised in the Curriculum and Assessment Policy. The proposed curriculum structure paradoxically marginalises the practical subjects, which were and still are intended to address the national goal of education with production. They go on further to state that practical subjects were regarded by many parents to be inappropriate for preparing their children for those lucrative white-collar jobs towards which colonial education was geared. (Raselimo & Mahao, 2015: 6,9).

These observations highlight the fact that try as we may to deny it, the colonial mindset is still very much present and has found ways to re-present itself in

a new form. This form is that of adopting values set by international bodies in the global North without thorough consideration for the local context. These values seem to universalise the human condition based on realities in the North which tend to essentialise industry and economic development. For example the Grade 8 Creativity and entrepreneurship syllabus aims read thus:

1. provide learners with advanced entrepreneurial, vocational and technological skills for the world of work and further studies;
2. provide suitable opportunities for environmental exploration to promote socio-economic development; and
3. provide a holistic production perspective for a well-rounded professional and semi-professional industry. (Grade 8 Creativity and entrepreneurship syllabus 2019: vi)

These aims, as benevolent as they appear, are as the Curriculum and Assessment policy also states, inherently grounded in striving for participation in globalisation (Ministry of Education & Training, 2009: 9). The truth of the matter is that globalisation is a glamorised term to define a post-modern colonial enterprise shielded under the free-market economy. That said, there is little we can do to avoid the socio-politico-economic conditions that influence policy because donors – who tend to be concentrated in the global North, i.e, former colonisers – have the bigger say. Regardless, curriculum change should be seen as a social process situated within the history and culture of society (Raselimo, 2010: 316).

The historical reality in Lesotho is that the ways in which Basotho articulated and celebrated their humanness were mostly expressed through music, poetry, visual creations, oral performances and dance, among many other ways which were weaved into the culture of everyday living... By following the imposed religion, the people of Lesotho were in fact taking on the colonisers perception of themselves and their culture. By distancing themselves from their innate creativity, many Basotho have remained with little understanding of how cultural expressions sustain them as a people (Mohale, 2016: 3). Missionaries did indeed supplement their religious conversion with education, however, this education did not actually empower Basotho for self-reliance. Instead, it prepared them to work in government and churches where employment opportunities were limited. Hirschmann reports that there were limited employment opportunities in the government administration, and in churches there were opportunities for teachers and catechists (Hirschmann, 1987: 455). This led to the neglect of other development areas. (Mutemi, 2019: 38).

If we have any hope of reform we must centre the learners, their teachers, and their context into the learning experience. Ntoi writes: isolating curriculum

development from the context in which it is intended to operate brings about the mismatch between the plan and the practice. As part of the needs assessment for developing curriculum, the developers ought to do surveys of teachers' and learners' capabilities as well as schools support abilities (Ntoi, 2007: 172). As *Ba re e ne re*, our approach was always to draw from the lived experiences of our participants. We believed that the key to decolonising arts education lied in the way they interpreted their realities, how they navigated their everyday lives and how they processed learning. We wanted to sway from the traditional way of doing things by encouraging activities like comic-writing, doodling, playing, listening to music while working and daring to be absurd, so as to relieve participants from the pressures imposed by the rigidity of the classroom, with all its rules and constraints.

The 2015 NEPAD conference was pivotal in shaping the kinds of affiliations *Ba re e ne re* would end up forming. Back home, it put us on the radar of the Examinations Council of Lesotho (ECoL) and The National Curriculum Development Center (NCDC). Regionally, the fact that we were invited to the conference because we had recently been the first from Lesotho to be awarded ANT funding from Pro Helvetia automatically increased our visibility as an arts organisation and widened our network. It was encouraging to learn that our politics and passions were not unique to Lesotho and that we had allies with whom we could stand in solidarity. It was also at that conference where I met Emma Wolukau-Wanambwa who subsequently invited *Ba re e ne re* to form part of the Africa Cluster of the Another Roadmap School (ARAC).

The Another Roadmap School (AR) is an international network of practitioners and researchers who are working towards art education as an engaged practice in museums, cultural institutions, educational centres and grass-roots organisations in twenty-two cities on four continents. The Africa cluster of this network is focused on research that is critically informed and grounded in historical analysis, particularly with respect to Africa's colonial heritage. The group's aim is to build a shared knowledge base and a structure of mutual learning that will benefit African practitioners and contribute to advances in thinking and practice worldwide. Given the context, we were more than happy to agree because ARAC gave us uninhibited freedom to be swallowed up in research that would ultimately allow us to explore curriculum development more intimately while having access to support on a global scale for best practice.

Therefore, as part of our research outputs within AR, we were able to develop a package of new curricular activities for educators to use when teaching Sesotho. Our modules, which are specially tailored for youth audiences in Lesotho, utilise activities such as freewriting, poetry, oral storytelling and research, to engage

with relevant local content. Through the activities we challenge learners to play with different modes of expression, think critically about their biases, consider alternative perspectives, and verify their information. This learning package was rolled out in the second half of 2019 (Segoete & Rosen, 2020: 11).

Our pedagogical philosophy was that the point of arts practice is to encourage freedom of expression. We also stood firm in the belief that arts education had to happen organically, whether it took place formally or informally. We understood, appreciated and advocated the importance of training and professionalising so that people could indeed build careers from their practices, but we did not want to divorce those endeavours from the fact that when art or cultural production is forced or constricted, it tends to diminish in potency.

Teachers and school leadership

For Lesotho to succeed at implementing the new curriculum and succeed at mainstreaming arts education, measures would also have to be taken to prepare teachers. Unfortunately, relations between the government and teachers have been rather sour in recent years. Aside from being dissatisfied with their compensation packages, teachers have been complaining about inadequate training to support their facilitation of the IC. The government is thus faced with a great challenge of providing professional development opportunities to teachers, as well as setting standards for oversight by Principals.

In a study conducted by Cecilia Selepe, she found that: “there is a variation between teachers’ level of understanding of the integrated curriculum, nonetheless all teachers reflected some limited clarity on the implementation process... The findings further showed that teachers in general made pedagogic choices that limited learner participation. In terms of classification and framing... their lessons had strong teacher control over sequence and selection and a lesser controlled pacing for some teachers. This was opposed to the pedagogy that encourages learner participation as stated in the policy. Moreover, most of the teachers did not weaken classification enough to allow knowledge integration. This was understood as, among others, lack of clarity on the implementation process which was reflected by the teachers through interviews and further aligned with their actual classroom practices, which explained the pedagogic choices they made. This limited understanding of the curriculum could be attributed to inadequate teacher training. One of the concerns mentioned by the teachers was that the training they received was brief. Be that as it may, teachers also showed that post training they received no support from the Ministry of Education and Training as a follow up to inspect how they [were] implementing

the curriculum. Despite these issues, the study has shown that four of the six teachers were willing and enthusiastic about implementing the new curriculum” (Selepe, 2016: 72)

With regards to Principals, Kaphe shared these reflections: “The study found that principals lack a thorough understanding and the skills to manage the LGCSE (Lesotho General Certificate of Secondary Education) curriculum change. This could arguably be attributed to the fact that they were not adequately involved in the development of the new curriculum nor were they consulted about its implementation. They are confused and lack clarity on the ways in which this curriculum should be implemented... Shortages of skills and lack of knowledge on the part of people who are supposed to monitor and support curriculum change is a problem... The findings revealed that principals were not ready to manage the LGCSE and that they lacked the skills and knowledge to manage it” (Kaphe 2017: 100).

Through our own sample study as Ba re e ne⁴, we found that when it came to teaching languages, many teachers generally did not incorporate reading or private study into their practice. In fact, they relied more on the teacher guide and focused primarily on chasing grades than cultivating a culture of reading for leisure among their students, let alone making the clear distinction between creative writing and traditional writing (that is, writing that is primarily in line with grammatical rules and standards). This brings me to the desired goal of Lesotho’s Integrated Curriculum, which is built on the theoretical concept of integration whereby curriculum is organised around real life problems and issues of personal and social significance (Raselimo & Mahao 2015: 2). The assumption is that control on the curriculum emerges from interactions, rather than from being externally imposed... implying that learners will have some control over instructional processes (Raselimo & Mahao 2015: 7). This theory is ideal, in my view, but also romantic.

A few things to consider are: the diverse intellectual capabilities of students, their personalities, the teaching styles of the educators, the level of training of the educators, resources available at the school, and more importantly, our cultural orientation as Basotho, which has clearly defined roles between man, woman, grown-up, child and so on. Key to these factors are some harsh realities: Firstly, there are not enough teachers trained in arts education to meet the demands of the entire school system. Therefore, what ends up happening is that students are taught more theory than practice which creates tensions for those students who do have talent but are not given the opportunity to cultivate it adequately. Secondly, one cannot teach or learn art without supplies, and as any artist anywhere will testify; art supplies do not come cheap. Thirdly, the idea of

IC demands a democratic and liberal order of things which is not necessarily consistent with how Basotho society is set up.

This is not to say that it is impossible, simply that there are nuanced considerations to be made. For one thing, bringing students' personal experiences and knowledge into the classrooms means factoring in how they are socialised in their homes, where many of them are governed by deeply religious parents who are still conditioned according to colonial value-systems. We cannot expect students to adopt multiple personalities that alternate between the two settings without having negative implications on their psychologies.

Cultural policy and development

This brings me to Lesotho's Cultural policy document in the context of arts education. In 2019, the Ministry of Tourism, Environment and Culture (MTEC), through the Culture department, invited tenders for the revision of the national policy on culture and heritage. The last edition of the policy was published in 2006. The new revision sought to incorporate contemporary contexts that have since emerged such as Lesotho's ratification of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2010. Consultations and drafting of the new policy happened in conjunction with the preparation of Lesotho's first Quadrennial Periodic Report (QPR) on the 2005 Convention, which was submitted by myself in 2020⁵. Most noteworthy to me, is the fact that the revised Policy draft -which is in its final stages of accreditation-addresses issues such as the need for an independent Language Policy, a reassessment of the national anthem and its colonial roots (the lyrics were introduced by a French missionary named François Coillard; the anthem first appeared in a collection of songs for schools in 1869 and was adopted by royal decree in 1966⁶), as well as the need to elevate arts education as a national priority.

Nevertheless, a recognition of arts education and by extension the Creative and Cultural Industry (CCI) as instrumental to the Development of Lesotho, does not automatically translate to an appreciation of the fact by those who wield power within the government. Mohale wrote that in 2013, several members of the civil service in Lesotho confirmed that the government at large was not convinced of the benefits of cultural and creative activities [such as drama] to the country's economy. For this reason [and possibly more], budget cuts were effected, resulting with funding that was originally allocated for MTEC cultural/creative programmes being diverted to other ministries (Mohale 2016: 6).

The situation has changed only a little given that the National Strategic Development Plan 2 (NSDP2) scheduled for 2019–2023, paints an optimistic

picture of the government's intentions but currently, 2 years to the deadline, only slight progress has been made. Ignoring the fact that the NSDP2 falls within the trap of clustering the creative industries with tourism, a signal that policy makers in the country still require further understanding of CCI, it is yet another reminder of how good our policies look on paper but not in practice.

Granted the COVID19 pandemic threw many countries off-course and devastated the whole world, however, emergency funds were made available by Development bodies to respond to it. Lesotho was herself, a beneficiary of said emergency funds. Therefore, based on the assumption that a 5 year budget was allocated for the interventions intended for CCI development, off-site progress could still have been made.

Below, I will demonstrate what has been achieved thus far (as of 2021), since 2019 when the NSDP 2 was set to resume:

Strategic Objectives	Interventions/Actions	Status
Improve legal frameworks and regulations to create competitive creative industry	a. Review /and develop laws affecting the creative sector (including the Film Act, Language Act). b. Develop collective management systems. c. Encourage inclusion of Intellectual Property education in Enforcement Agencies and government officials (LMPS, LRA, Judiciary, Prosecution, gov. departments). d. Improve compliance to laws in the creative industry. e. Review Copyright Order of 1989 and develop Copyright Policy. f. Develop content policy and enforce locally produced content quotas on all content service providers (cell phone, television, radio, satellite providers, etc.)	a. x b. x c. x d. In theory e. done f. In theory

Strategic Objectives	Interventions/Actions	Status
Increase investment in creative arts	a. Introduce incentives such as tax rebates and tax breaks to grow the industry. b. Develop creative industries strategy c. Facilitate private sector participation in creative industry to solicit support. d. Facilitate access to finance.	a. In theory b. x c. Artist led d. In theory
Improve the functioning of the creative industry	a. Build capacity of creative practitioners and support industries b. Support the development and engagement of associations as key industry players. c. Build a grading, classification and licencing system of industry professionals d. Review and develop a national creative industry database. e. Establish an internationally accredited Creative Arts Academy that will be supported by incubation programmes. f. Incorporate Creative arts in school curriculum at all levels	a. Very slow b. Work in progress c. x d. Not consistent e. x f. Work in progress
Market Lesotho creative industry internationally and locally	a. Raise awareness on the business aspect behind the Creative Arts Industry, so that it becomes profitable and self-sustaining b. Utilise platforms such as international conferences, workshops, screenings to raise awareness about Lesotho and our cultural heritage c. Establish creative centres for the Creative Arts industry, to be operated by local creative practitioners	a. Slow b. Slow c. Private or institutional

In conclusion

The past presents opportunities for learning: Alternative to dwelling on the crimes inflicted by colonialism and colonisation, we have the chance to scrutinise them honestly and collectively as a global community. On the local front, we can pay close attention to the subtle ways in which we are still bound by colonial ways of thinking and doing and how we can heal and move forward. On a global level, the socio-politico-economic realities as manifested in policy development, financial power and knowledge economies mean we will remain forever bound. Therefore, rather than succumbing to resentments and negative criticism, we can collectivise our multiple intelligences and intertwined histories to create an eclectic model for transformation. This model could confront hierarchies and power dynamics, acknowledging that whether in the global North or global South; our present is a direct result of our pasts. Therefore, we can choose to design a mutually desired future on mutual terms.

There will always be contending ideals. These contentions allow room to explore ways to surpass the messianic power of international institutions and the victimhood of those in the bottom-half. It cannot be emphasised enough how crucial it is to seek out local voices to determine their needs; to think from the perspective of the end-user, the so-called marginalised. Also, we must be weary of the saviour complex because do-gooders end up serving themselves, recreating old tropes and imposing what they think over what their recipients actually need. Lastly, we must make aims to discourage dependency. Sustainability relies on the resources that are inherently available; people! Money is secondary. A nod goes to social enterprises in education in Lesotho such as Selemela, which is led by young people and seeks to bridge the gap between education theory and practice in Lesotho through storytelling, dialogue and collaboration. Among other benefits, Selemela* offers Project Based Learning packages which can supplement gaps in the creativity and entrepreneurship syllabus, such as a specialist network of artists who will visit schools to provide practical lessons to students, learning units that can be put to use by educators, as well as mentorship and peer-support for learners.

By also drawing from and building on indigenous knowledge systems and practices, complementing them with creativity and new technologies, we can ensure that arts education assumes its place as an integral part of the culture of Lesotho. We would indeed have a better advantage if our infrastructure was

* You can learn more about them here <https://selemela.org/>

mature enough to support local means of production so that those aspirations to build our economy and participate in globalisation as noted in the Curriculum Assessment Policy could be accelerated. However, strengthening arts education policy and practice is a good place to start because we would be leveraging a raw material that Basotho have in abundance; creative imagination!

Notes

- 1 1st NEPAD arts education SADC region conference <https://nepad.org/news/arts-education-social-transformation>
- 2 www.barelitfest.com
- 3 This is according to an index by the World Bank: <https://data.worldbank.org/indicator/SE.ADT.LITR.ZS?locations=LS>
- 4 The research was conducted in the context of Another Roadmap school, published in 2016 here <https://another-roadmap.net/intertwining-histories/blog/literacy-as-an-agent-for-creativity-first-research-phase>
- 5 The QPR report can be accessed here <https://en.unesco.org/creativity/governance/periodic-reports/submission/6898>
- 6 The QPR report can be accessed here <https://en.unesco.org/creativity/governance/periodic-reports/submission/6898>

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Daniel Gad

Arts Education as cultural policy. A road map for Africa?

In April 2016, Kajuju Murori wrote: “Art Education is neglected in Africa” (Murori 2016). A glance at the cultural and educational policies of Africa’s 55 countries reveals that there is no shortage of arguments to back this up. Even when we consider the efforts made since the 2000s to bring together practitioners of different arts education formats in Africa, it is clear that arts education has always been neglected in funding structures and policy guidelines. However, despite all the hurdles and obstacles in this respect, there are still a wide range of different approaches to carrying out this socially important work. Many of them are little known or seemingly invisible. A comprehensive, evaluative and theoretical exploration of many of these approaches could support the arguments in favour of their value and also highlight how this value is seemingly ignored.

If we believe in the significance of arts education for leading a fulfilling life, it is important to examine the value of arts education. But what is the importance of arts education for society, and hence for African societies? What are the connections between arts education formats and the African development agenda? What is the current state of knowledge about arts education formats in African nations? What influence can and must cultural policy have on arts education and, conversely, arts education on cultural policy?

Arts and culture mediators as moderators

When looking at the role of art and culture in development contexts, this, of course, involves professional cultural workers as producers, but also arts and culture mediators acting as moderators between the artist, the artwork and the audience. Arts education is an essential component of the arts. Under this banner, the international discourse on cultural policy is devoted to the recipients of art and culture and the interdependencies between these positions. UNESCO’s *Road Map for Arts Education*, a key document in this respect, was drawn up after the first UNESCO World Conference on Arts Education in 2006:

“Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners, including those who are often excluded from education (...) Arts

Education is also a means of enabling nations to develop the human resources necessary to tap their valuable cultural capital." (DUK 2007: 17,20)

With his concept of "culture for all" in the 1970s, the German cultural politician Hilmar Hoffmann provided another view of the term "arts education":

"A critical requirement of alternative cultural policy is cultural learning. By actively training the perception via cultural media, everyone should be enabled to acquire the skills and information on offer and, after acquiring cultural and social skills, become productive themselves." (Hoffmann 1979: 13)

Understanding arts education as an essential component of a comprehensive education is a fundamental insight for gaining a broader universal understanding of the development of international cooperation. In his explanatory introduction to the UNESCO Road Map, German cultural policy expert Max Fuchs begins by providing a political justification:

"The value of the Road Map in conceptual terms is that, for all its regional diversity, the global community has agreed that arts education is a necessary and essential component of education." (DUK 2007: 5)

This underscores the fact that the global community attributes a value to arts education alongside the traditional curricula. This immediately raises the question of what art and culture, and arts education in particular, can contribute to promoting democracy and the development of societies and nations.

Cultural policy as a socio-political force

The focus on specific target groups is vitally important in this respect. In this way, *Our Creative Diversity*, a report by UNESCO's World Commission on Culture and Development, notes that cultural policy as a socio-political force must be directed at all ages and social backgrounds and accordingly calls for:

"...children and young people to be recognised as serious partners in the development of their countries and communities, and thus to encourage their participation in civic and cultural life; to permit the full and free expression of their needs and ideas about life; and to give them a sense of a democratically determined way of living together." (DUK 1997: 61)

In Africa, children and adolescents make up a particularly large proportion of the population. In some countries, up to 50 % of the population is under 18. As the next generation, these children and young people will be running their countries in the years to come. This is why supporting and encouraging children and young people is vital for shaping the future of their societies and mitigating some

of the problems and deficits. Consequently, an understanding of arts education is also integrated into the concept of lifelong learning and relates to all age groups (cf. i.a. Deutscher Kulturrat 2007: 7 f.)

The right to cultural participation

The discussion about arts education is linked to the right of every individual to participate in cultural life and enjoy the arts. However, this right represents a concrete desideratum in certain areas of domestic policy, in the debate on development policy, and above all in the related academic discourse. So far, it can be perceived more as a political imperative that has rarely been implemented, despite the fact that the vast majority of governments around the world have signed these legally binding declarations. In 1976, pursuant to the International Covenant on Economic, Social and Cultural Rights, UNESCO made the following request in its *Recommendation on participation by the people at large in cultural life and their contribution to it*, thus setting out a clear mandate for public authorities on cultural policy that includes elements of arts education policy:

“Member States or the appropriate authorities should offer young people a wide range of cultural activities which correspond to their needs and aspirations, encourage them to acquire a sense of social responsibility, awaken their interest in the cultural heritage of their own country and in that of all mankind and, with a view to cultural co-operation in a spirit of friendship, international understanding and peace, promote the ideals of humanism and respect for widely recognized educational and moral principles.” (UNESCO 1976: 153)

As an international initiative by UNESCO Member States, the UNESCO Road Map sets out an approach to development policy: It is undisputed that education, along with economic and political elements, is a central pillar of (national and international) development policy and consequently of the processes of social transformation. However, even according to this understanding, education cannot be reduced solely to the basic elements of reading, writing and arithmetic. It should be understood as being separate from arts education (cf. DUK 2007: 18 f.) The UNESCO Road Map also establishes a link between artistic activity and the development of individual skills:

“Research indicates that introducing learners to artistic processes, while incorporating elements of their own culture into education, cultivates in each individual a sense of creativity and initiative, a fertile imagination, emotional intelligence and a moral ‘compass’, a capacity for critical reflection, a sense of autonomy, and freedom of thought and action. Education in and through the arts also stimulates cognitive development and can make how and what learners learn more relevant to the needs of the modern societies in which they live.” (DUK 2007: 18f).

Arts education as artistic literacy

This makes it clear that arts education includes basic skills within a broader understanding of education. “Mental infrastructures” within societies thus extend the understanding of basic literacy to include “artistic literacy”. The US organisation NALCED defines “artistic literacy” as follows:

“Artistic Literacy” – the ability to encode and decode (‘read’ and ‘write’) aesthetic wisdom that is expressed and received in symbolic and metaphoric forms that are unique to the arts. Importantly, Artistic Literacy is not limited only to appreciating and practicing the arts; it is a vital life skill for citizens of our 21st Century world – a world bombarded by advertising, images, music, video games, and internet sites. Beyond providing access to the rich storehouse of images from our history of Art, Architecture, Theatre, Music, and Dance, Artistic Literacy allows us to read, write, and understand the symbols and metaphors in which so many current messages are encoded – messages that run the gamut of human activity, from advertising to politics to religion. In doing this, the language of the arts helps to break down cultural barriers to knowledge and allows us to cross personal and cultural borders leading to better understanding of others. Thus, Artistic Literacy, far from being a frill, is a necessary life and learning skill (or ‘language’) for all the citizens of our increasingly complex global village.” (NALCED 2009).

The German cultural policy experts Oliver Scheytt and Michael Zimmermann also use the term “cultural empowerment” in this context. The experiences of projects and programmes show that art and culture can create ego-strength and hone the critical faculties. In turn, people who have had an aesthetic education can stimulate the vitality of society, so that it is possible to support a willingness to engage in socio-political debate, to search for long-term solutions to grievances and, in this sense, to help shape social change towards a change in behaviours and structures. In the context of promoting arts education, basic cultural services are an “offer to the individual from the public purse”. Cultural empowerment is neither to be understood as “cultural homogenisation of the people” nor to be conflated with the “neoliberal conception of the ‘minimal’ or ‘lean state.’” In this sense, cultural empowerment is more part of the “activating state”. But cultural empowerment is also to be understood from an understanding of the arts as the promotion of *Eigen-Sinn*, one’s own meaning. Accordingly, Scheytt refers to the function of the arts to shape society:

“Pictures, theatre and opera performances, compositions, dance performances, films and photographs all question us, our experiences and our biases. We are guided by visual artists and authors, directors and actors, musicians and dancers to seek our own opinion on what we hear, see, experience and witness. In this way we move from artistic uncertainty to our own attitude: to *‘Eigen-Sinn’* (Oskar Negt). Finding one’s own meaning, resisting the disappropriation of the senses, insisting on one’s own ability to perceive and

judge: this is *Eigen-Sinn*. In this ego-strengthening, in this promotion of *Eigen-Sinn*, lies the power of art to create an orientation (...) The aesthetic experience also promotes a playful and critical examination of one's image of others and of oneself. Aesthetic experience leads to sense and sensibility, strengthens the *Eigen-Sinn*, the ability to perceive and think critically" (Scheytt 2003: 9)

Cultural empowerment and sustainable development

Europe and the US are brimming with publications on arts education, its social relevance, the cultural policy infrastructure that it requires, and sustainable development. But what about political and practical approaches in other regions of the world, particularly Africa?

In the early 2000s there was a flurry of activity based on the *Road Map for Arts Education* pursuant to UNESCO's World Conference on Arts Education in Lisbon. These activities brought together stakeholders from practice, management and politics.

A striking feature of this time was the launch of a process to highlight and discuss the huge range of concepts, approaches and understandings from different regions of Africa. Initiated by the pan-African development agency NEPAD with the aim of strengthening the relevance of arts education within the political agenda of the African Union and expanding "African arts education policies" (NEPAD 2015: 4), a conference cycle was launched in 2015 with a conference in Johannesburg that was originally intended to be rolled out across Africa's five economic zones. Unfortunately, this cycle has now stalled. This is particularly unfortunate because the two previous conferences impressively demonstrated the value of such an initiative emanating from African networks and the primary focus on the internal African discourse. The initial concept for the conference identified four main objectives:

1. To ensure that African countries, regions and the continent as a whole have comprehensive arts education policies and plans in place by the time of the Third World Conference on Arts Education, if not before.
2. Arts Education policies and plans to be developed that speak to, and are appropriate to, the varying conditions of the continent, while nevertheless seeking to address the imperatives of human rights, innovative skills, cultural identity and diversity as well as the creative economy and development.
3. The development of generic and adaptable frameworks for arts education in Africa.
4. The development of materials to support teachers in their teaching" (NEPAD 2015: 4)

The positions represented at the Johannesburg conference are testament to a huge range of actors and approaches which, in light of the way arts education is neglected by African policymakers (as mentioned previously), confront us with

more specific questions on how to support and exploit the incalculable potential of arts education within African development agendas.

The second NEPAD conference in Cairo in 2017 highlighted how important it is for nations to detach themselves from external, often European, influences, especially in the field of arts education:

“No nation has ever developed, or can develop, solely by means of the application of externally generated ideas, just as no nation has ever developed, or can develop, without borrowing ideas from others. This means, therefore, that Africa must employ both exogenous and endogenous tools as it pursues the goal of developing policies and practices that can not only enhance arts education but also ensure that arts education is relevant to the developmental needs of the continent. Policies and practices that are merely borrowed from the West without regard to their relevance to unique African conditions cannot enhance development. Similarly, policies and practices that focus on local conditions but ignore global realities cannot lead to progress on the arts education front.” (Source NEPAD 2017_Draft Concept Document_17.5.17)

Decolonisation of mindsets

In this context, the second NEPAD conference also aimed to go further than simply turning the spotlight on actors and approaches in order to gain a deeper understanding of which target groups are reached by existing means; how arts education curricula are designed; how cultural and development policies provide a framework for arts education; how professional training in arts education is structured and can be expanded; and what approaches exist to decolonise mindsets and behaviours within arts education. (Source NEPAD 2017_Draft Concept Document_17.5.17)

The debate about the right concepts and funding structures for arts education certainly needs to focus more strongly on problems relating to the persistence of colonial power structures. However, this should not mean avoiding outside influences altogether. Certain educational concepts emanating from outside Africa may well be the right ones, which is why transferring concepts and funding structures for arts education from Europe to Africa does not automatically have to be an outdated model of unthinking Eurocentrism. The usual one-way street from Europe to Africa could also be interrupted if more educators and arts and culture mediators in Europe allowed themselves to be inspired by the rich variety of approaches in different regions of Africa. What is clearly significant, however, is a visibly heightened sensitivity to power relations and who controls the narrative. It is also about constructions of identity that are anchored locally and the continuation and reinterpretation of one's own narratives, wherever possible far removed from foreign influences – to the extent that this is possible in times of

closely connected moments of appropriation over centuries of colonialism and in light of the changes happening today as a result of globalisation.

Ultimately, the debate on arts education and cultural policy in Africa always leads to the need for more networking and exchange between practitioners, politicians and academics. In view of the huge diversity of actors and approaches involved, this cannot be a centralised concept, even if the African Union's core guidelines on cultural and educational policy also involve a continent-wide accompaniment of local processes to build a common identity and promote internal cohesion.

In this respect, it is important to continue the cycle of NEPAD conferences and for a wide range of networking activities to hold their own parallel and mutually critical discussions and evaluations, whether these are the civil society initiatives around the Arterial Network, the African Cultural Policy Group, the Observatory on Cultural Policies in Africa, the Another Roadmap Africa Cluster, or UNESCO as the international agency of the United Nations together with its network of field offices across Africa. Of course, all these debates should also strive for visibility and documentation so that, in the end, it is possible to implement both new and tried-and-tested approaches to arts education in Africa.

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Safia Dickersbach, born in Tanzania, based in Berlin, is an art market analyst, Public Relations Director of Artfacts.Net, and since 2014 the chief editor of PRÖTOCOLLUM, a yearly anthology of non-Western contemporary visual art combined with a permanent exhibition in a book. Her work focuses on colonialism, neo-colonialism and decolonization in arts and culture, questions of equitable representation, the ‘othering’ of African art and Eurocentrism in curatorial and museological practice. She has made several films, including a documentary film series “The Black Stars of Ghana – Art District” exploring the recording of African history through oral tradition in the context of contemporary Ghanaian visual art.

Daniel Gad is a cultural policy researcher (PhD) and since 2012 has been managing director of the Hildesheim UNESCO Chair in Cultural Policy for the Arts in Development with a focus on artistic freedom, networking in the arts sector and the transformative power of the arts. In previous years he was a freelance advisor to the German Development Service (now GIZ), the German UNESCO Commission, the Goethe Institute, the Heinrich Böll Foundation and the Institute for Foreign Relations. He is a musician and a photographer.

Yvette Hardie is the Director of ASSITEJ South Africa, and works as a theatre administrator, director, producer and educator, focusing on theatre for young audiences (TYA). She has written national curricula and textbooks for Dramatic/Creative Arts, and has taught widely in secondary and tertiary contexts. She was Head of Drama at the National School of the Arts. She is Honorary President of ASSITEJ, having served as President from 2011–2021. She was awarded the Mickey Miner Award for Lifetime Achievement from International Performing Arts for Youth, USA, for her contribution to TYA.

Julius Heinicke is Professor of Cultural Policy at the University of Hildesheim and since 2020 holder of the UNESCO Chair in Cultural Policy for the Arts in Development. From 2017 to 2020 he was Professor for “Applied Cultural Studies” at the Coburg University of Applied Sciences and headed the Science and Culture Centre. Since 2018 he has been the project manager of the research project “Interfaces between High Culture and Cultural Education”. From 2012–2016 he researched and taught as a research assistant (PostDoc) at the

Institute for Theatre Studies at the Free University in Berlin on the topics of applied theater, international cultural policy and cultural diversity in Germany and southern Africa (European Re-search Council project “The Aesthetics of Applied Theatre”).

Hildegard Kiel grew up in Tanzania East Africa. She studied music and music therapy in the US and moved back to Tansania in 2000 where she set up and directed the Dhow Countries Music Academy in Zanzibar until 2010. In 2007 she was awarded the BBC World Music Award in the Category “Movers and Shakers” for her contribution to music education in East Africa. She currently lives in Berlin.

Benon Kigozi is a Senior Staff member (PhD) at the Department of Performing Arts and Film, Makerere University and served as Head of Music at Africa University, Zimbabwe. He is past Chair for Music In Africa Foundation, President of Pasmae and Board member of ISME. He is founding member of ISME Young Professionals Focus Group, New Professionals Forum, and the Advocacy Committee. He is President of USMAE, member to NASPAAM, AISA and ICTM. He serves on many editorial boards and his current research is in technolo-gy in music education and music composition. As a pianist, he performed in 14 countries.

Janine Lewis (TAU Fellow, HERSA graduate, Female Researcher of the year (2017) and three time Teaching Excellence award recipient at TUT) has a doctorate in Theatre and Performance. As Head of Department and associated professor of Performing Arts at the Tshwane University of Technology, South Africa, her direct fields of specialisation include theatre for empowerment, physical theatre, acting, and directing/devising public performances. She has presented papers at various conferences in countries across the world and South Africa. Lewis has devised, directed and performed more than 47 artistic artefacts, and continues to use her extensive knowledge of the theatre for design and management purposes.

Kedmon Mapana is currently a senior lecturer and Head of the Department of Creative Arts, University of Dar es Salaam Tanzania (PhD), where he lectures courses in the area of music, music education, ethnomusicology and education. He has published several peer-reviewed articles and book chapters with the focus of “arts preservation and pro-motion”. Apart from his academic

responsibilities at the University of Dar es Salaam, Dr. Mapana is the Director of the Cigogo Annual Music Festival in his hometown Chamwino in Dodoma region, Tanzania. Through this festival, he has been partnering with different organizations globally in the implementation of Capacity Building projects in the field of young people mostly funded by European Union since 2014 to date.

Princess Mhlongo is a theatre director and producer from South Africa. Her work has toured the world, receiving nominations and awards including the Standard Bank Young Artist of the year for theatre 2012. She ran an independent performance space The Plat4orm in Johannesburg, South Africa, developing new uncensored work in the industry. She is part of the 2020/2022 Global Lab Fellows, Laboratory for global performance & politics.

Damas Mpepo is a musician and PhD candidate at the University of Dar es Salaam. In 2013 he completed his M.A. thesis *The Impact of the Marching Band Tradition in North-Coastal Tanzania* at the University of Dar es Salaam. In 2013 he did a research residency at the University of Hildesheim, under the UNESCO-Chair „Cultural Policy for the Arts in Development“ and the Center for World Music (CWM) in an Africa Colloquium for young musicians and researchers.

Maureen Kajuju Murori is a writer, arts journalist, and researcher from Kenya currently living in North Cyprus creating content and working in the admissions office at a university. Kajuju contributes several articles to African and International platforms on a variety of beats including arts and culture, travel, business and personal profiles. Between 2009 to 2014, she worked as a communications officer with an NGO in Nairobi. As a communication expert, she was engaged in developing Information and Communication Technology (ICT) materials based on local people's art and culture as part of peacebuilding, education and behaviour change initiatives. Currently, she is curating targeted women stories from across the world for an upcoming book project. Kajuju continues to write on arts and culture through various print and online platforms.

Lebogang L. Nawa obtained the degree of Doctor of Literature and Philosophy in Cultural Policy Research from the University of South Africa (UNISA) in 2012. He has more than 30 years experience in the Arts, Culture and Heritage sector in South Africa and beyond in various capacities such as lecturer, researcher, author, poet, fine-artist, journalist, and activist; published creative and peer-reviewed academic works in several outlets.

Oluwagbemiga Ogboro-Cole, born in Lagos-Nigeria, is the author of the popular “Mami-Wata short stories in Nigeria Pidgin-English”. He completed his master degree at Johannes Gutenberg University, Mainz and graduated as a Doctor of Philosophy at the University of Hildesheim, Germany. In collaboration with the director of the Centre of World Music Professor Raimund Vogels at the University of Hildesheim, he is coordinating the digitalization project between the Center for World Music in Hildesheim and the Federal Radio of Nigeria, Lagos. He is a contributor to the new book “*The Black Anthology*” (90.90 Press UK, 2021). He is a member of international associations, African Literature Association, African Studies Association, etc.

Vanessa-Isabelle Reinwand-Weiss (PhD) is director of the Federal Academy for Arts Education (Bundesakademie für Kulturelle Bildung) in Wolfenbüttel, one of Germany’s most significant providers of practically orientated professional further training and development in the field of Arts Education. She is also a professor for Arts Education at the University of Hildesheim. As an expert she is part of the Federal Council for Arts Education and co-founder of the National Network for Research in Arts Education.

Wolfgang Schneider (PhD) is professor for cultural policy and was Founding Director of the Department of Cultural Policy at the University of Hildesheim, from 2012 to 2020 UNESCO Chair in Cultural Policy for the Arts in Development and from 2003 to 2007 an Expert Authority Member of the Inquiry Committee on “Culture in Germany” of the German Parliament and served, among his other duties, as the correspondent responsible for “Arts Education”. He is also Honorary President of ASSITEJ, the International Association of Theatre for Children and Young People and Chair of the National Fund for the Performing Arts in Germany.

Lineo Segoete is a writer, researcher, photographer and curator. She Co-founded and Co-directed ‘Ba re ne re Literary Arts’. She Co-convened for the Africa Cluster in the global arts education research collective, ‘Another Roadmap School’, and is a 2016–2017 Hubert Humphrey Fellow from Vanderbilt University. She is currently the content curation and distribution manager for Semela Learning Network. Her independent work focuses on critical literacies and cultural production.

Mziwoxolo (Mzo) Sirayi holds a PhD and was Professor of Drama, Cultural Policy and Planning at the Tshwane University of Technology (TUT). He is the

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Mitchel Strumpf was a Clarinetist and academic director at the Dhow Countries Music Academy (DCMA) in Tanzania where his academic pursuits included the development of methods and materials for teaching African music traditions in schools, and African music history. He began his tenure as director of the Malawi Choral Workshop where he worked until 1996. As a professor Strumpf also held the position of coordinator of the ethnomusicology symposium at the University of Dar es Salaam from 2007 until 2013. He spent 50 years teaching and musicking at community and tertiary levels in different countries on the African continent. He was a member of Pan African Society for Musical Arts Education (Pasmae) and the International Society for Musical Education (ISME). He passed in 2018.

Emma Wolukau-Wanambwa is part of *The Africa Cluster of the Another Roadmap School (ARAC)*, which is a group of scholars and practitioners working towards artistic and cultural education as an engaged practice in both formal and informal contexts across the African continent. It currently comprises working groups in eight African cities: Cairo, Johannesburg, Kampala, Kinshasa, Lagos, Lubumbashi, Maseru and Nyanza. ARAC was founded to foster Africa based conversations around the arts and education, and to invest in the development of a shared knowledge base and a structure of mutual learning that will benefit African practitioners and contribute to advances in thinking and practice worldwide. For more information, visit: <https://another-roadmap.net/africa-cluster>.

Ernst Wagner (PhD) is professor at the Academy of Fine Arts in Munich. For his research he explores Visual Literacy, International Cooperation, and Art History. Ernst Wagner studied art at the Academy of Fine Arts and exhibited in Germany and the USA. He graduated from the University of Munich with a PhD in Art History. He has taught art in secondary schools and worked for the Institute for School Quality and Research in Education, Munich. From 2009 to 2018, he was acting as the executive coordinator at the UNESCO Chair in Arts and Culture at the University of Erlangen.

Aron Weigl is executive director of EDUCULT – Institute of Cultural Policy and Cultural Management in Vienna. In this function, he is in charge of studies, evaluations and concept developments in the fields of culture, education and policy throughout Europe. For example, he has conducted studies on funding structures for arts education in the independent performing arts in Germany, on arts education in schools in Salzburg, on arts education programmes in Vienna and Berlin, and the concept for the new theatre for young audiences in Frankfurt am Main. Aron Weigl completed his doctorate at the University of Hildesheim on the topic of arts education in foreign cultural policy and is a member of the scientific committee of the International Conference for Cultural Policy Research.

Michael Wimmer (PhD) is founder and was executive director of EDUCULT until the end of 2017. Since 2018, he is chairman of the research institute and assumes the function of head of the board. He is a lecturer at the University of Applied Arts Vienna on cultural policy research as well as a lecturer at the Institute for Cultural Management and Gender Studies at the University of Music and Performing Arts Vienna and at the Institute for Teacher Education at the University of Vienna. On the international stage, Michael Wimmer is an experienced advisor to the Council of Europe, UNESCO and the European Commission on cultural and educational policy issues. He was also a member of the Scientific Advisory Board of the International Conference for Cultural Policy Research (ICCP).

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