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2012

Research Report

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Supervisors: Carola Steinberg and David Andrew

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ACE: Arts and Culture course at the University of the Witwatersrand's School of Education

Lorin Edgar

A research report submitted to the Wits School of education, Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Master of Education

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Supervisors: Carola Steinberg and David Andrew

Johannesburg, August, 2012

Declaration

I declare that this research report is my own unaided work. It is being submitted in partial fulfillment of the Degree of Masters of Education (coursework and research report) in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other university.

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Lorin Edgar

30th day of August 2012

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To Carola Steinberg, there are no words to describe what our journey together has meant to me. I started this course in the hopes of 'mastering' a skill, but I learnt much more along the way and gained a friend and mentor. This report would not have materialised if not for our weekly meetings and your continuous and practical feedback. I value your dedication and appreciate all the long hours you spent reading (and re-reading) my work.

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We will share in the success of this report together.

Abstract

This qualitative research study investigates the benefits gained and developed by arts teachers after attending an Arts education programme at the Wits School of Education in South Africa. The literature review argues that both private and public benefits are elicited but highlights the vast increase in private benefits with public spillover gained from engagement in the Arts (McCarthy *et al*, 2004). The research also highlights the fact that good quality Arts education is vital in creating educational opportunities for the acquisition of these benefits and that teachers have certain roles and responsibilities to play in order to facilitate the transfer of these benefits. The information developed from interviews (six teachers) and journals formed the basis of the findings. These findings show how teachers benefited both personally and professionally. Privately, in positively changing their outlook on life, an acceptance of self and in the ability to reflect and professionally, in the improved level of their pedagogy in relation to relationships, assessment and teaching methodologies. The contribution of this research is to present an understanding of how benefits can affect individuals on a private level and can then have public spill-over and spiral into the public sphere.

Keywords

Arts education, Benefits of arts education, South African arts education.

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List of acronyms

RNCS	Revised National Curriculum Statement
CAPS	Curriculum and Assessment Policy Statement
ACE	Advanced Certificate in Education
AU	African Union
NEPAD	The New Partnership for Africa's Development
UNESCO	United Nations Education, Scientific and Cultural Organisation
DBAE	Discipline-based art education
IAC	International Advisory Committee
NGO	Non-Government Organisation

Chapter 1: Rationale

Background to the research question

In my experience as an arts educator art is not given enough credit! It often sits on the periphery when in fact there are strong arguments for it being far more central to core educational principles. Through personal experience I have come to learn that vital skills are learnt through creative processes, aside from the pure joy often felt during and after the process. I see art as a breather from life, a lifeline to help us cope, CPR to save our lives. I readily acknowledge that this will be seen as a naïve perspective. But perhaps this is a key point of this research – to probe this commonly held position and interrogate it, along with the accompanying assumptions, so as to delve deeper into the benefits that arts education affords the individual and group, based on research and empirical studies. Through this research project I aim to show how arts education is viewed currently and why we should engage the opportunities that this field affords.

In my experience as a teacher, even though Arts and Culture is now a compulsory part of the Revised National Curriculum Statement (RNCS) in South Africa, it is still viewed as a 'nice to have' and not an absolute necessity. I received parents' compliments on the quality of the Arts programme I taught and how much their children enjoyed art. But the same parents never made an appointment with the principal to discuss a way forward if their children were not coping in Arts and Culture, whereas she was inundated with appointments regarding children's achievements (or lack thereof) for Maths, the Sciences and Languages. I know that the children in my class were being exposed to varied forms of learning and experience in the art class, but I am not sure that it transferred into the other subjects and I am not aware of the theoretical underpinnings to this.

Our quest for knowledge and technology has paradoxically left the Arts in a state of weakness. We have forgotten that although the Sciences help us understand the world better, the Arts also enable us to understand and perceive the world, make meaning, comment on society and use a visual language to express what words cannot. Art has had influence on the establishment of every culture around the world. As Howard Gardner, to whom I shall refer later in this research project, argues: "the Arts are an integral part of human growth and the understanding of this process

should provide pivotal clues to many questions on human development" (Gardner, 1973, p 23). Although the example of Leonardo da Vinci is perhaps overused, even a cliché, his practices do provide an example of how the Arts and Sciences fitted together to create the desired effect – a means to approach problems through varied channels. McFarlane Smith echoes this suggestion by stating that "in contrast to traditional scientists who have drawn a line between scientific and artistic talent, Smith suggests that the forms of ability he discerns cut across that dichotomy," (Smith in Gardner, 1973, p 320). This line seems to be less in evidence in the contemporary moment where the conversations between scientists and artists seem to be more and more apparent. Writing in the mid-twentieth century, Viktor Lowenfeld (1957) claimed that the move towards the Sciences has diverted us from the values which are responsible for our spiritual and emotional needs (Lowenfeld, 1957, p 2) and this is to neglect and deny the inner-most needs of the individual. We need to think, feel and perceive to be a balanced person (p 2). Arts education can provide opportunities for this to happen.

In this technologically driven and competitive age we expect our children to solve problems in different ways, to view the world through new eyes, but we don't give them the skills to do so, or the space to experiment and discover this new world that we expect them to create. I have seen this change in my classroom: when at first children are given a task that has a clearly defined beginning and end result, but requires them to define their own middle (way of reaching the end), they lack the skills to problem solve their way to completion, as they are so used to being given the methodology to be used. Yet in my experience, it was possible to break this pattern in the Arts classroom. For instance, after learning the techniques and constraints of a material I asked learners to complete a task like using only newspaper and tape to create a human-like sculpture. This required them to think and find their own solutions to the problem, and taught them that there are various methods to employ and various outcomes and solutions to each problem. Quality arts education exposes learners to high level cognitive functions that will enable them to navigate through life and its problems, not necessarily with ease, but definitely with the necessary skills to be innovative and fulfil the demands placed on them in the workplace.

The aims of the critical outcomes outlined in the RNCS[1] have attempted to outline outcomes that will educate children in these ways and teach them to cope in this demanding world. The goals listed below show that the Department of Education (South Africa) envisages learners who will be able to: (amongst other things)

- Identify and solve problems and make decisions using critical and creative thinking
- Communicate effectively using visual, symbolic and/or language skills in various modes

The developmental outcomes envisage learners who are also able to:

- Reflect on and explore a variety of strategies to learn more effectively
- Be culturally and aesthetically sensitive across a range of social contexts

With these outcomes there is an attempt to highlight the importance of these modes of thinking alluded to in the previous paragraph, but the process towards achieving them is very open ended. This leaves a lot up to individual interpretation, which might be understood as problematic and productive at the same time. I will explore the benefits of engagement with the Arts, aspects of good quality education and the roles that teachers play in delivering this education.

Is creation not the bringing of a thought to life? A combination of skill, imagination and creativity is necessary to find solutions to a problem. The process through which we navigate requires certain skills and sensitivities in order to reach the end point – which may be vastly different from what we had initially imagined. There is an 'art' to everything that we do, but unfortunately art is perceived as a painting, a sculpture, a theatre production etc. by the 'general' public. Art can also be viewed as elitist, and so what the average person perceives as art is not necessarily what this research is based on. It is evident that much educating needs to occur in this area to train the public on the meaning of art (in its broader sense) and arts education and its benefits to life outside of art. I have come to see how the distinction between art and arts education can become unclear, and how confusing this relationship can be. Do we keep the Arts almost 'sacred' and continue the elitist view of it or is it best to break down these barriers and let everyone benefit? There is hence

[1] The major part of this research was conducted prior to the Curriculum and Assessment Policy Statements (CAPS) process

a resulting confusion about what arts education is for – to train future artists or to infuse all children with flexibility, problem solving and creativity?

I advocate for all people to experience the creative process and growth of self through the exposure to arts education which allows opportunities for individuals to be creative, problem solve and reason through perception (Siegesmund, 1998). Following Eisner, who believes that the school curriculum is a mind altering device (Eisner, 2002, p 9), my concern is that, with the lack of focus on arts education in the curriculum, what minds are we creating?

Aim of this research study

Most arts education writers argue that arts education elicits certain benefits (as will be discussed below). I want to interrogate a selection of these arguments and then evaluate to what extent these benefits manifested in the teachers who participated in the Advanced Certificate in Education (ACE) course at the University of the Witwatersrand.

Rationale

As I began reading on this subject it became clear that my understanding of the benefits of arts education was based only on what I have experienced and not on the extensive theory-practice documentation that has developed over the last century. In this study I investigate the benefits elicited by arts education through selected reading and empirical research. This provides a basis for a more complex and differentiated understanding of what the benefits are and how they have manifested in the private and professional lives of the Arts and Culture teachers who have completed the ACE programme at Wits University, in South Africa. The vast majority of the writings about the benefits of arts education have been published in the United Kingdom, Europe and North America. This is gradually beginning to shift (see for instance AU NEPAD Report on arts education, 2011) and one of the pointers for further research that this project establishes is the need for a more context-rich framework for southern African countries. For the purposes of this

research project, however, I draw on a selection of frameworks primarily with United Kingdom and North American origins. In doing this, I would like to see how these frameworks can be used to show how benefits manifest in a South African context.

Research question

To what extent do the benefits of arts education manifest and how have they developed in the teachers who have participated in and completed the ACE: Arts and Culture course at Wits University in the period 2004-2010?

Empirical sub-questions

1. What are the personal benefits of arts education to teachers?
2. What are the professional benefits and changes that teachers have made in response to participating in quality arts education programme?

Chapter 2 - Literature review

Aim

This section presents a selection of the past and more recent debates on the benefits of arts education, to explore what makes for good quality arts education and in turn what the roles and responsibilities of arts teachers are in delivering this quality education. As an advocate for arts education and through personal experience I know that the benefits are evident and often remarkable but I am aware that there are certain conditions that allow for this transfer of knowledge and experience to occur. I will attempt to unpack what has already been offered as arguments for the benefits for arts education and use these frameworks as lenses through which to view my empirical research and data. I am aware that based on my understanding of the benefits as largely therapeutic, this had influence over what texts I included and what aspects of these texts were singled out.

Background

After my initial reading and research conversations, I identified a project funded by the Wallace Foundation which continues efforts to justify and prove the benefits of arts education and of exposure to the Arts. In addition, information from the recent World Arts conferences organised by UNESCO (United Nations Education, Scientific and Cultural Organisation) in 2006 and 2010, and the work of arts activists on the World Wide Web have informed my project. But before addressing the current material it is important to note, for example, that already in 1749, Benjamin Franklin was one of the first to advocate for instruction in art; and believed that "art instruction was not used to teach children how to paint a pretty picture but rather to help meet the needs of a growing nation" (in Eisner, 1972, p 29). As society has changed, so too have the demands on arts education and the criteria with which to evaluate it. Art has been revered for centuries, but periodically arts educators have found themselves searching for justification of it's worth.

The challenges facing arts education today include targeting and attracting audiences, earning a living as an artist, managing organisational resources and securing funding in an increasingly competitive environment (McCarthy *et al*, 2004, p xiii). In meeting the challenges of this new era, the

> absence of systematic analysis makes it difficult to determine which of the current challenges facing the Arts are due to cyclical factors and will thus subside or which reflect more fundamental changes in society to which the Arts world needs to adjust permanently. (McCarthy *et al*, 2004, p xiii)

It is the aim of this research to add to the small body of work on the benefits (with specific focus on the therapeutic benefits) of arts education in relation to a specific teacher development programme, the ACE: Arts and Culture, and, in doing this, continue the justification for the necessity of its presence as an integral part of education.

Current state of arts education in South African schools

As children in schools where quality arts education is provided, drawing and telling stories are encouraged to the use the imagination. Creativity is encouraged. But as we progress to the higher grades, this aspect is lost to so-called academic subjects (perceived to be Mathematics, Science etc.). Mathematics, the Sciences and Literacy take the fore and arts activities are pushed to the side as "expressive" activities. We need to recognise the importance of all subjects and the respective roles they can play, but more importantly the role that arts education can play in educating people to live in a demanding society. The shift away from the Arts is also perpetuated by the lack of funding allocated for arts activities. This jeopardises the quality of arts teaching and its product. Most people can only recognise the value of art by its product; as such the need for arts education continues its downward spiral, struggling for survival. In the RNCS arts education in the Foundation phase is integrated into the Life Skills programme to which 25% of time is allocated, where Literacy takes preference with 40% and Numeracy with 35%. Arts and Culture emerges as a Learning Area in its own right in the Intermediate phase, but with a time allocation of a mere 8%.

Historical overview of the research

I have decided to structure this section of my research project historically and by author and under the following categories.
(1) Benefits of engagement with the Arts
(2) Characteristics of good quality arts education
(3) The role of teachers in delivering good quality arts education
This provides a systematic way through which to navigate the literature. I have attempted to assimilate each author's key points and those that are pertinent to my study with a thread of therapeutic benefits given majority of the attention. This has allowed for a general overview of the some of the debates around the Arts from the 1950's to present.

Definition of the Arts

I will use Bamford's (2006) definition of the Arts in my research as I experienced similar obstacles to her. Bamford realised that the definition she had of arts education was clearly different to what many others held as their definition. To accommodate the diverse definitions given in the UNESCO survey responses she analysed, Bamford adopted an open and inclusive definition of the Arts:

Arts education

> arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development (emotional and cognitive). Arts education therefore affects the child on both an academic and personal level. There are two different approaches to arts education: *Education in art* implies teaching the pupils and practices and principles of the various art disciplines, to stimulate their critical awareness and sensitiveness and to enable them to construct cultural identities. *Education through the Arts* implies that art is seen as a vehicle for learning other subject content and a means for teaching more general educational outcomes. Other subjects should be infused into arts education, especially social or cultural issues. (p 21)

This definition is applied in my research to the adults who went through an arts education programme on being taught how to teach art. The course too affected them on an academic and professional level as well as a personal level. They experienced *Education in the Arts* and *Education through the Arts* and talk of the changes that they noted from this experience. The Arts encompasses their artwork that they personally produced as well as indirectly what their learners produced. In addition to this, the ways in which the teachers' pedagogy was influenced was seen as much as an artwork as a physical piece itself. Their classrooms translated into their pieces of art.

Gardner used the distinction between arts education and fine art to show the importance of the skill of creativity for each individual and not just with emphasis on the final product. The pedagogy of the teachers was in essence the 'final product.' Eisner creates the same distinction as follows: a w*ork* of art has the focus on the process, which is a deeply private benefit experienced when creating an artwork; while a work of *art* has the focus on the product, which is deeply satisfying for the creator but also for those who experience the work. When we are involved in a good quality arts activity, we create it firstly for ourselves and secondly for the public sphere. This starts a conversation with self first as well as one with the viewers of the 'artwork,'[2] between the teachers and the learners.

[2] I place 'artwork' in inverted commas because this does not mean artwork in the traditional sense, artwork for me means an engagement in an art process, the outcome of which being the 'artwork.' Whenever a person experiences an 'artwork' they are affected and walk away a changed person.

Benefits of engagement with the Arts

Viktor Lowenfeld: Creating balance

Lowenfeld (1957) was one of the first researchers to acknowledge that "the move towards the Sciences has diverted us from our values which are responsible for spiritual and emotional needs" (p 2) and he argued that this neglect of our "inner-most needs" is a travesty to society. Lowenfeld believed in the power of the Arts to create balance in our lives which he saw as invaluable to individuals living within a community.

Lowenfeld (1957) dedicated much of his research to the therapeutic nature of art. He makes an interesting point by showing that

> in many instances arts education can clarify its problems by means of analysing extreme cases. By showing extreme cases one is able to push for results. The phenomenon of visual and non-visual or haptic experiences of shape and form, can be best be studied and demonstrated at the borderline of seeing and blindness where extreme cases of both types reveal themselves fully. (p 503)

This serves as an example of the influence and broadening effect of art experience on the development of speech could be impressively demonstrated in the case of a deaf-blind subject who from the very beginning had to struggle for the meaning of every word. Through these and other methods Lowenfeld was able to show some very important truths about the effects/benefits of arts education in relation to the therapeutic nature of the Arts. Lowenfeld (1957) was able to experiment and test what effects of art he noticed on the mentally and physically challenged in order to prove the power of the Arts to make change. Lowenfeld stated that "nowhere can the integrated effect of the aesthetic experience more clearly be demonstrated than in the realm of the handicapped" (p 503). Lowenfeld was able to prove the therapeutic nature of arts education in this realm.

Lowenfeld (1957) believed that *thinking, perceiving* and *feeling* were vital in creating balance (p 2), and that the most fundamental aspect of exposure to the Arts was that it created an inner

equilibrium (p 11). This inner equilibrium is created by delving into one's soul through arts activities thus creating a balance between the left and right brain, in an otherwise left brain-dominant world. Lowenfeld (1957) argued that the Arts extend our frame of reference, extend our thinking, our feeling and the way we perceive each other at each individual's level and stage of development. He believed that this was the most important aim of arts education and education in general (p 5). He was one of the first to advocate the importance of art and creativity for all members of a society and for the greater good in a democratic environment (p 4), thereby starting the shift in thinking about art for an individual alone and moving towards the benefits afforded to a community consisting of people who were engaged in creative processes.

In keeping with the potential effects of arts education Lowenfeld (1957) makes the distinction between arts education and Fine Arts. He believed that arts education calls on the creative process of using art as a means to an end, to make people more creative regardless of where the creativity would be applied and that the "emphasis in arts education is on the effect that creative processes have on individuals, the sensitivity derived from aesthetic experiences" (p 4). In contrast, it is the aesthetic product that is of importance in Fine Arts. He takes the stance of 'arts education for all' so as to benefit all individuals on a personal level, so they can then effect the societies in which they live. He believed that arts education created well rounded people who could make valuable contributions to democracy within a community (p 4).

Lowenfeld quashes any elitist ideals of art and arts education with his thoughts and ideas. He could see the importance of arts education for all, and not just for the fortunate few. Even though Lowenfeld's work is rooted firmly in the modernist twentieth century and has undergone considerable criticism, some might even suggest discrediting, there is something in his position which I find useful for this contemporary moment in arts education. His ideals align with the ambition of this research project and add to the body of work that increases an awareness of arts education.

Howard Gardner: Subjective communication

Gardner (1973) echoes Lowenfeld's view that the Arts create a balanced person and suggests that "artistic development involves the education of the making, perceiving and feeling systems" thereby allowing the individual access to "participate in the artistic process to manipulate, comprehend and relate to symbolic media in specific ways" (p 283). Gardner builds on Lowenfeld's view by saying that when these three systems (making, perceiving and feeling) were in play and interacting, it could then elicit problem solving abilities, imitation and communication skills. He does not claim that arts education alone improves these abilities, but rather, that arts education increases the opportunity to be involved in the kind of activities that allow for making, perceiving and feeling.

Gardner (1973) uses Klinger's viewpoint to show the necessity of problem solving in the artistic process and then also how important play is in the process of reflection. In play, problems can be solved spontaneously as "solutions emerge out of periodic fragmented enactments of salient material" allowing children to explore and find new solutions to difficulties. Gardner highlights the necessity to reflect in the artistic process. He says that the "artist's progress depends on his ability to criticise what he has done, to perceive lacks, to make the appropriate revisions, and above all to recognise the completed work" (p 276). From this Gardner asserts that the "artist's procedures may be usefully viewed as a kind of problem solving: sometimes playful and sometimes intensely serious." Through a variety of executions the artist "succeeds in finding the most appropriate way of presenting the modes, vectors, qualities or insights he wants to embody in an aesthetic project" (p 276).

Gardner's (1973) definition of art is the "communication of subjective knowledge" and he lists the characteristics of the Arts as follows: (1) *Communication*, (2) *translatability* and (3) *subjects*, *objects* and *distance*. (1) The aesthetic involves an attempt to communicate what is deliberate and intentional (at least implicitly) to others. Gardner believes that a "child's behaviour, unlike that of most animals, comes increasingly to be permeated by a desire to express discriminations, feelings and beliefs through a symbolic medium. " (2) An aesthetic object tends to be non-translatable; the features of a work of art are highly autographic and so can easily be destroyed by altering it.

Gardner is trying to express the fact that each work of art is unique and not translatable by another, if it is altered it's often at its peril. (3) Gardner uses the distinctions between the Sciences and the Arts to illustrate this point as he says that "artists seek to recreate, comment on, or react against aspects of the world or facets of subjective experience, vivifying them for an audience rather than reducing them to fundamentals." The Sciences seek to produce models of human life by "treating their human subjects as objectively as possible", whereas the Arts attempt to communicate the subjective aspects of life. He also explains what he means by 'distance' by giving this example: "what is lacking in a conversation, wrestling match or embrace is the possibility of distance between subjects raised by the creation of a third object" – and he sees an artwork as a third object which allows for the delicate combination between distance and involvement (p 30 - 36). These are new ideas that Gardner brings in describing the Arts as a way of communicating in a subjective way.

Gardner believes that the Arts have something unique to offer and introduces us to the ideas that the Arts can teach (1) problem solving; (2) imitation and (3) communication. With these ideas he alerts us to the fact that the Arts can teach us in unique ways how to convey messages subjectively through play, problem solving and reflection. These are ideas that develop Lowenfeld's ideals of arts education for all.

Elliot Eisner: Learning to use the imagination

Eisner (2002) is a passionate advocate for the Arts but unlike Lowenfeld does not focus on their therapeutic nature, however he does believe that the Arts "elicit a source of deep enrichment, vitality and the re-creation of self." He also states that art is a release of tension and source of pleasure which cannot be denied as one of the important intrinsic values of art (p 32). It's almost as if Eisner takes these attributes (therapeutic benefits) for granted and believes that these benefits are known to all and are a given, whereas Lowenfeld analysed in-depth case studies to prove these benefits in the realm of the handicapped.

Eisner (2002) is ardent about the fact that the Arts promote "never-ending growth within the individual" (p 241). He notes the steps that are in play when engaged in an arts activity: (1) the evidence that the *imagination* exists and its vital role in this process, (2) *sensibility*, in that the Arts invite us to attend to the qualities of sound, sight, taste and touch so that we experience them, (3) *representation*, in which the content of consciousness is transformed within the constraints and affordances of a material, (4) through *inscription*, the idea/image is preserved, (5) *editing* is done to make adjustments that closer resemble the creator's desires and (6) communication, the relationships between your materials and the audience and the opportunity to respond to their work and to receive response to your work (p 5). He advocates this as a symbiotic relationship which enhances the lives of all people. Eisner's last step; *communication*, states that once all the steps of creation have taken place, the idea/image is released into the world for response, thus creating a conversation in which we all are responding to each other's works and developing an attention to detail and relationships (p 6). These ideas tie in with Gardner's ideas on art as a tool for subjective communication. Eisner breaks down this skill into the parts that enable a person to communicate their ideas and submit them into the world.

Once the 'artwork' is communicated to the world this allows us the ability to undergo forms of experience that are at once moving and touching, experiences of a consummatory nature that are treasured for their intrinsic value (Eisner, 2002, p xii). Studies show that students can either be engaged in the practice of art *or* in the scrutiny of it to gain the same effect of the development of cognitive skills. Thinking skills in the context of an art form are developed by the expression and communication of distinctive forms of meaning - a meaning that only artistically-crafted forms can convey. It is this skill of communication that Gardner and Eisner argue are a valuable skill that the Arts teach.

In addition, Eisner believes that the Arts teach more invaluable lessons and he lists these attributes below:

1. The Arts have the ability to vitalise life and draw attention to the quality of each experience.
2. Experience in the Arts teaches us to see the inter-relationships of things, to see the relatedness of the elements within a whole.

3. The Arts give us an opportunity to initiate, follow through and conclude what we begin.

4. Work in the Arts develops the ability to care about the little things, to see the inner aspects of experience through a heightened sense of perceptivity. In this sense, the Arts develop the sensibility necessary for human concern.

5. The Arts enable us to make sense of the world, by allowing us to and showing us how to feel.

   (Eisner, 1972, p 281)

With these skills and that of communicating subjectively, the creation of expressive content gives us the skill of 'reading between the lines' and the ability to use innuendo and metaphor. We are receptive to these varied forms of communication because of what we have learnt in the Arts experience and "these modes of thought and skills in creativity have been developed" (Eisner, 2002, p 13).

With Lowenfeld my research began the thinking on how the Arts can extend our frame of reference and how this could be of benefit to all members in a democratic society. Eisner (2002) echoes this and argues that 'art teaches us to frame the world from an aesthetic perspective' (p 84) and teaches us to 'see' and view the world in a new way through different eyes. He believes that seeing is epistemic (p 84) and is different depending on your frame of reference. Eisner says that our use of seeing is more practical and this "practical perception is not usually designed to provide delight in what is seen, to challenge our beliefs, or to generate questions that lead to productive puzzlement" (p 84). He contributes to Lowenfeld's ideas by showing that the Arts are capable of teaching us to see the world in new ways, in ways that enable us to not just accept what we are seeing but to actually question what it is that we are seeing in order to make informed judgements about our responses. He notes that the Arts have a "role in refining our senses and enlarging our imagination" and proposes that "art gives us permission to explore and provides a safety net for experiment and rehearsal" (p 5). Eisner encourages the use of the imagination, and the space that art provides for the stimulation of it, (p 83). This is a tool in learning to view the world with an extended frame of reference.

From my perspective Eisner is using aspects of Lowenfeld and Gardner's ideas but he gives them more detail. For example he takes Gardner's subjective communication and then marks out the

steps that are necessary in creating an 'artwork' in order to communicate the ideas. He explores in greater depth what it is that the Arts teach by saying that they have the ability to make us aware of the qualities of our experiences and help us to make sense of the world.

McCarthy, Ondaatje, Zakaras and Brooks (Gifts of the Muse): Seeing the benefits in a new way

Unlike "most communication, which takes place through discourse, art communicates through felt experience, and it is the personal, subjective response to a work of art that imparts intrinsic benefits," (McCarthy *et al*, 2004, p xv). This relates in this research to Gardner and Eisner's ideas of using the Arts to teach subjective communication and re-affirms their position.

McCarthy *et al's* research leveraged the benefits of arts education in a new way. They highlighted the public benefits of arts education and used these as a way to influence policy makers and stakeholders in the education sector. Although they still focussed on the benefits that were *intrinsic* (inherent in the Arts experience), they felt that because these could not be measured effectively they negatively influenced the debate for arts education in relation to other measurable subjects (i.e. Maths).

McCarthy *et al* introduce some new terms in their research which they used to categorise their findings. The findings are firstly divided into *instrumental* and *intrinsic* benefits, with *instrumental* benefits being benefits that are elicited by arts education but are also elicited by other subjects. *Intrinsic* benefits are those that are inherent in the Arts experience. This resonates with Eisner's (1972) terms *Essentialist* and *Contextualist* approaches to art (p 8). The *Contextualists* argue for the role of arts education by first determining the needs of the child, the community or the nation. arts education is seen as a way of meeting those needs whether they be directly related to art or not. But these can also be achieved by a host of other fields. The *Essentialist* justifications argue for the place for art by analysing the specific and unique character of art itself, and by pointing out that it has unique contributions to make and should not be subverted by other ends (p 8). However Eisner at this stage in his research almost held these as polar opposites, whereas McCarthy *et al* seem to allow both groups to exist simultaneously.

Their second level of analysis divided these benefits into *private, private with public spill-over* and *public benefits*. The *private* benefits are those that accrue to the individual on a personal level, and then there are the benefits that first are private but then have *public spill-over* and lastly those that have benefit in the *public* sphere.

The table below is a representation of the framework created to show the *intrinsic* and instrumental benefits. Firstly, McCarthy *et al* have grouped them according to *instrumental* (benefits that can be elicited in other areas as well) and *intrinsic* benefits (those that are inherent in the Arts experience). These categories are then further sub-divided into benefits that are *private* (for the individual), *public* (benefits that affect the public sphere) and *private spilling over into the public* (benefits that are first private but have spill-over effects into the public sphere). They acknowledge that the Arts have both *private* and *public* benefits. This distinction between *public* and *private* benefits, especially the *public* benefits is a unique contribution made by this study, expanding on the previously held understanding of the personal benefits of the Arts and how they can have positive benefits in a democratic society.

Instrumental	Improved test scores	Improved self-efficacy, learning skills and health	Development of social capital Economic growth
	Private benefits	**Private benefits with public spill-over**	**Public benefits**
Intrinsic	Captivation pleasure	Expanded capacity for empathy Cognitive growth	Creation of social bonds Expression of communal meaning

Figure 1: Framework for understanding the benefits of the Arts (McCarthy *et al*, 2004, p xiii)

Instrumental benefits

The instrumental private benefits are indirect outcomes of the Arts experiences and the Arts experience is only one of many ways of achieving the benefits in non-arts areas (McCarthy *et al*, 2004, p 3). McCarthy *et al* (2004) note that studies of the instrumental benefits acknowledge the "improvement in the capacity for creative thinking" (p xiii) and "diversity in learning styles makes the Arts well suited for teaching traditional academic skills" (p 24).

The Instrumental benefits with private benefits spilling over into public are largely attitudinal and behavioural. They note the "development on certain attitudes (e.g. self-discipline and self-efficacy) and behaviours" among the benefits as well as the development of pro-social attitudes and behaviours among 'at risk' youth (e.g. building social bonds, improving self image) (p xiii). There are also health benefits in "those who show signs of dementia; improved health for patients with specific health problems (e.g. premature babies, mentally and physically handicapped people), reduced stress and improved performance for caregivers" (p xiii).

Art has long been seen as a therapeutic outlet, with Lowenfeld and Eisner's research showing evidence for this. According to Lowenfeld and Eisner the Arts relieve stress and promote creativity in a generally structured and bland world, this is a by-product of the creative process but can also be generated through other subjects. The attitudinal and behavioural benefits can have huge impact on the lives of those that are exposed to arts education and it is with regards to these benefits that Lowenfeld, Eisner and McCarthy *et al* are in agreement.

The public benefits under this category "promote social interaction among community members, create a sense of community identity, and help build social capital and build a community's organisational capacity through the development of skills, infrastructures, leaders and other assets, and the more general process that people get involved in civic institutions and volunteer associations" (p xiii). Economic benefits also play a role in this category (p xiii). This is the first time in this research project that the ability of the Arts in developing one's social capital and economic situation has been discussed and this is an important addition to my conceptual framework.

McCarthy *et al* are very clear in stating too that these benefits can be achieved through other means and point out a problem with previous research in that "all the literature that advocates use, fails both to acknowledge that these private and public effects can be generated in other ways and to discuss why the Arts may well be suited to achieving these ends" (p 7). This research attempts to show how the Arts are well suited to achieving the benefits given.

Intrinsic benefits

Intrinsic benefits are inherent in the Arts experience itself and are valued for themselves rather than as a means to other ends (McCarthy *et al*, 2004, p 3). "To take objects and events that are capable of providing such experience and to distort them so that they are used exclusively as instruments for other ends is to violate the very characteristics that art, as experience, possesses" (Eisner, 1972, p 5).

Through reading I can see that Eisner used the terms *Contextualist* and *Essentialist* to describe the similar categories that McCarthy *et al* use (*instrumental* and *intrinsic* benefits of arts education). McCarthy *et al* echoed the sentiments of Gardner (Gardner, 1973, p 13) and Eisner (Eisner, 2002, p 72) in valuing the importance of art for public as well as private benefit. McCarthy *et al* (2004) contend that not only are *intrinsic* effects of benefit to the individual but they can also "lead to the development of individual capacities and community cohesiveness that is of benefit in the public sphere" (p xv).

McCarthy *et al* (2004) note captivation as a private and intrinsic benefit; it's the "initial response of rapt absorption to a work of art that can briefly but powerfully move the individual away from habitual, everyday reality and into a state of focussed attention "when viewing an artwork. This reaction to a work of art they say can "connect people more deeply to the world and open them to new ways of seeing and experiencing the world" and corroborates aspects from Lowenfeld and Eisner's views (in this research) of the Arts teaching us to frame the world from a new perspective.

Pleasure is also vitally important in the Arts experience as artists provide "individuals with an imaginative experience that is often a more intense and meaningful version of actual experience.

Such an experience can produce pleasure in the sense of deep satisfaction," however this also includes viewing works of art that deeply unsettle and disorientate the individual (p xvi). This is an interesting point as the focus is mainly on pleasure for the viewer and creator, but it is important to note that art can be deeply disturbing as well. Art is not created entirely for pleasure, its main aim is to find a way to represent an idea in a meaningful way. "Arts experiences challenge us and contribute to our intellectual growth by requiring us to be receptive to new experiences and to relate them to our own knowledge of the world," (p 48) which echoes Eisner's viewpoint that seeing should not just be practical but should function as a search for meaning and to challenge us.

The intrinsic benefits that have spill-over effects are an expanded capacity for empathy and cognitive growth:

> the Arts expand the individuals' capacities for empathy by drawing them into the experiences of people vastly different from themselves and cultures vastly different from their own. These experiences give individuals new references that can make them more receptive to unfamiliar people, attitudes and cultures. (p xvi)

Cognitive growth is essentially private but because "meanings are embedded in the experience rather than explicitly stated, the individual can gain an entirely new perspective on the world and how s/he perceives it" (McCarthy *et al*, 2004, p xvi). I can see that this touches on the importance of the Arts in teaching us to frame the world from and aesthetic perspective and to not just accept what we see.

McCarthy *et al* (2004) are strong believers and advocates for the intrinsic benefits of arts education, but more so to those that benefit and affect the public sphere. This is key to their argument as it expands on prior research in this report which was largely instrumentally based and focused at an individual level. They note two benefits that arise from the collective effects that the Arts have on individuals as the "creation of social bonds when people share the experience of works of art, either by discussing them or by communally experiencing them." The second benefit being the expression of communal meaning, the "intrinsic benefits that accrue to the public sphere when works of art convey what whole communities of people yearn to express" (p xvi).

Through the reading it is clear that the *intrinsic* benefits are deeply meaningful not only to the individual but to the public as a whole, and that they are inextricably linked, in that a private change essentially has effect in the public sphere. If an experience causes a change in an individual then it is either shared with others to influence them in some way or it affects how that individual relates to others because of the Arts experience. The ideas focused on in this report show that Lowenfeld, Gardner and Eisner are essentially in agreement with this but did not explicitly mention their effect in the public sphere (other than in the communication of ideas).

Special note

A wide range of benefits can be gained from the involvement in the Arts, but the authors contend that many of them are gained only through a process of sustained involvement. "Intrinsic benefits build over time as the individual becomes more perceptive and more skilled at interpreting what s/he experiences" (McCarthy *et al*, 2004, p 63). Three factors are explained regarding how individuals become involved in the Arts and thus gain access to the benefits they offer, both privately and publically (McCarthy *et al*, 2004, p xvii).

The *gateway experiences* that acquaint individuals with the Arts constitute the first factor; these can happen at any age but are most conducive if they occur when people are young. The second factor is the *quality of the Arts experience*: individuals whose experiences are fully engaging – emotionally, mentally and even socially – are the ones who continue to be involved in the Arts. The third factor, which is the key difference between those who participate frequently in the Arts and those who do so only occasionally, is the *intrinsic worth of the Arts experience to the individual*. Those who participate occasionally do so for extrinsic reasons while frequent users do so for intrinsic reasons that stimulate, uplift and challenge (McCarthy *et al*, 2004, p xvii).

With the power that the Arts give, it can lead us to "examine our routine and conventional perceptions of life, love, etc. – forcing us to look with fresh eyes" (McCarthy *et al*, 2004, p 48) and this changed perception and outlook on life is an important claim that they make. I can see a

connection between this idea and that of Eisner's; that the Arts giving us a new outlook and train us to see in not only practical ways but in more meaningful and conscious ways.

Anne Bamford: Evidence for the findings

You have read how Lowenfeld, Eisner and McCarthy *et al* talked about the therapeutic benefits of the Arts and how it could be used as a release of tension. Anne Bamford's (2006) research supports this, as the data she received suggested that 65% of respondents believed that arts education had positive benefits to health and wellbeing of young children, as well as having therapeutic benefits to learners with special needs (p 133). Improved student attitude towards school (71%) and confidence, and increased cooperation, respect, responsibility, tolerance and appreciation all have positive effects on the development of social and cultural understanding (80%) (p 115). "The chance for students to present/explain their artistic projects and participation in reflective thinking associated with the presentation of arts projects greatly enhanced student's confidence" (p 118). The nature of the Arts process is more creative and led to more mental activity and confidence and assisted in building strong positive relationships. These are clear attitudinal and behavioural changes.

Bamford (2006) notes the relationship between arts education and the community and the major role that it plays in community and cultural development, with 87% of countries saying that arts education improved social bonds and 88% of respondents saying that arts education improved cultural dialogue, thereby increasing understanding between different cultures. Quality arts education can lead to economic, social and educational improvements and performances or public presentations build positive perceptions of the individual, school and community (p 122). Interesting to note is that 80% of respondents said that arts education led to more community and family involvement in education in general (p 123) thereby proving the public benefits that McCarthy *et al* gave.

Arlene Goldbard: Bringing art into the public sphere

Arlene Goldbard is an arts activist who blogs on the importance of arts in communities. She is concerned with "specifically public interest in art" and she tries to "affect public understanding of culture, such that it moves from the margins, where it is widely dismissed as nice, but not necessary, to the centre of public attention, where it belongs" (Goldbard, 2011). This is in alignment with McCarthy *et al*'s emphasis on the importance of the Arts to the public. She argues that we need to "realign our worlds to realise our full potential" and claims that the following shifts in thinking are necessary to describe and assist with really big changes:

1. To recognise and respect culture as the crucible in which we work out shared meaning, identity and social values;
2. To radically redefine work, so that we agree to spend more of our commonwealth on creating social opportunity, healing the planet, embodying justice tempered by love, making beauty and meaning, and nurturing diverse, harmonious communities – and far less on war and punishment;
3. To use emergent knowledge of our mind's workings to become aware of and release our own defensiveness and reactivity, modulating our tendency to racism, class, prejudice and many other forms of scapegoating; and
4. To enlarge our idea of human society and to place the realms of body, mind, emotion and spirit on an equal footing, allowing us to embrace all these worlds to shape our social arrangements.

   (Goldbard, 2011)

This draws on one of Lowenfeld's ideas of creating a balanced person and attempting to create the types of people that can think in these ways and live in more creative and beneficial ways that affix to wellbeing and living exemplary lives. Goldbard takes ideas associated with Lowenfeld, Gardner and Eisner mentioned in this report and puts their (and her own) ideas out into social media so that they are accessible for all, thereby taking an important step in making information accessible to everyone and not only those in art circles thus emphasising also how the benefits of the Arts are valuable to all. Goldbard includes both therapeutic intentions (realise our full potential, shared meaning, healing the planet, making beauty and meaning, nurturing diverse, harmonious communities, release own defensiveness and reactivity, placing the realms of body, mind, emotion and spirit on an equal footing) and social justice intentions (social values, social opportunity,

embodying justice tempered by love, less war and punishment, modulating our tendency to racism and class prejudice) in these 'really big changes' that she claims the Arts can effect.

21st Century Skills Map (UNESCO): Coping skills for new demands

"Students' capacity to create and express themselves through the Arts is one of the central qualities that make them human, as well as a basis for success in the 21st Century" (Dean, Ebert, McGreevy-Nichols, Quinn, Sabol, Schmid, Shauk & Shuler, 2010, p 2). This claim reiterates the importance and value of art to society, as both fundamental to our existence and a necessary grounding for the types of skills required in a culturally diverse and technologically innovative world. It implies the vital need for these skills to be taught to children (and adults) in a community so that these capacities can be developed and the benefits gained.

In summary, the research shows the benefits that engagement with the Arts has on individuals and to the community. Lowenfeld's idea that a balanced person who can think, perceive and feel and view the world through conscious eyes (Eisner) is one aspect of the value of the Arts. When the use of the imagination (Eisner) is taught in line with expressive communication (Gardner), a person is able to release ideas into the public sphere confidently and competently. With the added skill of reflection in the editing process that Eisner mentioned, ideas can be reworked and analysed in order to come to new understanding. The transfer of these benefits is however hinged on how they are taught. These characteristics are discussed below.

Characteristics of good quality arts education

Elliot Eisner: Providing frames for reading the world

The readings in this selection have shown the importance that each author has placed on the improved frame of reference as a result of the Arts and Eisner (2002) believes that the curriculum should provide us with frames for reading the world as our "frame shapes what we see" (p 85). It

is imperative that the curriculum is of such standard that it can allow for the benefits of engagement with the Arts to be attained.

Eisner (2002) recognises that the education system in America (and this, in my opinion, is also true for South Africa) is designed with an overriding commitment to efficiency which he states can produce outcomes, but then argues that these outcomes have little endurance because it is in our nature to pursue activities that result in a sense of satisfaction. We can't enjoy life only efficiently, we must be afforded the opportunity to linger over tasks and moments so as to release their full potential, (p xiii). Experiencing the aesthetic in the context of intellectual and artistic work is a source of pleasure that predicts best what students are likely to do when they can do whatever they would like to do (p xiii). Arts education provides an opportunity for this.

Eisner (2002) tells of what the Arts teach and he believes that these points can positively affect schooling systems that are largely based on efficiency. His *first* point is the attention to relationships in which we can "create satisfying and expressive relationships amongst the parts that constitute a whole" (p 72). These visual relationships are qualitative in nature and require a developed sense of perception that requires more than just sight, but somatic knowledge too and the ability to make adjustments through what is felt emotionally. The *second* thing that the Arts teach is what Dewey calls 'flexible purposing', namely the improvisational side of intelligence, the ability to shift/improvise options during the process as better options emerge. *Thirdly*, the Arts give us the ability to pay attention to qualities and expressive content, to use a particular frame of reference, "it requires a willingness to allow form to inform the way we feel when we see it." *Fourthly*, the Arts allow us to use materials as a medium to convey meaning through a chosen vehicle and shape form to create expressive content, to create an aesthetically moving experience. *Fifthly*, we are able to exercise the imagination, and learn to frame the world from an aesthetic perspective, i.e. art teaches us to see the world in new ways. Art is a bridge that allows us to transform qualities of expression into speech and text, encouraging the use of metaphor and innuendo and the use of "words that capture experience" (p 72). As is stated here, Eisner was one of the first researchers to categorically state what benefits the individual was afforded through arts education by providing lists of what the Arts teach and how this is manifested. The Arts also teach "metaphorical perception" which bridges the divide between language, physics, painting

and poetry. Duncum (2004) cites Nodelman who says that pictures show us what words do not and words tell us what pictures don't (p 261). If we can develop the skills for metaphorical perception then the interplay between all "languages" can be possible. The Arts have a place in teaching this and providing a bridge between disciplines that benefit the individual in a vital way.

Eisner notes the visions and content of arts education that may exist in classrooms and schools.

1. Discipline-based art education (DBAE) attempts to (1) help students acquire and develop the imagination needed for high-quality art performance. This means that teachers need to design tasks that will "develop the students' sensibilities, foster the growth of their imagination and acquire the technical skills needed to work well with materials." DBAE is aimed at (2) helping students learn how to see and talk about the qualities of the art that they see, seeing (in general) is a "cognitive achievement" and cannot be taken for granted. Seeing from an "aesthetic perspective is a learned form of human experience." (3) Another aim is to help students understand the cultural and historical context in which art is created, (4) the fourth is to be to ask questions regarding the values that art provides.

   (Eisner, 2002, p 26)

Eisner is committed to showing how arts education can be a useful way to deliver knowledge. The ideas from McCarthy *et al* (2004) that "the diversity of learning styles make the Arts well suited for teaching traditional academic skills (p 27) echoes this notion.

UNESCO: Acknowledging the benefits but focusing on quality

The UNESCO (United Nations Education, Scientific and Cultural Organisation) arts education programme aims at establishing a common ground of understanding of the important role of arts education within the international community as well as encouraging the exchange of ideas, knowledge and practices in the field. The first UNESCO World Conference on arts education was held in 2006 and demonstrated the value of arts education and affirmed the need to build creative capacities in young people and in advocates of arts education in all societies. This was of

importance, however, the seemingly vital link to this was the delivering of these messages and teaching of the skills.

"*The Road Map for arts education* was drawn up following the first World Conference on arts education and aims to explore the role of arts education in meeting the need for creativity and cultural awareness in the twenty-first Century" (UNESCO, 2007). This evolving document outlines concrete changes as well as measures required to effectively implement quality arts education in different learning environments, thus creating a framework for future actions and decisions made in the field and to encourage collaborative reflection and action (UNESCO, 2007). This is a useful tool for starting the process of implementing good quality arts education across the globe and an attempt to standardise arts education to close gaps that may appear in varying countries. At the same time, this notion of 'standardising' is one that requires considerable scrutiny – perhaps it is in these very 'gaps' that some of the key arts education experiences are present.

From the results of the survey on the implementation of the road map the *Main goals for arts education in responding countries* was to (1) develop individual capabilities, cognitive and creative; (2) uphold the human right to education and cultural participation; and to (3) improve the overall quality of education. Additional goals included (1) social integration and cohesion; (2) complementary to school education; (3) leisure activity and recreation; and (4) promotion of cultural diversity. This resonates with Lowenfeld and Gardner's ideas (in this report) who believed in the power of arts education to create balanced people who would contribute to a democratic society, as well as with Eisner who believed in the contribution the Arts made to the general well being of individuals who were able to make better use of their leisure time as a result of being involved in the Arts.

The inclusion of the documents from the UNESCO conferences and survey in my research are vital to understanding the current debate around arts education in a global context. Their focus here is on the impact of the Arts experience outside of the Arts, how art education impacts our lives socially, culturally and academically. But they also have an interest in the quality of arts education and since the initial stages (first conference and Road Map) have developed frameworks for the kinds of standards they believe to be generic.

A central goal of the second conference (Seoul) was to reassess and encourage the implementation of the Road Map, but it also aimed to

> reinforce the value of high quality arts education for all, while developing a capacity for creativity among the youth and lifelong learners in the 21st Century. At the same time, it sought to highlight the social and cultural dimensions of arts education and reinforce research and knowledge practices ensuing from new conceptual and methodological tools. (UNESCO, 2010, p 2)

The documents from the conference reflect the convictions of The International Advisory Committee (IAC) members and the experts participating in the conference that

> arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterised by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other. (UNESCO, 2010, Appendix 2)

Interestingly, it is here that a shift in focus occurs: from benefits of the Arts/advocacy for arts education to providing good quality arts education (which Bamford, below, continues). It's as if earlier authors took the quality of arts education for granted, and when they described the benefits of arts education they automatically assumed it was good quality arts education, but now, as part of the advocacy work, the need is to insist on what makes for good quality arts education, because weak arts education will not produce the benefits.

The strategies to ensure that arts education activities and programmes are of a high quality in conception and delivery are:

1. Develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts.
2. Ensure that sustainable training in arts education is available to educators, artists and communities.
3. Stimulate exchange between research and practice in arts education.

4. Facilitate collaboration between educators and artists in schools and in out-of-school programmes.
5. Initiate arts education partnerships among stakeholders and sectors

(UNESCO, 2010, Appendix 2)

These strategies are useful to note as important links in creating good quality arts education programmes. By situating the ACE programme as a co-operative venture between a university and two NGO's (Non-Government Organisation), the initiators of the programme acted within the intentions of these UNESCO guidelines. They attempted to develop a partnership that could deliver a high standard of arts education that was nevertheless responsive to local needs. The ACE course thus provided the teachers in South Africa, who through a change in the National Curriculum were suddenly tasked with teaching a subject that they had little or no experience in Arts and Culture (music, visual art, dance and drama) with a programme that covered these four strands.

It was agreed at the UNESCO conference that arts education needed to be included in curricula at an early age in order to best address the issues raised. This supports McCarthy *et al's* notions of sustained involvement and the three factors (gateway experience, intrinsic worth of the Arts activity and the sustained involvement) for involving individuals in the Arts.

Anne Bamford: Passing waves of arts education

Bamford (2006) aims to highlight the trends that contribute to the nature of arts education on a global scale. She notes that the growing importance of technology has led to a "renaissance of interest in art." Today it is imperative to show "inventiveness, design and innovation for survival" and "innovation demands that ideas are free flowing, which in turn requires people to be creatively and well educated" (p 19). Because of her perception of a renaissance, Bamford is not concerned with outlining the benefits of arts education, but rather with describing the quality of arts education that is necessary in order to generate those benefits. From Eisner, to McCarthy *et al* to Bamford there is a steady increase in the demand of what benefits the arts education courses

need to provide. Bamford highlights the need for quality arts education as vital to eliciting the benefits noted (p 88).

Bamford (2006) argues that more than any other area of education, arts education has been subject to waves of passing educational practices and rather than building strong programmes, scattered approaches with little educational merit have been developed to the detriment of quality arts education.

> The child development approach to arts education (Lowenfeld and Brittain 1964) favoured a non-interventionist approach, whereby the teacher adopted a role of monitor of children's art development rather than active teaching of art. This view (Cizek 1921) allowed the 'non-teaching' of arts to be legitimised as a method of protecting the sacrosanct, naive and expressive quality of children's creative and artistic actions. The Arts continue to be characterised in many schools as being a series of experiments or experiences with little cogent direction or planning. The children rarely have an opportunity to develop the skills and understandings needed to work well in any one or more disciplines that build an arts-rich programme. Such ad hoc approaches reinforce in children the belief that they are not 'good at the Arts' as they are constantly trying new things but are never developing any sense of competency. (p 47)

Education in the Arts and *education through the Arts* are vital aspects for the transfer of artistic knowledge and competencies, and Bamford (2006) contends that both are necessary for this transfer. Dedicated arts education (*education in the Arts*) implies a sustained and systematic approach to arts education which enables the children to learn the ways of thinking and presentation of each of the art forms. Bamford provides evidence to show how this approach produces improved attitudes to school and learning, an enhanced cultural identity and a sense of personal satisfaction and well being in students/learners. *Education through the Arts* makes use of "creative and artistic pedagogies to enhance overall academic attainment and reduce school disaffection and promote positive cognitive transfer" (p 70). Fleming (2011) reminds us that the "concepts of *learning in* and *learning through* offer important reminders of the need for balance when employing the Arts to support creative learning" (p 184).

Bamford (2006) presents clear and significant evidence to suggest that "arts-rich education contributes to improved children's achievement both within the Arts and more generally across education." Research indicated that 71% of quality arts programmes led to direct improvements in academic achievement. Literacy was noted as having improved by between 18-24%. Also interesting was the amount of countries that identified that the development of problem solving, critical thinking and collaborative skills was directly attributed to arts education and had positive effects on academic attainment (p 113). From these findings, Bamford concludes that students develop greatly in terms of risk-taking, confidence and ownership of learning through involvement in the Arts (p 20). Examples of effective practice and quality educational provisions and arts-rich pedagogy consistently outperformed the more traditional (arts-lacking) counterparts (p 104). This implies that curriculum that incorporates arts education and pedagogy influences student achievement in general and more successfully than curriculum that does not. Although the evidence in Bamford's work clearly proves this, there is still a need for more research in this area.

Bamford suggests the following key factors for high-quality arts-rich programmes:

1. Active partnerships between schools and arts organisations and between teachers, artists and communities.
2. Shared responsibility for planning, implementation and assessment and evaluation.
3. Opportunities for public performance, exhibition and/or presentation.
4. A combination of development within the specific art forms (education in the Arts) with artistic and creative approaches to learning (education through the Arts).
5. Provision for critical reflection, problem solving and risk-taking.
6. Emphasis on collaboration.
7. An inclusive stance with accessibility to all children.
8. Detailed strategies for assessing and reporting on children's learning experience and development.
9. Ongoing professional learning for teachers, artists and the community.
10. Flexible school structures and permeable boundaries between schools and the community.

(Bamford, 2006, p 88)

Bamford (2006) provided strong evidence within a wide variety of contexts that quality arts-rich education served to counteract student alienation and reinvigorate teachers' enthusiasm. Teachers who employ arts methods are generally more approachable and supportive than general teachers (p 133). This is an interesting point that leads us to the next section on how important teachers are in the Arts process.

21st Century Skills Map (UNESCO): arts education meeting current skills

In the demanding society in which we live, creativity is revered and almost expected, the "Skills Map illustrates how the Arts promote work habits that cultivate curiosity, imagination, creativity and evaluation skills" (Dean *et al*, 2010, p 2). Dean *et al* (2010) state that it is critical for students to "learn to critically interpret media messages, and to convey their own ideas through the medium of artistic form" (p 2). This is however largely hinged on the quality of the Arts programme delivered and the importance of educating arts teachers in this regard. Dean *et al* note the following as important skills that the Arts can teach and that should be part of a good curriculum.

1. **Critical thinking and problem solving –** where students can exercise sound reasoning and understanding, make complex choices and decisions, understand the interconnections among systems, identify and ask significant questions that clarify various points of view and lead to better solutions as well as to frame, analyse and synthesise information in order to solve problems and answer questions.
2. **Communication –** where students are able to articulate their thoughts and ideas clearly and effectively through speaking and writing.
3. **Collaboration –** Students demonstrate the ability to work effectively with diverse teams, exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal and to assume shared responsibility for collaborative work.

4. **Creativity –** Students demonstrate originality and inventiveness in work and are open and responsive to new and diverse perspectives.
5. **Innovation –** Students are able to develop, implement and communicate new ideas to others and are able to act on creative ideas to make tangible and useful contributions to the domain in which the innovation occurs.
6. **Information literacy –** Students can access information efficiently and effectively, to evaluate information critically and competently and to use the information accurately and creatively for the issue or problem at hand. They possess a fundamental understanding of the ethical issues surrounding the access and use of information.
7. **Media literacy –** Students learn to understand how media messages are constructed, for what purposes and using which tools, characteristics and conventions. They are able to examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviours.
8. **Information, communication and technology literacy –** Students use digital technology, communication tools and/or networks appropriately to access, manage, integrate, evaluate and create information in order to function in a knowledge economy. Also to use technology as a tool to research, organise, evaluate and communicate information and the possession of a fundamental understanding of the ethical issues surrounding the use of information.
9. **Flexibility and adaptability –** Students are able to adapt to varied roles and responsibilities and work effectively in a climate of ambiguity and changing priorities.
10. **Initiative and self**- Students are able to monitor their own understanding and learning needs, to go beyond basic mastery of skills and/or curriculum to explore and expand one's own learning opportunities to gain expertise. To utilise time efficiently and manage workload, to define, prioritise and complete tasks without direct oversight, to demonstrate initiative to advance skill levels toward a professional level and lastly to demonstrate commitment to learning as a lifelong process.
11. **Social and cross-cultural skills –** Students work appropriately and productively with others, they leverage the collective intelligence of groups when appropriate and are able to

bridge cultural differences by using different perspectives to increase innovation and quality of work.

12. **Productivity and accountability** – Students are able to set and meet appropriate standards and goals for delivering high-quality work on time and to demonstrate diligence and a positive work ethic.
13. **Leadership and responsibility** – Students are able to use interpersonal and problem-solving skills to influence and guide others toward a goal, to leverage strengths of others to accomplish a common goal, to demonstrate integrity and ethical behaviour and to act responsibly with interest of the larger community in mind.
    (Dean *et al*, 2010, p 3-15)

Interesting to note is how generalised these outcomes are. They seem to be describing a good general education, rather than good arts education in particular. In fact, they resemble the critical outcomes set out for all education in SA curriculum policy documents. This highlights the problems in laying out specific goals and outcomes for specific disciplines alone. Although this is an extensive list, it fails to show how arts education alone can fulfil these outcomes.

The Revised National Curriculum Statement (RNCS[3]) defines Arts and Culture as "being an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society" (2002, p 24). Culture is vitally important in this learning area as "it expresses itself through the Arts and ways of living, behaviour patterns, heritage, knowledge and belief systems," (2002, p 24). The approach towards culture in this learning area encourages learners to:

1. Move from being passive inheritors of culture to being active participants in it.
2. Reflect creatively on art, performances and cultural events.
3. Identify the connections between art works and culture.
4. Understand the geographical, economic and social contexts in which Arts and Culture merge.
5. Identify the links between cultural practice, power and cultural dominance.

[3] Although the SA school curriculum changed in 2012, this study is based on the curriculum policy documents current at the time of collecting my data.

6. Analyse the effects of time on Culture and the Arts.
7. Understand how the Arts express, extend and challenge culture in unique ways.

The value that the RNCS document places on culture is commendable and the ways in which it links the Arts and Culture together are a logical fit. In South Africa's context, culture is of great importance and the critical preservation is vital. The Arts provide a space where culture can be critically explored, and subsequently, challenged and better understood. The importance here lies in the ability to understand one's past in order to make informed decisions for the future.

The outcomes for Arts and Culture are:

1. **Creating, interpreting and presenting**: the learner is able to create, interpret and present work in each of the art forms.
2. **Reflecting**: the learner is able to reflect critically on artistic and cultural processes, products and styles in past and present contexts.
3. **Participating and collaborating**: the learner is able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.
4. **Expressing and communicating**: the learner is able to analyse and use multiple forms of communication and expression in Arts and Culture.
   (Department of Education, n.d)

In looking at the Skills Map and the RNCS it is evident that there are similarities in the overall goals and the belief in the power of the Arts (Arts and Culture for RSA) to have healing powers in a democratic society. However the emphasis on culture is more evident in the South African document but this is as a result of the social needs emanating from the political past and the necessity to safeguard the variety of cultures in the country. There is also a large responsibility placed on the teachers (of all learning areas) to be agents of change and deliver the high quality education programmes in all learning areas that the Government has set out.

Interestingly, the RNCS is seemingly more focused on the past in its focus on culture and the Skills Map is more focused on the future and what skills the Arts can teach in relation to the expectations

on children in this fast-paced and relentless world, one that expects innovative solutions to problems in faster time frames. The Skills Map lays out skills that the Arts can give to help cope in the 21st Century, but not only to cope but to critically interpret messages and to express themselves. The Skills Map is a comprehensive document that encompasses all that the Arts can give which I believe more fully demonstrates the power of the Arts than the RNCS which reduces the outcomes to four vague items that are not necessarily specific to the Arts and they do not demonstrate and explain these clearly enough. Thus the Skills Map gives teachers more accurate ideas with which to work to enable the transfer of all the noted benefits of arts education.

Walter Benjamin's idea that literacy is embedded in social practice is true, and we then need to put the ones on arts education to "equip citizens with a critical faculty of visual and verbal communication" (Walter Benjamin as cited in Duncum, 2008, p 262). He implies that visual imagery is embedded with social, political and economic messages that at once influence the viewer, he urges teachers to be aware of these and use their knowledge to help teach their students to be informed viewers of visual imagery. This is an additional requirement for a good quality arts education programme.

The role of teachers in delivering good quality arts education

Elliot Eisner: Teaching 'reading' with understanding

In Eisner's *Creation of Mind* (2002) he examines the relationships between forms of cognition used to read text and those used to read art (music, visuals, faces and body language etc.). He says of arts education that it is a way of "helping increase people's ability to read meaning from experience" (p 9) and this process of learning to 'read' is a way of "decoding expressive forms, understanding the codes and context in which the material participates" (p 18). We have already explored how the Arts teach subjective communication but the next step in this is teaching how to understand this communication and respond in perceptive ways. Eisner suggests that arts education can contribute in a fundamental way to this idea and teach reading for non-literal meaning (p 43). Arts and Culture in a South African context consists of visual arts, dance, music

and drama which facilitate the reading of visual culture and the ability to decode messages. arts education teachers need to train their students in being able to decode these messages in order to better understand the world.

McCarthy *et al:* Creating mentally and emotionally engaging experiences

Once teachers are educated in the Arts, they are tasked with much responsibility. The power they hold is immense and they need to allow opportunities for their students to benefit from arts education in ways that are life changing. "Most of the benefits of the Arts come from individual experiences that are mentally and emotionally engaging, experiences that can be shared and deepened through reflection, conversations and reading "(McCarthy *et al*, 2004, p xviii). The teachers that are facilitating arts education lessons need to be able to create these experiences for their learners and create 1) the *gateway experiences* for their learners, provide (2) *Quality* arts experiences; and allow the (3) the i*ntrinsic worth* of the Arts experience to the individual to accrue (McCarthy *et al*, 2004, p xvii).

Anne Bamford: The power of teachers

Bamford (2006) contends that "passionate and committed teachers are the single most important factor in delivering quality arts education" (p 78) (this is of course also true for education in general). Teachers who employ creative methods have the power to inject creativity into relationships that effect classroom dynamics and in the way that they deal with the children that they teach.

The demands on arts teachers are immense and as such each should receive adequate training in the Arts field to fully equip them with the necessary knowledge and skills needed to fulfil these demands. Bamford (2006) writes that arts teachers from her study in the Primary phase are mostly generalist teachers with 85% having received less than 3 months training in the Arts. 81% of the teachers in the Secondary phase are specialist teachers with 81% having received more than one

year of arts training (P 75). This lack of adequate education is highly problematic and detrimental to the delivery of quality arts programmes and it was for this very reason that the ACE course was conceptualised as a two year course.

Paul Duncum: Learning how to read messages

We live in an age where aesthetics now form an integral part of business and life, we are bombarded by imagery everywhere we look, and if we are not properly equipped to unpack the underlying meaning of the messages, we may be open to manipulation and exploitation. Duncum (2008) confesses that Arts itself is often guilty of perpetuating this by analysing the 'beauty' of an art work in terms of line, shape etc. and foregoing the meaning of the work. arts education is needed to help create distinctions and train people to "dodge ideological traps, and train us to effect the gut as well as the mind" (p 127) as we are often compelled by the sheer love of looking. It is an essential goal of arts education to train people how to 'see' and 'read' messages (images from TV, billboards, advertisements, social media etc.); and arts teachers are at the forefront of this and should be teaching skills that enable learners to unpack messages.

Heidi Bolton: Keys to successful pedagogy

A South African study can be used to illustrate strategies of effective pedagogy. Bolton (2009, p 108) highlighted two key indicators for the success of learners in art. They were (i) *regulative control*, i.e. the overall way in which teachers framed their communication with learners and (ii) the *elaboration of evaluation criteria*, i.e. ways of giving feedback to learners that explained the meaning and importance of particular evaluation criteria.

The "*mode of regulative control*" is the "overall way in which teachers framed their communications with learners" (p 108) and Bolton distinguished between modes of regulation where teachers are speaking in imperatives while emphasising personal and social conduct (less successful), compared to modes of regulation where teachers are engaging with the work of students while

emphasising art conduct (more successful) (p 110-111). The "*elaboration of evaluation criteria*" involves the extent to which criteria for good art are elaborated by teachers when giving feedback on students' work. These criteria can be "clear" when specific principles are explained together with the showing of examples in the forms required, or "unclear" when comments are generalised, unrelated to specific features or examples and can be interpreted in various ways (p 111-113). Bolton found that certain features of *regulative modes* and *elaboration of criteria* corresponded with higher student achievement, regardless of the social class of the individuals or the school. The pedagogic features that were most effective for successful achievement of all learners were:

1. Continual and extended exposure to, and immersion in the specialised discourse of arts;
2. Respectful (as opposed to authoritarian) teacher-learner communication to which learners made substantial contributions;
3. Weak classification of teacher-learner spaces where the teacher interacted continually with learners;
4. Strong sequencing and tight pacing of all stages of an arts project enabled mastery of the complex concepts and processes involved, while continual open dialogue between teachers and learners assisted learners in crossing the boundaries between everyday and arts knowledge;
5. A space within which learners could have control over the selection of components in a process (i.e. choosing material, subject matter)

   (Bolton, 2009, p 116-118).

Bolton (2009) argues that with this knowledge on varied pedagogies, teachers can "learn how to vary pedagogic features selectively in order to maximise the transfer and acquisition of specialised knowledge in specific social class contexts." Arts teachers can learn / be taught these pedagogic skills so that the successful acquisition of knowledge can take place.

Conclusion

There is a tendency for the benefits of arts education to be taken for granted and accepted as truth, but these benefits are not necessarily known and believed by the general population. Although there are many advocates for the value of arts education, Dorn *et al* (1999) states in his research that

"no experimental studies have proved that arts education improves intellect, attendance, makes for better citizens and improves graduation rates," and he also believes that because "art is ill-defined and not based on logic and consistency (as in Maths), it is difficult to measure cognitive abilities as they are different from other fields" (Dorn *et al*, 1999, p 2). He adds that the

> arts will neither hold their rightful place in the school curriculum, nor reach their potential for engaging the hearts and minds of the nation's children until we, as professionals, learn how to more effectively articulate and vigorously demonstrate to others that the Arts do make a difference in the lives of our students and the communities in which they live. (Dorn *et al*, 1999, P 260)

McCarthy *et al* (2004) recognise too that the "weaknesses in empirical research, the absence of specificity and the failure to consider opportunity costs where the research ignores the fact that the benefits claimed can all be produced in other ways" (p xii). This poses a threat to the validity of the existing research into the benefits of the Arts and arts education. This shows that there is a need for greater specificity in new research so that the claims made can be substantiated.

Although the gaps given by Dorn *et al* and McCarty *et al* are evident in this research, it does not take away the importance of the Arts and arts education and the role they have to play in modern society. Research has shifted focus in recent times from the benefits of arts education on an individual level (and taken for granted) to one where the focus occurs on the benefits elicited not only to the individual but to the community as well – this is the vital focus needed to be taken when arts advocates meet stakeholders and policy makers in order to attract funding.

As society has changed, so too has the focus on curriculum and since the 1990's political and social pressures have resulted in the need for arts advocates to articulate the value of arts education in public forums. Historically the *instrumental/contextual* benefits were emphasised, in promoting individual student learning as well as economic growth and general well being to the individual on a private level, but it was Lowenfeld who saw the benefits of arts education that could be of benefit to all and how this could positively affect members in a democratic society. Eisner brought the idea that the ability of the Arts to teach the enlargement of one's imagination and refining of one's senses –social change could be affected, since the Arts taught us to see delight, to challenge

beliefs and to generate questions. Thus starting the shift of not only seeing the individual benefits but now seeing how the experiences in arts education could have spill-over effects into the public sphere as well (McCarthy *et al* made this a clear distinction in their research). "The Arts are instrumental in the way that they are a means of achieving broad social and economic goals that have nothing to do with art per se." Nevertheless, it is acknowledged that these "are not the sole benefits stemming from the Arts, that the Arts also enrich people's lives," i.e. provide intrinsic benefits (McCarthy *et al*, p xi). The advocates for arts education that I have selected emphasise both the instrumental and intrinsic benefits (to use McCarthy *et al's* terms) to show how the Arts are valuable to the individual and to the community.

The demands of the 21st Century place immense pressure on individuals and communities, the Arts can add value in these situations and can teach the skills needed to cope with this demanding environment. But, the benefits of arts education cannot manifest in any way unless they are being taught effectively and through quality arts education programmes. The role of arts teachers is vital in the transfer of these skills and knowledge and this is why so much importance is placed on them, in terms of training, pedagogy and attitude. Teachers need to experience good quality arts education themselves in order to give good quality arts education. During good quality programmes learners/teachers are exposed to quality teaching methods as well as to learning the technical skills necessary to promote quality work in their classrooms. The pedagogy of the teachers is directly linked to the benefits that the Arts affords and it is the ways in which they teach that will elicit the lasting benefits on the learners that pass through their classrooms. The theoretical approaches discussed above show the benefits that manifest as a result of engagement in the Arts, nevertheless, these features need to be present in good quality arts programmes and the final link in the chain: the teachers. Without well trained teachers these benefits cannot be manifested. Teachers are the key to operationalising the benefits that can potentially manifest in the learners. Hence this research study places its focus on the teachers who completed the ACE course and how they developed benefits that could initiate benefits for the learners their classrooms.

The ACE: Arts and Culture course

The Wits School of Arts, in conjunction with the Wits School of Education, coordinates the Advanced Certificate in Education (ACE) (Arts and Culture), a two-year part-time, in-service teacher education programme. The programme is designed to support those teachers who deliver the Arts and Culture Learning Area in their schools. Teachers complete 10 units, 6 of which offer specialisation in Arts and Culture across the disciplines of Creative movement, Drama, Music and Visual Arts.

The course was aimed at helping to create a new awareness of the Arts, one in which they were not reduced to crafts, and also more specifically to provide an in depth understanding of the Arts as their own disciplines. The modules were grounded in the Visual Arts but committed to the training of the teachers who had the confidence and understanding to be able to work in an interdisciplinary way with the other Arts and Culture disciplines when relevant and appropriate. The course aimed to develop the teachers' ability to explore their own creativity and make art and also presented the theory and practice of teaching, assessing and designing curricula in Arts and Culture education. Bamford reinforces the theory behind the ACE course as she argues that "in-service training is more effective than pre-service training in changing teachers' attitudes and skills in facilitating arts learning. There is a need to educate and not just train." (Bamford, 2006, p 79) The ACE course attempted to do this as it was largely based on the principle of education *through the Arts* where each teacher was exposed to arts-based pedagogy. Each student was also educated *in the Arts* as they completed their art making tasks (Bamford, 2006, p 20). Bamford (2006) also states that "arts-based teaching pedagogy leads to enhanced creative and innovative approaches to teaching pedagogy across all disciplines" (p 79). This is an important point to show that the ACE course was in line with criteria set up by Bamford.

Historical view of the ACE programme at Wits

In an interview with David Andrew and Hildur Amato I got to experience the journey that was the ACE: Arts and Culture course, from inception to implementation. The initial idea for creating such a course emerged from the evident lack of access to arts education for children in the majority of South African schools and the clear divide that was created between the privileged schools that were able to offer art as a subject in its own right and the Government schools. There was a clear divide in the access enabled for children, depending on which schools they attended. As a result of this lack of exposure to the Arts there was little interest in the field of study and the idea of becoming a specialist art teacher was almost nonexistent. The importance of redressing cultural suppression and the marginalisation of the cultural identities of the majority of South Africa's communities was high on the agenda for people who believed in the power of arts education and the shared benefits for all.

When the new Outcomes-Based Education system was launched to transform the education system and redress human rights issues, cultural development and nation building, there was an obvious gap of skills in the Arts and Culture Learning Area (as this was previously an elective subject). Schools were now faced with the daunting task of teaching this new Learning Area that combined arts, drama, music and creative movement. There was a strong conviction expressed by many that Arts and Culture had an indispensible role to play in transformation and for creative development on all levels: individual, community, and nation as a whole, as well as on the social and economic well being of society. This was definitely the time to capitalise and an opportunity to create a programme that addressed these gaps.

ACE course: First year studies

1. Practical art making
2. Theory and Practice of Arts and Culture teaching
3. Curriculum in context
4. Curriculum development
5. Classroom implementation of Arts and Culture education

Within this, the examples of the aims of two of the courses include: *Practical art making* was an experimental unit that explored being an artist. This was designed to extend practice on technical, formal and conceptual levels. In addition different ways of transferring and adapting these experiences for the classroom environment were explored. The skill of critical and creative reflection formed an integral part of this unit. *Theory and Practice of Arts and Culture teaching* continued the intense experience of being an artist but with more focus on music again extending ones practice on technical, formal and conceptual levels and finding ways of adapting this for the classroom.

Second year studies

1. Cultural contexts and visual literacy
2. Approaches to learning and teaching
3. Classroom assessment
4. Assessment in Arts and Culture education
5. Arts and Culture curriculum and learning programme development

Cultural contexts and visual literacy aimed at developing the teachers understanding of visual literacy through the medium of creative movement. The unit promoted the discipline of dance in education, not only as a Learning Area in itself, but also as an effective tool for teaching across the curriculum.

The ACE course provided me with the opportunity to evaluate an accrual of benefits to teachers that experienced a two year arts programme. The evaluation of the course itself was not a focus of this study but I was able to note the benefits as a result of the course in general. The following chapter describes the methodologies that I used and presents a portrait of each of the teachers I interviewed. I attempt to show the accrual of certain benefits as a direct result of the course in light of the literature presented in this chapter.

The ACE course attempted to create active partnerships by assigning artists to work in schools in collaboration with the teachers. It also taught the teachers the importance of performance in their classrooms and the confidence that built within their personal lives as well as in the lives of the

children that they taught. This resonates with Bamford (2006) who believed in the power of relationships to counteract student alienation and enhance teacher-student relations.

Chapter 3 - Research methodologies

Research orientation

My aim was to investigate the lived experience of each of the teachers, and as I did not start from a point of hypothesis to test for validity, I aimed to investigate the changes and benefits seen in a relatively small sample of teachers (six). This is qualitative research.

An advantage of qualitative research is that the researcher is slowly sensitised to see the "slumbering variable", those properties of the phenomenon that are not observable to the "naked eye" and for which you need the sensitised human research instrument (Henning, 2004, p 8). It was vital in my research to see the bigger picture of how and what benefits of arts education manifested in each of the teacher's lives and how they were demonstrating them. The teachers that I visited at their schools were able to truly demonstrate the benefits and I was able to witness their relationships with their colleagues when I was introduced to them and also the space in which they taught. This was an eye opener and gave me a real sense of their individual situations and contexts. They were comfortable in these spaces and I was able to pick up small nuances in body language that excited me and enticed me to continue on the journey.

The ACE: Arts and Culture course offered me the opportunity to interview teachers that had completed the course over varied time frames. This allowed an opportunity to meet with teachers that had completed the course from 2002 onwards to see how, if any, benefits of the Arts had manifested as a result of the course and who had taken these benefits into their lived experience. I was also able to interview teachers that had recently completed the course and see how they took the knowledge from the course and implemented it in their classrooms and in their lives quite soon after the course.

The data collected from my sample of six teachers was collected through means of interviews, journal writing and telephone conversations. The interviews were tightly structured to maintain a consistent standard of information received from all the teachers and although the journal prompts

were all the same, they were relatively open-ended and allowed the teachers freedom to express themselves and describe their journeys in a way that was comfortable for them.

From the interviews and journals I received answers that were comprehensive and full of depth, and that have surprised me and given me more insight than I anticipated. I was able to develop a personal relationship (although very limited) with each participant in which valuable information was attained in a relaxed and comfortable setting. Although the interview schedule (refer to appendix ii) was structured, it still allowed me to go on a journey with each of the teachers while getting the information that I needed.

Sampling strategies

I used purposeful sampling as it "increased the utility of information obtained from small samples" (McMillan *et al*, 2006, p 319). My sample was chosen as they were perceived to be information-rich and likely to be knowledgeable and informative about the phenomena I was investigating (p 319). The power and logic of purposeful sampling is that a few cases studied in depth yield many insights about the topic (p 319). McCarthy *et al's* research notes that because samples have been so selective in the research into arts benefits it may contribute to the weakness of the research. In spite of my awareness of this limitation, the short time available for Masters research meant that this study also remained very selective.

My sample size consisted of six teachers, four of which attended the ACE course in 2003-2004 (two from Gauteng and two from Mpumalanga) and two teachers who attended the course in 2008-2010. This allowed me to identify the benefits elicited as a result of the course, in varied stages, and possibly identify the benefits that manifested as a result of exposure to arts education. The students that were chosen were those that were enthusiastic on the ACE course and who showed some benefit from the course. David Andrew (ACE Coordinator: Arts and Culture) provided me with the names of the possible teachers to interview. I interviewed a total of six teachers; namely Olivia, Marcia, Becky, Deliah, Themba and Thandi - pseudonyms).

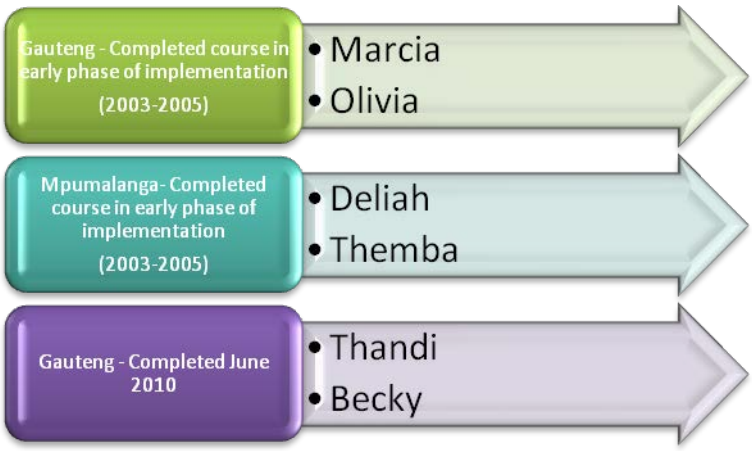

Figure 2: Matrix of sample

After making telephonic contact with the teachers, I emailed the interview questions to them together with the letters of invitation and consent. This enabled them to review, comment on or suggest changes and provoke thought and reflect on their responses beforehand. I was only able to set up one of the interviews with two teachers at a mutually agreeable time and this did prove to allow for a less intimidating environment that was conducive to free answers. However I do think that even though I met the other teachers individually no value was lost and so this did not inhibit any of the data as I had previously thought. Four interviews were conducted at convenient locations (Themba, Marcia, Thandi and Olivia). However, I did meet three of the local teachers (Thandi, Marcia and Olivia) at their schools when I returned their journals, this gave added insight to the data.

After the interview, I left the reflective journal writing task with each to complete. I had anticipated that each teacher would complete the journal in approximately two weeks but this was not the case as some teachers only returned their journals months after the initial meeting. I did need to contact some of the teachers again after the interview and when I'd received their journals to clarify some issues and get their intended meaning when it was not clear.

Each teacher received the CD's of their interviews and their original journals back to hold onto as a keepsake and a reminder of the distance they have travelled on their arts journey. Each teacher was also sent draft of the data presentation chapter to comment on, thereby enhancing each

teacher's role as participant in the research and to gain deeper understanding of their journey in the lived curriculum.

Data collection strategies

McMillan *et al* (2006) argues that to enhance the validity of qualitative designs, qualitative researchers typically use as many strategies as possible to ensure validity and maintain the least amount of intrusion while increasing the quality of the data, (p 324). I employed multi-method strategies including four strategies: interviews, reflective journal writing, reflections written during the ACE course and telephonic conversations. These methods helped me to see and test the validity of my insights across different media at different times. I also employed mechanically recorded data by recording the interviews and participant review (participant to review interviews for accuracy). To maintain the least amount of intrusion I went to the participant's place of work or a convenient location and even though the interviews were the most intrusive, the manner in which they were handled was professional.

Structured interviews

In-depth interviews and open-response questions were used to obtain data and participant meanings – how the individuals conceived of their world and how they explained or made sense of the important events in their lives in respect to the research question. A standardised open-ended interview was selected based on the context and purpose being (1) to obtain the present perceptions of activities, roles, feelings, motivations, concerns and thoughts; and (2) to obtain future expectations or anticipated experiences. Some of the questions helped me to clarify the backgrounds of each of the teachers i.e. (1) What are your childhood memories of v*isual art, Dance, Drama and Music?(3)* What was the process that led you to the ACE course? And then (6) which parts of the ACE course were particularly influential? (refer to appendix I for the full version of these interviews).

In the various forms of data collection I was able to obtain information on their past (in relation to the Arts and education) and then get a sense of current perceptions of how arts education had benefitted them privately and professionally. The interview structure was adhered to for all teachers to maintain consistency, although some teachers were more forthcoming with information than others and so the flow of responses sometimes varied.

I used a specialised application in a "phenomenological interview" (McMillan *et al*, 2006, p 352) which is used to study the meanings and essence of a lived experience among selected participants. My aim in the interview process was to gain a clearer understanding of what and how each teacher benefitted from the ACE: Arts and Culture. The interviews were recorded and transcribed. It was interesting to note that most teachers talked about their changed teaching approaches and the changes they noticed in the children that they taught in the interviews rather than their personal changes. The influence of the course was varied but evident and I was able to see "the meanings the participants assign[ed] to these experiences" (p 352).

The research literature indicated that there were five contingencies that could affect an interview session (1) duration of session, (2) number of interviews needed to collect the data, (3) location of interview, (4) identity of the individuals involved and the number present in the session, and (5) informant styles, or communicative modes of participants, (McMillan *et al*, 2006, p 355). These could be limitations of the interview process as the relationship created in the interview yields varied responses. I was able to decrease limitation (1) by having given them the interview schedule beforehand, thereby making better use of the interview time for discussion. With regards to limitation (2) I prepared an interview schedule that covered the majority of the aspects needed to elicit the answers that I was looking for, the reflective journal writing also enhanced the information received (see next section on journal writing).

After the interview process I can reflect on some problems and limitations that did occur, but were handled in the best way possible in each situation. In the first interview I conducted I was fortunate enough to meet with two teachers (Olivia and Marcia), but we decided to meet in a central point at a local shopping centre. This proved to be problematic as the noise levels were high, but we continued with the interview in the quietest area possible, as a result the recording

was difficult to transcribe with all the white noise present. The remaining four teachers (Themba, Becky, Thandi and Deliah) lived and worked in vastly different areas and so meeting them individually was the only option.

The obvious advantages of recording of interviews are offset by possible respondent distrust and mechanical failure (McMillan *et al*, 2006, p 356). This did not seem evident as each teacher was open to share and if anything only a bit nervous, but not showing signs of any sort of distrust. The recording device was tested prior to the interview and additional notes were taken by myself during the interview to note down body language and other non-verbal language. I was able to get a real sense of the person, more so the teachers that I met in their classrooms, and note their body language, their environment and where their passion lay. For example in Deliah' case I was able to meet her colleagues and Principal, from this alone I was able to see that she was valued in her school and that she had earned prestige for the school from the awards that she had won (see portrait on Deliah).

Journal writing

An additional source of data was used: reflective journal writing. Each teacher received a journal with the writing prompts already incorporated into the journal. Although the journal had clearly defined prompts, it allowed the teachers to draw, write and 'doodle' or express themselves in ways that were comfortable for them. Writing prompts were adapted from Cecile Badenhorst's (2006): *The Scribe's Journey* which provided creative activities from which in-depth answers could be extracted.

The journal work for this study involved 12 activities, ranging from poetry to drawing (refer to appendix ii). The prompts were designed to free the teachers to think creatively about the progress of their arts journey and the benefits that they have noticed as a result of attending the ACE programme. Journals are tools for personal development and are written for self and not an audience, and thus pose ethical and validity issues when they are used for research purposes. As these were reflections of self they were handled with care. The author of each journal has been

kept anonymous and the inserts used only for this research. Once I analysed the journals it was clearly evident that each teacher wrote of their personal journeys and benefits from the course, whereas their interviews were more strongly evident of the children they taught benefits. I'm not sure if this is as a result of the types of questions asked in the interviews or that the time spent on their own completing the journal elicited these kinds of in-depth responses. The journals were honest and gave me much insight into the real changes that happened for each teacher and also what their future dreams and plans were. These were exciting to read as I could just sense that these teachers were still on their respective journeys and that the end of the ACE course had not marked the end of their journey. As mentioned earlier I received 5 journals back.

In addition to the interviews and the journals I requested the reflection writing from each participant while they were on the ACE course. This was a third source of information. During the two year period of the ACE course each teacher was asked to keep a reflective journal and write about the workshops and the activities. This gave them the opportunity to process their thoughts and attach meaning to the processes that they were involved in. Although I only received information from two of the teachers (Olivia and Themba) it helped to provide personal insight from the course while they were busy on it. The three sources (interviews, journals and reflective writing) were used in the triangulation process to gain an in-depth account of each teacher.

Ethical concerns

Informed consent was obtained from each participant to ensure confidentiality and anonymity which described the intended use of the data. Each participant received a letter of invite to join my research project and were informed of the aims thereof (appendix iii & iv). Each participant received a letter of consent and signed for each phase of the project: (1) interview, (2) recording of interview, (3) reflective journal writing, and (4) post interview. They were informed that their privacy would be protected and handled sensitively and of the intended use of the information collected. Each participant and respective school was kept anonymous and a pseudonym used in instances where extracts from the interviews and/or journals were included in the research, also there was no leading information that could identify a specific teacher in the research.

No teachers in my study felt it necessary to ask their Principal to sign a consent form, although in three (Marcia, Thandi and Deliah) of the cases I was introduced to the Principal and welcomed. Interviews proved to be a useful tool in this qualitative research project but the "danger always lurks in interpretive inquiry" (Henning, 2004, p 7) and as a novice interviewer I took heed of this and relied on valid instruments to make deductions. I used the same format in each interview to keep the framework consistent, this enabled me to make useful correlations and see differences. I complemented the data with the literature, theoretical knowledge and my understanding of such as well as logic.

The research literature alerted me to the fact that the negative impacts for the participants could be a time related factor, although the interview wasn't be too lengthy it still needed to be conducted in their private time and the journal entries also needed to be completed in private time within a specified time frame, this may have placed undue pressure on the teacher on top of their already pressurised work environment. I did not experience any negativity around the process and most of the teachers were happy to be involved in the research project and complete the journals. I however needed to remind Themba three times about the journal and to send it to me, due to unforeseen private problems Becky did not complete the journal.

The participation in the study gave, I hope, each participant deeper understanding of the internal processes that occurred as a result of completing the ACE course and a deeper sense of satisfaction on what they have achieved and accomplished and also the highlights of their journey.

Data analysis

This was an area of constant change in my research and took a number of drafts to settle into what is now a coherent analysis and worthy representation of the teacher's experiences and knowledge. The McCarthy *et al* framework provided the initial conceptual framework from which to work. The coding was done manually which worked successfully and made the information manageable and easy to work with. I had collected three forms of data; interviews, journals and reflective journals (from the course). The coding worked as follows:

Interviews: (number of interview) - (name of teacher) – (point of reference in data)

E.g. 1-M-34 (this means that this was the first interview I conducted, the teacher was Marcia and it was the 34th statement made during the interview)

Journals: (name of teacher) – Journal (J) – (point of reference in data)

e.g. MJ13 (this refers to the journal of Marcia and the 13th comment made in the journal)

Reflective journals: Reflective journal (R) - (name of teacher) – (point of reference in data)

E.g. R-M-2 (this refers to the reflective journal of Marcia and the second comment that she made)

Once I had gathered the information from the interviews, journals and reflective journals I began to collate the information according to the chosen framework. I pulled out the relevant comments made by the respective teachers and placed them into the framework. This process however seemed to lose the essence of what the teachers were saying by trying to fit their comments under the correct heading. Also, McCarthy *et al's* descriptions of the headings did not align to my research e.g. intrinsic and instrumental categories were problematic as they were based on interaction with an artwork, whereas my findings showed how the ACE course had elicited changes not only as a result of engaging with artworks, but as a result of the arts education pedagogy employed on the ACE course. Thus, the fit was just not right as the comments that I believed belonged in these categories were too loosely linked in the end. Once I had divided the data according to these categories I noticed two important issues: (1) even though the data showed benefits in the private, private with public spill-over and public spheres, the teachers' comments did not fit into the specific descriptions given by McCarthy *et al*; and (2) and this resulted in much of what the teachers said being left out.

While I was busy with this chapter I noticed that the teachers gave more information about their learners in the interviews and more about themselves in the journals. What was also evident was that each teacher talked much about the children that they taught; they often showed evidence of their benefits by showing how they manifested in their learners. This also proved problematic in terms of the McCarthy *et al* framework because there were now two levels of benefits shown; those

in the teachers and those in their learners. It became increasingly difficult to capture all this information within their framework.

As such I decided to make a change and write up each teacher individually as a narrative and combine all their information into a story about them individually. Here I was able to group the information into suitable headings that would be consistent for each teacher i.e. childhood experiences of art, experience in teaching prior to the ACE course, experience of the ACE course, effects of the ACE course (private), effects of the ACE course (teaching) and effects on learners. This enabled me to capture the essence of each teacher and not lose any richness and depth. The narratives then became valuable sources of reference for the work to follow.

The natural themes were that were emerging from the narratives were internalising the course, growth in and beyond the course, confidence, methodology, pedagogy, dialogical and relational aspects of arts education, assessment, authority, views of others, the classroom as a work of art, therapy/counselling, critical and creative reflection, increased use of metaphor, and capacity for reasoned perception. Although this information was rich it proved difficult to tell a story with it as there was no defined beginning, middle and end; each category was a story in itself. This resulted in a draft that didn't have a logical flow; the information read as factual and again lost its qualitative nature.

I then returned to the McCarthy *et al* framework but approached it in a slightly different way. I counted (see table below) the amount of comments noted for each teacher for each category. This quantitative aspect of the research was then used to denote the order of the information placed under McCarthy *et al's* categories. I placed the categories in order of those with the most comments to those with the least and then noted which of their comments did not fit into the framework. There was still an uneasy fit with this draft as there was a vast amount of information that still did not fit into the framework and I also again ran into difficulty classifying the information according to the meanings given by McCarthy *et al* as although the teachers demonstrated, for example, an expanded capacity for empathy, it was not in relation to a work of art but rather as a result of the experience on the ACE course. Much of the data proved

problematic in this regard as many of the benefits noted by each teacher came as a result of the ACE course itself and the pedagogy used, rather than focusing on the artworks themselves.

	Private benefits	**Private benefits with public spill-over**	**Public benefits**
Intrinsic	Improved test scores	Improved self-efficacy, learning skills and health	Development of social capital
			Economic growth
	(0)	(59)	(7)
Instrumental	Captivation	Expanded capacity for empathy	Creation of social bonds
	pleasure	Cognitive growth	Expression of communal meaning
	(15)	(43)	(13)

Figure 3: Adaptation of McCarthy *et al's* framework showing only private, private with public spill-over and public benefits (McCarthy *et al*, 2004, p xiii)

In the figure above I have grouped the benefits according to private, private with public spill-over and public. The private benefits with *public spill-over* band greatly out numbers the others with *public* benefits having the second highest number of comments. The teachers talked mostly about their private benefits with *public spill-over* as their teaching is a way to show these benefits, in what they notice privately and what they see in the learners that they teach.

The inclusion of this figure highlights the high incidence of Private benefits with public spill over and it was this finding that allowed me to understand the figure differently as it shifted the

emphasis away from foregrounding the intrinsic and instrumental benefits and towards foregrounding the private, spill over, public benefits.

As my supervisor and I were conversing, a new idea for ordering emerged. I noted the most important factors that I believed arts education gave: they started with private benefits (confidence, outlook, perceptions etc.) which had spill-over effects (on teaching) which in turn benefited the public (community). These were essentially McCarthy *et al's* main categories into which the sub headings were placed. This way of ordering just felt right and seemed to be the best way to portray the data without losing any value. It showed the way in which the benefits manifested, the cycle from internal to external. This was the best fit for discussing the findings.

Bamford (2006) provided evidence and statistical data to show evidence for the some of the benefits given by arts education. In this way, she could give evidence for much of what the other authors in the literature review were saying. As a result I worked on a second level analysis where I combined the data from Bamford's research with that of the other authors in the literature review to come up with a new conceptual framework. These key points captured the essence of the benefits gained by each teacher. This new angle allowed me to see the *quality* of the benefits that McCarthy *et al* gave and as such I presented a new conceptual framework with which to view the data. This, I believe accurately describes each teachers' journey of having internalised the benefits first, and now being able to share these with their children, schools and communities. The spiral moves outwards from personal growth and perception of self to the ability to view the world from a new frame of reference which improved their relationships with others and their pedagogy.

Reflections on the collecting data

With hindsight I could see that meeting the teachers at their respective schools was the better option as each was comfortable in their own environments and almost had a 'glow' about them. They relished the fact that they could introduce me to their colleagues and principals. It felt as if their status was increased as a result of them being part of a study – this reinforced the strides they

had made to demonstrate the validity of Arts and Culture as an important subject in its own right at their respective schools.

I travelled quite a distance into a rural area to meet Deliah, where the school was the only building amongst the informal settlement of houses. She was enthusiastic and talked endlessly about how art had impacted her life.

Overall the experience was rewarding and fruitful and I was able to gather important information that was in line with the literature or probed/questioned it. I hope to demonstrate this in the following chapters.

Chapter 4: Presenting the Findings: A portrait of each teacher

Marcia

I met Marcia together with Olivia at the Eastgate Shopping Mall and conversation was easy and flowing but as a result of Olivia's influence. Marcia would feed off her and add valid insights, but I realized that language may have been a hindrance for Marcia although her knowledge and vast experience was evident. I visited her school to collect the journal. The school was buzzing with children running in a concrete playground in the inner city. The Government school looked in need of a revamp but I could sense that they were doing their best under the circumstances.

When I visited her school again to drop off her journal, I was able to witness firsthand how she integrated Arts and Culture into her classroom, which was a living, breathing space. Her Grade 3 learners were already gathered in her class when the school bell rang, ready to begin the day. Even though the classroom was not big enough to comfortably house all the children, they gathered in a circle for their morning ritual. They began to sing and dance and then started a "duck" song and waddled out of the classroom to the outside area where they continued their music and drama activities. Marcia believed that this got them focused for the day and allowed them the opportunity to start afresh as she realised that many of them came to school 'angry.' This was, in however small a way, a clear demonstration of the influence that the ACE course had on her life and now on the children's lives too.

Childhood experiences of art

Marcia had a strict upbringing with extremely religious parents, and as a result was not allowed to take part in group activities outside of the school. Dancing was taboo. Marcia found another way to play by building clay houses after the rains and collecting cans that she used for real cooking.

Experience in teaching prior to the ACE course

Marcia attended the Soweto College of Education to study towards a diploma in Pre-primary teaching. Marcia started teaching in 1981 (while she was still studying), but after some time the Department of Education announced that Pre-primary was to be phased out. However, she was identified by an inspectress as a result of her hard work and was asked to stay mainstream. Whilst Marcia was teaching, she attended FUNDA Community College and completed the Teacher Education Learning Improvement Programme (TELIP) which greatly assisted her in completing her Teacher's Diploma. Marcia found inspiration at the college where they were taught ways to stimulate the children and their environment through songs and games. She seemed inherently drawn to finding new ways of teaching children, but did not view herself as creative or "arty."

Marcia currently teaches Grade 3 learners in the Foundation phase.

Experience of the ACE course

Marcia found her way onto the course almost by chance as she only put herself forward because no one else at her school had volunteered. When she was elected to go on the course she would have found it impossible to attend the classes if one of the ACE lecturers had not volunteered to fetch her from school. As a result she was termed the "mother" of the class, as she would arrive early and make sure that everything was clean and in order before the class began and would then maintain that order during the class. What was really interesting was that Marcia said that her children also began to come early to class to clean up and just gather in the space (1-M-261).

Marcia found that the most important aspect of the ACE course was that it "opened up her mind", taught her how to "really see" and she believed that the process they were engaged on the ACE course was truly "transformational" (1-M-110). What was also very important was the fact that they were taught to reflect on work created and began to treat the creative process as the cyclic process that it is meant to be - starting with an idea, then working through the concept and creating

a product followed by reflection. She was taught different approaches in her teaching (MJ3) and was "open to share those skills" with her colleagues (MJ20). She also was motivated to "work harder than before," (MJ21) and was enthusiastic about the ACE course as it was a "miracle" that "saved her life drastically" (MJ1). Marcia had felt "bored" in herself and "in the classroom" and during her time on the ACE she realised that her teaching was not "reaching the learners' hearts, which had been her joy for the past years" (MJ2). Marcia was rejuvenated because "as she met the ACE lecturers, a miracle happened" in her life and "all the joy came back and filled" her heart which in turn "filled the learner's hearts" (MJ24).

When we talked about a piece of work that she remembered from the course she immediately remembered about her identity sculpture into which she had poured emotion and which had truly become a symbol of her newfound identity. But then she was deeply saddened as she remembered that she no longer had it with her as it had gone missing on an exhibition.

Effects of the ACE course (Private)

When asked if art shows in her dress code etc. she said that she was a simple person and that it showed in her inner being, but she saw the benefit of the course resulting in a change in how she saw her children and grandchildren.

> My inner being yes, but dress code, no. I'm just a simple person. But in me, there's a lot of art because it really changed how I look at my children and my grandchildren, and how I talk to them and how I do things with them. So they're always looking up to me, especially my grandchildren, when they are given work at school, like art, we sit down together, we discuss and I guide where necessary. (1-M-180)

She viewed her changes as attitudinal and behavioural. The course taught her to view people and the world differently (MJ12).

Marcia wrote this poem that exemplifies the changes she has seen in herself since the ACE course.

Me

In my mind ... I've grown. Grown so much as to reach the sky

In my heart ... I've felt. Felt loved and love

In my soul ... I've learned to soothe, young and old for joy. Nature and creatures for visual entertainment

Yesterday ... My life was doomed. Confusion prevailed

Tomorrow ... Was the time. The ACE course time, a miracle time

I am going ... to Praise Him, who saved me. Confusion gone, gone forever

I am … Now a movable unconfused pillar towards life

The significance of this poem is that she felt that yesterday her "life was doomed" and "confusion prevailed," but then the ACE was offered to her and it was a "miracle." She feels now that she is a "movable unconfused pillar," she is firm in her beliefs and skills now but still she sees herself as teachable and willing to learn.

Marcia sees the creation of an artwork as "counselling" (1-M-149) and she "feels truly herself when she doesn't fear to tell the truth" and when she can "confront with confidence the wrong or bad situations which occur around her" (MJ14). Since the ACE course she is an "artist of her own life and she's learned to own the world. " She feels like a "free bird in her own life" (MJ17).

"After the ACE course I was so different in my teaching approaches, open to share my skills with my colleagues and working more harder than before"(MJ3). These changes are evident as "addressing learners in assembly often adds compliments from most educators and they've said Ma'am, when you address the learners they show signs of taking within them everything you say" (MJ22). She says "it's true the temperament language usage skill I've learned during the ACE course makes me a language artist speaker" (MJ16).

The future that the ACE course created for her was having "the sense of seeing, looking and understanding the world differently and in turn having made the world mine too" (MJ12). She

strives to "meet the learners' needs in her own way," and to be "faithful and to take an extra mile as far as her work is concerned" (MJ7). The ACE course was instrumental in the "opening of my mind" which was "totally new" (1-M-110). She also felt that she could not fully see what she was looking at, she learnt to look and really see (MJ11). This assisted her in "changing how she looked at her children and her grandchildren, and how she talked to them and how she does things with them" (1-M180).

Her dream for the cognitive benefits to be effective is that "the teacher training institutions may teach art to the student teachers as for me it has been the learners' development in totality, as all the learning areas are embedded into Arts and Culture" (MJ6).

The ACE course incorporated class visits from the ACE lecturers (1-M-118) as well as creating relationships with local working artists, this improved and strengthened the bonds created on the course and reinforced the benefits initiated during class time.

With the inclusion of reflection on the course Marcia was able to take this skill back to the classroom and noticed how this positively affected the children "like we never let the children reflect on whatever they've done, so with the reflection it was an additional skill, whereby they could write and we wouldn't care about spelling or anything, but you'd display the writing and that also helped them to want to write" (1-M-204). She realised and tried to create a creative space and not one steeped in grammatical rules.

The inheritance that the ACE course left with Marcia was "being able to reach the children's, colleagues and adults' hearts during discussions and problem solving and also to live an exemplary life" (MJ13). She feels truly herself "when the tasks she's assigned to are done successfully. Like taking care of her learners, family and the community around her, working with her colleagues and accepting their weaknesses and strengths with understanding." She has learnt to "accept criticism" and "learns from it" (MJ15).

Marcia writes in her journal that "whenever she meets her learners [past and present] they will open their arms wide with their faces blooming like the sun in a hurry to give me a hug, and not

some but all" (MJ26). She reminisces about what she used to tell her late friend that "if she could afford it, she would share her salary with her learners because they could all work together as a family" (MJ27).

Effects of the ACE course (teaching)

The ACE course renewed her and helped her to find the "joy" (MJ2) that she had lost and at 55 she decided to continue teaching when retirement was an imminent option (1-M-104). With this renewed sense of self confidence Marcia was able to sing in front of the class for warm-up exercises as introductions into the lessons. She had learnt about these stimulus exercises on the course and found them most valuable in introducing a lesson. With this she noticed different qualities shining through in the children (1-M-248). She saw that they could "think for themselves now," and once they were given the material or a task they could go on with it on their own because they had been guided to think in this way – they didn't need an exact step plan. They were able to process the task from concept to completion.

Marcia likes flexibility in her lessons and strives to create a classroom that is anything but boring. This is evident in some of the examples given to me. When teaching basic literacy, she developed a new technique by taking from her art skills; she would allow the children to make letters out of plasticine to develop their fine motor skills and to prepare them for writing and reading (1-M-319).

Marcia continued to develop interesting and creative lessons, one of which being a lesson on health which won her R5 000 and her school R10 000. She developed a "lesson about beans" which spoke "to the children about healthy food." Marcia demonstrated the movements the children created to me, whereby they slept curled up in the "heart of the field" and when the sun rose they too rose "to see what a wonderful outside world might be" and acted out the life cycle of a bean. In conjunction with this activity the learners actually planted beans to see how their dance related to the actual life cycle of the plant. This lesson successfully integrated Natural Science and Arts and Culture (1-M-380).

Her love and passion for art comes through in the entire journal and one of her dreams is that "teacher training institutions may teach art to the student teachers," as she sees this "as key to developing the learner in totality" (MJ6). "All learning areas are embedded into Arts and Culture" (MJ6). Marcia is emphatic that art is essential in developing the learners as a whole and "believes that art develops the learner's intellect" (MJ19). She truly believes that art education has freed her mind and believes that it taught her how to think. She is passionate about teaching this ability to children (Telephone call 10/03/11).

Effects on her learners

Marcia speaks of her learners with such love and care and really has their best interests at heart. She has taught them to reflect and has noticed how their reports back to the class are "just full of confidence and assurance." Even with her Grade 3's she has noted that "listening and reading their reflections filled her with joy," (MJ4). She dreams of "seeing our children being themselves and appreciating who they are without too much imitation of other cultures" (MJ5).

The children can't "wait for the next day to start," and she loves seeing "them walk, talk, work, sing, dramatise, reflect with confidence and assurance" (MJ23). Marcia has seemingly captivated the children and created a safe and creative environment, as they can't wait to get back to class each day. They also take pride in their classroom and are vested in its success and

> You'd be surprised, my children come so early at school, very, very early. When I arrive they're already there. They just want to be in the class, clean the class, like I used to do. They normally sing 'our classroom is clean ma'am'. Then they'll come very early to see that they put the chairs down, they tidy up everything, and if they want to sit for a while before I go to the morning meeting, then they will sit around and eat. In grade 3, I'm amazed. (1-261-M)

She has taught her children to empathise and "when good or bad things happen around nearby schools or at their school, learners often write cards to them" (MJ7).

She has "developed learners as early as from foundation phase to understand that they are responsible for their own learning," (MJ8) and she feels that this has translated into other Learning Areas where they can handle tasks on their own with confidence and no longer require a step-by-step plan on how to complete it.

She knew that "most learners just look and not fully see what they were looking at" and noticed that visual art had improved most learners' observation and concentration skills and this has translated to other learning areas "from visual art training they also learn to look at the alphabet, build them with clay and later copy them in their books with ease and joy" (MJ9). "Art is a must to lay excellent foundations for our learners", during the art period she "sees them explore" and sees the " joy in the hearts to see their own hand made objects, drawings, singing, performances and reflections." She feels that if more teachers were skilled in art education "they would come to schools with full understanding and apply" this same knowledge that she has gained from the ACE course (MJ19).

Olivia

Olivia's teaches at a Government school which bears the mark of a true inner city school: brick buildings, much concrete and little lawn. Although the year was coming to an end and the children had taken most of their work home already, Olivia's classroom reflected one of creativity with drawings and paintings displayed on the wall. When I phoned Olivia I was surprised at her enthusiasm for the project and in relation to art in general. She felt deeply moved by the Arts experience she had had at Wits and truly believed that it had made an indelible mark on her life. She was easy to talk to and had much insight to give. She has a "love and passion for art" (OJ12) and a "new outlook" on life now (OJ13)!

When I dropped off Olivia's journal I was able to see how she had brought back lessons learned from the ACE course to her classroom. The classroom was overflowing and space was limited but still that did not hinder her from bringing in movement. She begins each day by allowing the children to move, they each get a turn to "do a move" that the rest of the class then copied. Next they played a game that integrated maths into movement. Olivia would say that they were counting in multiples of 50, she would then throw a soccer ball and the person to catch it would have to say the next multiple. They were so excited to play this game and it definitely brought a sense of fun into the classroom. Olivia demonstrated that she was not afraid of noise and a "bit of chaos" that totally "freaked" other teachers out. She saw the value of this in getting the children's blood flowing and minds ready to start the day.

Childhood experiences of art

As a learner, Olivia never had art at school but was part of a choir in an extramural club that combined singing and movement. She reminisces on how she was taught needlework, crocheting and sewing at school and remembers art as a form of play and fantasy.

Experience in teaching prior to the ACE course

Initially Olivia did not want to be a teacher, but was then swayed as it was a good career option for a woman and a mother. She attended the Soweto College of Education (1995) where she completed her teacher's diploma. Olivia's creative journey began at the college where she felt very inspired by the possibility to stimulate children through a learning-conducive environment (1-O-66).

Olivia knew that art was in her personality and found expression in her way of dressing and decoration. This was a deciding factor in getting to the ACE course; she displayed this passion and was selected by her school and colleagues to attend the course. She viewed it as an opportunity for personal growth. She said that she was lucky to have attended the course and get exposure to new ideas.

Olivia currently teaches Grade 3's at a local Government school.

Experience of the ACE course

The ACE course was viewed as a revival of sorts for Olivia, and a reminder of what she had learnt in the college but now with a more hands-on approach, with strong elements of participation and excitement coming to the fore. She would "always share with her colleagues" and believed that when you are not doing "creative art or physical education movement or dance with the kids or singing," you are depriving them (1-O-305).

In reflecting on aspects of the ACE course at the time Olivia reflects on the course and remembers that "the support and motivation through the whole process" by the ACE lecturers was "inspiring." The feedback was "positive and building" and "inspired her to be the same with her own learners at school" (R-O-2).

Olivia was taught how to make paper prayers on the course, specifically for people living with HIV AIDS. She learnt that so many factors contribute to children's learning and that she should be more "sensitive and understanding to learners' needs, performance and attitudes," and that teachers can really "hurt learners with derogatory remarks"(R-O-3). Olivia took this project back to her classroom and hoped that the process would "instil love, empathy, care and understanding of issues relating to HIV and AIDS" and would "empower" the learners to be "creative and promote the healing process." She also hoped that they would learn to "express their feelings while they were still young" and learn to be "sensitive and not judgmental towards each other" (R-O-3).

Olivia thanks me in her journal for giving her the opportunity to partake in this study. She writes that it took her back to memories of the ACE course and reminded of her "passion" and "love" for what she was doing. Now her teaching is a "total commitment" and not "just a job." She can call up a "positive attitude even when it's tough" (OJ15).

She also then remembered the importance of reflection, which they had been taught in the course and rekindled that flame in her journal. With her journal she also gave me her reflections book from the actual course to review in light of the project and remembered how important this activity was and that she had brought it into the classroom almost immediately after the course. She was reminded again just how important it was to her children and how far they had come. She also reiterated the point that art was a means of expression and she aimed to teach that to her children.

Effects of the ACE course (Private)

Olivia believes that the ACE course has left a footprint of "creativity" in her personal life as well as her professional life. In fact it has enabled her to have a positive attitude towards everything that she does. She is "open to learn more" and to be "innovative" in the way she uses different media (OJ11). And to "reflect" on what she has done (OJ1).

Olivia found herself to be "more accommodating and understanding to all without being judgmental," and her face was more "welcoming to others and ready to learn from them." She was now hungry to see what she had previously not seen and she wants to "see beyond the unseen" (OJ3). Another personal trait that she felt was significantly changed was that she was "sensitive and able to accept people's differences and uniqueness" (OJ7).

Olivia has learnt to "praise" the children for "the good they're doing "because she has found comfort in her life and promotes this within the children who she says must be "unique in your own way. " She is instilling in them the right to be free and express themselves freely and prohibits them from copying each other's work because theirs is "creative and correct in its own right." And she's noticed that "with this kind of mindset for the learners" it makes them see that they are their "own person" which develops their "own confidence" and teachers them that they are "unique" in their own way (1-O-371).

I get the sense that Olivia is healed through her children and she finds comfort and confidence when she sees the kinds of qualities she learnt on the ACE course present in her learners.

Olivia remembers her identity cloth that she made on the course and "how much it meant to me" (OJ17). She found it so interesting because "one had to look and do an introspection of yourself" as "it challenged who she really was, to face realities about herself and be real" (OJ17) What she found remarkable was that it was no longer an individual project, it was a "family kind of project" and enjoyed getting the input from her children and husband (1-O-143). The cloth reflected who she was and also became "like family history for us" (1-O-145).

With this and all that the course brought she "learnt to reflect on what she did and admire beauty in her own environment (OJ1). She can "express" herself in many ways including writing and drawing and can "express her thoughts freely without feeling insecure" (OJ13). Her face is "full of hope, love, courage and confidence" in everything that she does and she feels "curious and inquisitive" now. Her face sees "light even when it's dark" and it "sees colour everywhere where people are diverse and view things differently" (OJ16).

Strong bonds were created on the course and she found that when the lecturers visited her class it was in more of a "supportive" role than a threatening one. The excitement rubbed off onto the children as they would get so excited and were eager to show off what they had been doing (1-O-121). Local artists were placed at the participating schools and the bond created was formidable. Olivia tells how it was "challenging" for the artists as they were not familiar with working with kids and then for themselves as they had little skill with regards to art itself. "The amazing thing is it built up such good relationships with the artists and us" (1-O-125). This facet of the ACE course was motivating for the teachers and gave them renewed confidence to teach their children in the ways that they had been exposed to on the ACE course.

Olivia has passed on her love for art and has worked at "inspiring others about instilling the love for creativity in learners, at school and at church" (OJ10).

I get a sense of self acceptance from Olivia that was enhanced by the course. She reiterates the fact that she is free to express herself and feels truly herself when she is able to express her fears. She is no longer afraid to voice her fears as a result of her increased confidence and she lives "to create wonderful moments about her own life" (OJ9).

A poem that Olivia wrote in her journal.

In my mind I … Dream dreams that seem impossible
In my heart I … Feel the beat of successful young men and women
In my soul I … Feel comfort from all angles
Yesterday … I took the step of courage to go on and inspire many
Tomorrow … I will climb mountains in spite of obstacles on my way
I am going to … Achieve what I've dreamed of
I am … Putting on my crown of victory

This poem speaks wonders of the journey that Olivia has taken. She is positive and motivated and feels that no obstacles are enough to keep her from what she has set her mind to, and then she will wear her "crown" of victory. Again she notes that she will "feel the beat of successful young men

and women" as their futures are vitally important to her and she measures her successes by their successes.

The dreams that have been in Olivia's mind since the ACE course are that she "would like to start a school for arts for foundation phase. Where children are given great opportunities to be real, to express their own thoughts freely through arts i.e. dance, drama, music and art and still learn important skills to read, write and important life skills to empower them to be confident citizens who will be responsible in the future. To be real shining stars" (OJ18). "I see confident learners who will lead our country with courage because of their learning" (OJ20).

Effects of the ACE course (teaching)

A renewed sense of confidence was evident as a result of the course, lessons were less daunting and more of an opportunity to have fun with the children as they learnt. Singing and dancing was used as warm-ups to lessons that would "inspire" and "stimulate" the learners (1-O-222). She said that she saw "real qualities" (1-O-247) in the children. She felt that the ACE course had made the "application of knowledge so natural and interesting" that she now could "instil learning with love" to her children. She was inspired to be "the awesome teacher" (OJ19).

Olivia is constantly collecting items to use in all of her lessons. She allows her children freedom to create and one of the truths that she has gained from the ACE course was the ability to incorporate real life situations into learning, (OJ5) and this she finds a valuable lesson to have learnt because she can see the differences in the children's recall. They can draw similarities between school and life and see the value of the lessons learnt at school as worthwhile.

Olivia has learnt to integrate creativity and "hands-on" methods into her lessons and continues to keep the lessons alive and related to real life experiences. Even when she is teaching them about money she has real money available and water if she is teaching measuring, "they have to measure how many, you know, cans like this would go into a two litre bottle. I want them to practically do

it, whether it's going to be messy or what. But that's the fun part of learning for them, isn't it" (1-O-224)

Olivia "sees art as a way to teach problem solving skills and get the children off the couch and into space." Other than giving her more confidence and a positive attitude, she learnt to give her "children the opportunity to express themselves freely through speech, dance, movement, singing and visually"(OJ2). She has learnt to be "real and true" to herself which has taught her to "enhance those true qualities" in her own character and in her learners too (OJ6).

Olivia uses art and creative processes to "stimulate the creative mind" and when completing a task in creative writing she doesn't correct spelling and grammar as she feels that that will hamper their creativity. She wants to "develop the love for writing" and that it "should just flow" and "kick in with imagination" (1-O-208).

Olivia has created a platform for reflection in her classroom as it is now a standard procedure after activities with her grade 3 learners. She believes in the importance of this task as a coping skill for life for her learners. She believes that she needs to teach the "child holistically" (OJ15) and she believes that art is a channel though which to work.

Since the ACE course Olivia has started training other teachers on "how to inspire our young ones from pre-school age" and with the knowledge and skills inherited from the course she "felt more empowered" that she could train with "confidence." She is currently completing an Honours degree in Education at UNISA to learn more so that she can be more "empowered" (OJ10).

She is also slowly starting to convert the teachers in her school to at least consider the option of an art lesson. Without the course she would not have perceived how important art was for learners and she has now "fought to see a good balance in the learning areas at her school" (OJ4).

Effects on her learners

With the drama exercises that she has brought back to the classroom Olivia has noticed that during role playing exercises they "learn so much" and even the shy children are "beginning to be free." She has found that the learners' "listening and concentration" skills have vastly improved as they wait for their turn to act out something or appreciate what the other learners are presenting. The mirroring game is also helping them to "observe each other" and "imitate each other" without "interfering or belittling each other. They are learning to trust each other and respect one another" (R-O-5).

Olivia also shares with her colleagues and discusses the negative effects that come with "depriving the one who can't cope intellectually" and believes that being creative in art, movement, and singing or dancing with the kids gives those the opportunity to shine, "you know he'll be the first to be there" (1-O-303).

Olivia experienced the effects the Arts had on her children and tells me about one of her memories. One of her children said that when she worked in art she remembered her grandfather. They used to sit together and "make stuff." Olivia realises now that art can be used as a "healing" and "thinking process" and a way of connecting with her grandfather who is miles away (1-O-362).

Olivia took back the skill of reflecting to her classroom and taught her learners (Grade 3) to do so. They would "participate in the reflection process whereby they would share how they felt, what they learnt, how they learnt, what was hard, if they could change something what would they do differently" (O-R-1). Olivia used this to improve her own teaching, "to see how to change and improve." (R-O-1)

Olivia allowed her children to make an identity cloth and smiles as she remembers "the pride" that they demonstrated "in who they were." For her it was a "wow" experience "for kids to really understand where they're coming from and what their roots are" (1-O-151). She believes that through these activities they "learn to respect each other" (1-O-373) and "accept each other's differences" (1-O-375). She has seen their "pride and enthusiasm" when talking about culture and

"their identity" (R-O-4). As mentioned earlier the ACE course helped her to translate learning into real life situations, this shows in her learners when these skills are taught, it is a "direct translation from your classroom to life." (1-O-376) These skills are important for Olivia to teach and she believes that they are "skills that they need to grow with" and "qualities that they need to acquire while they're still small" (1-O-377).

Deliah

Deliah was a keen participant and contacted me to see when I was coming through and didn't want to miss the opportunity to be part of the study. I could tell that Deliah was well liked as all the children, young and old, waved as she passed by. We first stopped in at the principal's office who was a fan of Deliah and started bragging about her achievements and art products in her office. It wasn't difficult to realise that these two had a good relationship and worked well together. Deliah also told me that her principal supports her in every endeavour and this has helped her on her journey.

I travelled quite a distance to reach Deliah' school which was based in a rural township, but was recently rebuilt with permanent structures. We then went to an open classroom to conduct the interview. Deliah was easy to talk to and brimming with pride at her recent achievements. She had recently won best teacher in her district, then region and also province and was waiting to hear about the country wide competition. (Telephone call 24/02/2011) As a result she had won a substantial amount of money for her school and said that this was definitely helping other teachers to come around and accept Arts & Culture as valid and worthwhile learning area. She also mentioned that although funds were limited she rarely faced any difficulty when requesting materials, in general she got whatever she asked for.

I could sense her passion and she lived and breathed art – she will spilling over with passion and she believed that art had saved her life and that it was now who she was, "rubbish collector" and all. She saw this as a negative aspect of her job, although this was said with a smile. She was well known in local diners like KFC and the local dump as she collects items for projects she has in mind for her learners.

In general, I could really sense that this was what my project was about – uncovering the passion for art and how it's changed lives – Deliah was a true example of this.

Childhood experiences of art

Deliah was culturally influenced by her mom who would paint and decorate the walls and floors of their houses with cow dung. Deliah loved art from an early age and especially loved sketching and drama classes. She remembers being spanked by her teachers because she would tear out pages of her exercise books to draw on, but she believed that art is in her. When in a Bible Studies course after she had finished her work, she decided to draw her teacher who was voluptuous and curvy, a trait that Deliah found most interesting. Her drawing was misconstrued as a caricature of the teacher, who was not impressed. Deliah was reprimanded and hated art from that moment on, until college. After this experience Deliah had negative feelings towards art as it seemed to get her into trouble more often than not, so she put down her pencils throughout her school career. She was only again introduced to her love for art at the Teachers' college where there was a safe space created to do art.

Experience in teaching prior to the ACE course

After matric Deliah got married and had children and only then decided to go to College (South African College for Teachers' Education) to study to become a teacher. At this stage she felt her love for art creeping back.

At her first teaching post, Deliah was given Art as a subject. She discovered that the previous art teacher had done nothing with the children and treated the period as a free lesson. She began visiting the local library and conducting her own research on art, listening to other teachers and seeing her nieces' art books and started to experiment at home. She consulted often with her curriculum implementer, who was suitably impressed and subsequently put Deliah' name down for the ACE: Arts and Culture course. The first lesson at Wits opened her eyes to new possibilities and she knew it was what she wanted.

Deliah currently teaches Arts and Culture and Natural Science to Grade 4-7 learners.

Experience of the ACE course

On the first day of the course Deliah remembers doing a symbolic painting and "using symbols to communicate your feelings. " She remembers how it brought them "together as a team in Art and Culture," they "connected" and built a "mutual respect." She says that they entered the course as individuals but after that activity they were able to communicate on a new level and they were now a "family." She found this process to invoke introspection and that the "moment we sit down and start to search from within yourself, you start to know exactly who you are, what I stand for, it was a wow moment for me!" She also took this back to her classroom and saw how the learners revelled in the same process (2-D-50).

Deliah believed that before starting with Arts and Culture training she "was not that confident "(2-D-238), and goes on to write in her journal that the deepest truth gained from the ACE course was "confidence" and that she now has "confidence to attempt any art project, confidence to teach my learners, confidence towards the subject arts, confidence among my colleagues and confidence that I can be a professional artist like Pablo Picasso, Penny Siopis" (DJ3). The interesting aspect to this statement is that Deliah places an international artist of such acclaim together with an acclaimed local artist. This shows the influence that the ACE course had on her, as it exposed her to histories and local trends. This is so important in a world where we are trying to build an identity based on what we see and hear.

The course facilitated a capacity to foster relationships that were non-judgemental and the teachers on the ACE course "connected" and understood that each person comes with different baggage and there was a need to "accept" them as they were (2-D-52).

Effects of the ACE course (Private)

Deliah has a strong belief that art is around us all the time and that "if you have the knowledge about art, then you learn to appreciate nature, you appreciate culture and you appreciate yourself, the way in which you appreciate other people"(2-D-282).

Art has aided in improving her social capital by winning the best teacher in her school District and by giving her the skills to reach out to her children in varied ways that inspire and motivate them, and she sees herself "influencing and inspiring my learners to become artists of their own lives" (DJ1) and hopes to one day "open a Community youth arts Centre to impart knowledge and skills" (DJ4) to the youth. She has already fulfilled part of this dream and runs a small community centre for willing children. They dance, do drama and visual art on Tuesdays and Wednesdays after school (2-D-112). The centre was initiated by the children she had previously taught. They had approached her as they no longer had art offered at their high school but they still "loved art." They said to her that they couldn't "continue like this" so asked if she would help them (2-D-114). The children started looking around for a venue and once they had found one they approached her again to confirm with the owner of the crèche (2-D-116). Deliah confirmed with the owner of the crèche who then allowed them to use the small building on two afternoons a week. Deliah now assists the older children who do not have art at school with tools to continue their journey and build on what they had previously learnt in her class.

Deliah wrote this poem to symbolise her journey

In my mind I… Do and undo my thoughts

*In my heart I…*I dream the dreams

*In my soul I…*See and touch the dream

*Yesterday…*I was blind and ignorant

*Tomorrow…*Is my next pause

*I am going to …*Make them all happen

*I am …*Able and capable

This poem is significant in that it shows how she is thinking, feeling and able to touch her dreams.

She has changed and is now determined and confident in her process and truly believes in herself being able to fulfil her dreams and aspirations.

From a journal prompt needing to explain what metaphorical footprints the ACE course left on Deliah she said that the ACE course had left very "colourful footprints, full of patterns and texture, full of lines and life. More importantly the footprints are itchy and irritable – itching and longing to venture further and in the future" (DJ7). She shows significant personal changes as a result of the ACE course. The course has empowered her to go further to explore and to be open to the process.

Effects of the ACE course (teaching)

As she grew in confidence she was able to realise that even though not everything she created was a "wow thing" she was impressed by the fact that she "was able to do it on my own" and started to realise the power of the creative process when "you own it, you own the idea. You love it." She remembers telling the ACE lecturers that she had "fallen in love" with art (2-D-262). Her new face (a prompt in the journal) is "colourful, textural and full of patterns and life. It is almost wild with thoughts and imaginations" (DJ5). The course has opened up her mind to new thoughts and possibilities and she can start to imagine something different for her life. She now "creates works of art for myself, school, colleagues and neighbours" (DJ6).

Deliah soon realised just how much the course had affected her when she would attend art workshops and see that "so many people are still in the dark." She felt that if everyone was given the same opportunity their "art would be on another level" and it "would've taken on another dimension." Wits taught her to be less strict in her assessment and to be "less judgemental" when it came to children's art, "art is all about improving" (2-D-152). She used these art workshops as a platform to share her knowledge with her colleagues. She showed them a new and advanced

lesson plan that she had learnt about on the ACE course and explained that it was more "advanced." She even influenced her school and they "adopted" it (2-D-166).

The course taught her "how to interpret learning", how to understand the assessment standards and how to come up with new activities that would demonstrate the standards. She felt that the policy documents were "silent", but the ACE course gave her practical skills and the knowledge to design lessons that would allow the learner to demonstrate the criteria set out. This made it easy for her to work with the children and "connect with them" (2-D-68). She also learnt drawing techniques and was happy to be able to take those skills back to the classroom and teach her children (2-D-62).

Deliah is now able to integrate learning areas. This was evident in her classroom posters – the children had made collages of trees to help them get a basic understanding of their differences before going on to the Natural Science lesson. She felt that this helped them "understand" better (2-D-172). "It is my experience from art" on the ACE course that allows her to do this.

Deliah learnt about "stimulus exercises" on the ACE course, having heard about them but was still unsure what they entailed. As she grew to understand the importance of stimulus exercises and their usefulness, she has changed her approach in the classroom. She gave me an example of when she was teaching textural drawing, she would put out various textiles that she had gathered and "then allow learners to move around the classroom and touch whatever, see whatever and feel whatever. Then they close their eyes and describe their experiences when they were moving around the class and touching and holding" the objects (2-D-166). Stimulus exercises could not only be used to introduce a lesson but also to get the learners excited and captivated at what was to come.

Art has become part of Deliah' life and the way she does things and she "thinks about art everyday." Art has influenced her decorating skills at home and around the table and she says that she puts art into everything that she does. "Art has influenced my life a lot, and I do things

differently now" and "we talk differently. How I communicate with my children, with my husband is different because of the influence in art" (2-D-182). She believes that "art is the basic of all learning," and that "art is not just a subject, but is a way of life. Art is the way of doing things." It is how we see things, how we perceive" and this helps in all areas of life and in all other learning areas" (2-D-292).

The inheritance that the ACE has given Deliah is "appreciation for art in any form. The ability to create, interpret and present art. The ability to critique and reflect on other people's art" (DJ2);

Effects on her Learners

Before the ACE course she noted that the children would just start the activity and "take it as it is" but "I don't do that anymore." Deliah tries to "explain and give them ideas on whatever and also try to move around them when they are busy working, prompt them, ask them questions," and this she realised would "bring up something that is very much original and very much appealing" (2-D-258). She knew now the power of motivating them to attain more meaningful work.

The course empowered Deliah to set tasks that truly demonstrated skills needed for each of the Learning outcomes. Deliah has created a safe space for her learners "to assess their own work" through the process of "reflection" (2-D-72) and encouraged the children to display their work after each task (2-D-74). Deliah has in turn empowered her children and realises that "if they are guided by the criteria and guided by the elements" they have a vocabulary with which to assess themselves and each other and "that's when we learn to accept constructive criticism and praise." She believes that by talking about the tasks they are able to "judge" themselves but not feel that they are a "failure." This process develops "that esteem, that self-criticism" which allows them to "solve their own problems." She feels now that she has "managed to engage my learners actively in their artwork" (2-D-78).

Deliah believes now in the power of the stimulus exercises for her learners that "stimulate them and aroused their feelings" and brings their "thoughts wild." When they sit down to do an activity "they feel it, they actually feel it" (2-D-168). "And then it makes them not forget" (2-D-174).

Art also "influenced them to be more observant on whatever they will be doing," (2-D-284) and this she believes is how art translates into life. It teaches them to be "more reflective on whatever they will be doing and more critical" and that art "brings out my innermost me. Who am I, what do I stand for and what do I believe in and what am I capable of." More importantly she has realised "that art was able to boost the self-esteem of our children" (2-D-286). So when the child has "self-esteem and is confident," they are able to approach any task because that "skill or that self-esteem has been learned through art, doing art and expression." "In maths when doing sums, there are times whereby we should make collaborative learning, then art teaches those learners to be able to solve their own problems, working within the group, be myself but within the group" (2-D-288).

Thandi

When I visited Thandi's school to collect and deliver her journal it was amazing to witness the children in her class. A group of them had gathered after school hours to sing. They were unperturbed by me and carried on harmonising and singing – I could see that this filled them with joy.

Childhood experiences of art

Thandi remembers picking up tins and waste material and making them into useful objects such as candle holders etc. in Primary school. She also remembers collecting grass and weaving mats. So in essence Thandi's art experiences were based in craft work and traditional objects.

Experience in teaching prior to the ACE course

Thandi finished Form three (Grade 10) and progressed to the Magaline College of Education, in Newcastle (1971) to complete her Primary Teacher's course (4-T-72), this is where she was first exposed to art, as all subjects were compulsory in first year. In her second year she chose to specialise in music. After completing that diploma she started teaching at a Primary school where she taught a grade 4 class across all the subjects.

She taught for 2 years before deciding to go back to school to complete her matric (1975 – 1976) – she completed this in two years after which she returned to the same school (1977) where she was teaching before she left to study. She encountered difficulty in that school when she fell pregnant in 1978 and, being unwed, was essentially fired. She had a deep love for children and her calling to become a teacher so she moved to another Primary school where she taught grade 4-6 learners. In the early eighties she was forced to move to a High school as her home language was Zulu and

there was a shortage of Zulu teachers, she taught Zulu and Biology (which she studied along with Geography and IsiZulu at the Guardian Angels College) for grade 8-10 learners.

The Government then encouraged unqualified teachers to study further and so she registered with UNISA (1982) for her degree in education specialising in Zulu (part time). She later studied at Vista University with a specialisation in Biology as she wanted to enhance the knowledge that she had already acquired and extend her teaching to grade 12's. In 1987 Thandi was nominated by the superintendent to do a one year specialisation course in art through the Transvaal College of Education. Here she was exposed to visual arts and remembers creating a sculpture from a piece of driftwood – which she still treasures to this day. She was rewarded for her talents in the Arts field by receiving numerous awards for sculpture and design from the Transvaal College of Education. It was here that she found her "love for art" (4-T-204).

It was only after about ten years that she started teaching art at school with the introduction of the new curriculum in 2000, and was excited at the prospect of imparting the knowledge that she had learned over the years to her learners. All through the years she had been integrating arts activities into her lessons for example; in Biology when they studied leaves she would allow the learners to collect leaves and feel them and then draw them, she felt that this enhanced their ability to recall important information, but now she could teach art as its own subject.

Thandi also attended many small workshops at MTN and the Imbali Visual Literacy Project and as a result began to realise that she was linking life science and art in her teaching. As a result of this integration she was invited by the SABC to be interviewed, whereby appearing on the show *Education Express*. (4-T-300) She used waste materials including washing machine pipes, branches, plastic items to model and represent the respiratory and digestive systems of humans.

Thandi currently teaches Biology for grade 10's and 11's and Arts and Culture for grade 9. She teaches at a fairly established high school on the outskirts of a township.

Experience of the ACE course

When completing the first task in the ACE course, the body maps, she remembers how the lecturers would move around the class and "empower" them and give them "praise" which "boosted" her "self esteem" (TJ5). This, for Thandi exemplified the need for assessment to be "continuous and planned for" and be "clearly defined." She valued the feedback from the ACE lecturers and believed that it "stimulated and motivated" her thinking (TJ6). This was the first experience that she had of informal assessment in practice.

She sees now how important it is to "plan for each phase" in Arts and Culture in order to link "artwork with our everyday lives" (TJ4). Also, she has learnt to "approach her lessons with confidence" and learned the importance of displaying each child's work to show all the stakeholders the "potential that the learners have" (TJ7). She dreams of being able to "plan activities that will be loved and enjoyed and understood by learners" and activities that will "lead them further and develop them to be future leaders of this country" (TJ15).

Thandi has learnt to "reflect" (TJ1) on what she has done in her class and to "work together as a team irrespective of the background each member comes from" (TJ2) and "to respect each other's ideas" and give each person a chance to "participate." And this she feels is what each teacher should be teaching their learners to do (TJ3). Thandi embodies a real sense of responsibility towards the children that she teaches; she continuously mentions that they should be taught in ways that will assist them in the development of self within the greater scheme of life. She believes that what children learn at school should be applicable and useful in life, otherwise it is useless.

Effects of the ACE course (teaching)

Before the ACE course Thandi felt like "running away" from her art class because she had "no confidence" but now, she has "started enjoying" them (TJ10). She's realised that she needs to use a "variety of tasks" to find out whether the learners understand fully and whether they are

struggling or not (TJ18). She has had a total shift in thinking about assessment and now notes that she assesses the learners on "what they know" and not as she had done in the past, on what they did not know (TJ19). This is a major shift in perception. She now also has the confidence to deviate and question the content of the textbook because she has knowledge as a foundation for working (TJ21). She believes that teachers should give children a "chance to explore their knowledge and skill" from the examples given by the teacher and not necessarily just the textbook (TJ24).

She writes in her journal that she dreams of becoming the "HOD of Arts and Culture in her school" because she is more "knowledgeable" than her colleagues (TJ13). This is not stated in an arrogant way, but more as a concern for her learners' needs. She realises the importance of quality art teaching and is passionate about teaching in that way. She also dreams of running workshops to assist other Arts and Culture educators who are struggling as she once was (TJ14).

Thandi dances with her children and has created a safe atmosphere where they can be themselves and are able to reflect without fear. She tries to be relevant and encourages them to watch programmes like *SA's Got Talent* to get her children excited about the scope of art and how it penetrates all aspects of our lives. Her children are eager to come and tell her what they have seen the next day. She finds it interesting and rewarding when they do this and is "happy that they now take art into their walk and talk" (4-T-510.) Art can be used as ways for not only "individuals" but as "clans or as a group or as a family" to express themselves, their "happiness with dancing" or even their "sadness with special dances" and "special songs to express their feelings" (4-T-268). This again demonstrates how she believes that art permeates all areas of our lives and lives to teach this to the children.

Nothing frustrates her more than dealing with Principals and HOD's that are unwilling to open themselves up to the world of art with all its possibilities. She faces a constant battle to get them to listen to her ideas and see the value of teaching art. She has won many art awards but still her colleagues are not convinced. One award clearly demonstrated this – she received an award from her cluster leader for her dedication, loyalty and commitment to the development of Arts and Culture. The parents too are impressed, and give her support (4-T-662). With the parents her

"efforts don't go unnoticed" and when they are invited to an exhibition to come and see their children's work they are eager to see what their children are doing and they comment that "they are very happy with what she is doing," and offer support when necessary. The parents attend the exhibitions and performances arranged by her and often accompany their children to various competitions.

The power that the ACE course has given her is remarkable and the fact that she feels so strongly about allowing the children to experience her learning process is equally noteworthy. The course has left "her wildest soul" with images of "possibility and potential" (TJ12).

Effects of the ACE course (Private)

Since the ACE course Thandi believes that she is more "confident" because of "more knowledge from the Arts and more exercises that I received from the ACE" (4-T-460). She has a hunger for knowledge and "realised that in art you cannot say I know. Each time somebody comes to teach you, there is something new that you grab" (4-T-286). Thandi "started opening her eyes" and realised the differences in things that she had previously not noticed (4-T-298). The ACE course has created spaces for these experiences to take place.

A prompt from the journal to describe something from her wildest soul sees Thandi describing quite an intense scene. She describes a "tall faceless man" who is termed the "jailer," this man has closed all the doors and windows of someone who is "practicing and utilising their potential and skills." The jailor has put "nails and razor wire along the path that must be travelled by this person" and he is always happy to know that this person is always where he has left him. This however does not hold the person back as he is able to "peep through the key opening" and this person who is locked up is still able to "display what is in the heart and in the soul to the outside world." The outside world is able to see and appreciate the work of this person, but the jailor is unable to see this and in the end "realises that his slave is being showered with awards" (TJ12). Thandi has used this powerful metaphor to exemplify her struggle in the system. Although her

colleagues and superiors are unconvinced of the power and potential of the Arts, she continues to demonstrate this to the children and in turn the parents. The outside world has appreciated her efforts even though the "jailors" have not. She feels so strongly about this that, in my mind, I believe she will forge forward and make inroads that will give the "jailors' no choice but to listen. She writes that no one can "stop the functioning of the soul and heart of a person who desires to fulfil their wishes" and that as Arts and Culture educators we must not allow "people to block us from delivering and developing the young mind" (TJ12). Since the ACE course and as a result of the improved skill set and confidence the District has even invited her to be an adjudicator for various music competitions and cultural activities (TJ30).

Thandi feels truly herself when she can create pictures that "express her inner emotion," and when she can "talk to the world" around her and that it "responds" to her (TJ32). Also when she is able to design an "artwork from her own mind" and when her "design becomes visible and is appreciated by others" (TJ28). This feeling is translated into her teaching and she feels true to herself professionally when she can "organise programmes with her colleagues and that the learners become involved and they enjoy and develop" (TJ29).

Effects on her learners

Since the ACE course Thandi introduces each lesson through the use of stimulus exercises to "draw their attention" and make them "curious" about what she has in store for them that day (4-T-438). When Thandi was preparing for a visit from her HOD she wanted to show him that "he doesn't know anything about art" and used the lesson of sound to demonstrate this. She asked her children to close their eyes and listen to the sound around them and then asked them to tell her what kinds of sounds they could hear. She used this lesson to teach them "listening skills" and to "listen attentively" (4-T-388). She showed her HOD that art is not just about drawing and "playing around" but it teaches valuable life skills that can be translated into all areas of life.

Thandi has noticed that her learners are able to "express themselves, their feelings" and "that is art" (4–T–256). She believes this is imperative because if you cannot express yourself, then "the next person won't understand you." So knowing how to express yourself is a tool in communication with peers, which is an invaluable life lesson (4-T-258).

She teaches the children that they must not "be afraid to know that I can learn from other people, even those who are failing, who are afraid, we don't just push them, we give them a chance until they come out their fear, because I don't want them to be left by others, otherwise children react in different ways. They are being demoralised. She allows them "to grow" in confidence and courage until they are comfortable (4-T-442). She "boosts" the learners by a process of "scaffolding" and "building" them up. She "motivates the learners to be able to take another step, to try again" (4-T-476). She believes that art "teaches them to be committed in whatever they are doing" (4-T-548).

As soon as Thandi had done the body map on the ACE course she was excited to do it with her learners, they were enthusiastic about the task and brought in materials that they had found. They completed their body maps and Thandi noticed how they brought their individual styles to the fore and expressed who they were. They then reflected on how they enjoyed being able to show who they were without too many boundaries (4-T-328).

Thandi values the process of reflection and has taught her children how to do so and believes that "they will do so, openly without any fear" (4-T-420). She believes that she is the artist of her own life when she is able to "brainstorm" ideas with her learners and that they become "creative and explore their work and their potential" (TJ32).

Her focus in the art classroom is for each learner to "express themselves" and attach meaning in their own special way; "that is what is important." She doesn't allow them to "copy from others" and believes that in art "nobody is right, and there is nobody that is wrong," as long as the work created is true to oneself (4-T-424). This expression is channelled by "forming clubs outside of school in the townships" whereby learners are making a small income because of their dancing and

they are also "teaching other children outside in the townships how to dance" (4-T-556). Some of the dance groups have even "won trophies" in the "Segaron Cultural Eisteddfod" and her school was awarded a certificate (TJ34). Nothing makes her happier than when her "children are able to express themselves and compose their own poems" (4-T-524).

Thandi exhibits all her children's work and invites all the stakeholders to come and "witness the results of their work." She has "planted" seeds and they have fallen in "loamy soil" and they are "germinating" (TJ33). She sees the learners who have "passion and vision" in Arts and Culture becoming curators in art and them becoming "well-known artists like Picasso, Michelangelo and Stanley Nkosiete" (TJ37). She sees the Arts "empowering" learners and adults to "utilise their talent" (TJ38).

Becky

Becky is a passionate teacher; I could sense this as she was talking to me. She spoke so fast as she had so much to tell about her experience of art that she was afraid to leave anything out. Unfortunately due to personal problems she was not able to complete her journal and so the information contained below is only a snapshot from the interview.

Childhood experiences of art

Becky's memory of art in her youth was of handwork and needle work which was done at home, she does recall being offered this at school too in the form of skills development more than art in its own right. She realises now that she has been "creative" (5-B-54) all her life but thought that this was normal, with the continued training she can now see that this is not the case and that she has a "creative mind" (5-B-94).

Experience in teaching prior to the ACE course

Becky worked straight out of school for ten years and then decided to attend the East Rand College of Education where she studied towards her teacher's diploma for three years, she completed this qualification in1994. She battled to find a teaching post and so took up a post at Standard Bank where she worked for approximately two years. In 1997 she was hired as a teacher at the school where she now teaches.

Even though she was teaching Maths and Science, in her first year of teaching she wanted the "kids to be doing something effective with their lives" and so started a choir. She grins as she tells me that she can't sing to save her life but that she has an ear for music, and so hearing the various voices and harmonies was natural to her. She also started cultural day at her school so that the

children could learn about each other (5-B-318). She attended workshops at the Imbali Visual Literacy Project and Sibikwa because she "wanted to have more knowledge" (5-B-258).

Becky was nominated by the teachers in her school to go on the Arts and Culture training when Curriculum 2005 was first introduced because they believed that art was in her (5-B-80). She only heard about the ACE: Arts and Culture course on the closing day but applied nonetheless and was accepted. She started the ACE course in 2008.

What frustrates her is the fact that the Department of Education have good intentions at times but lack the planning and thought behind much of their work. She gives me one example: She recently received 5 guitars for her classroom and a one day workshop to master playing the guitar. This seems a good gesture but when you have 40 children in one class, how is it possible to teach them to play the guitar with only five? Besides the fact that a guitar is a highly complex instrument to play and requires constant individual practice (5-B-174).

Becky has fought for Arts and Culture in her school and aired her frustrations about teachers being allocated subjects for one year and then being reassigned. She knew that this was only detrimental to the children and their growth as they did not have a specialist teacher to guide them through all the necessary steps of scaffolding to build on their knowledge. As a result she now teaches Arts and Culture from Grade 4-7 (5-B-256).

Experience of the ACE course

Becky remembers the body map project (5-B-166). Although she does not talk widely about experiences on the course, it is clear that she valued the experience and the knowledge that it brought. She even suggests that the staff of the Department of Education attend the ACE course to "become better people with more understanding" (5-B-552).

Effects of the ACE course (Private)

Becky believes that Arts and Culture is part of our everyday lives, e.g. the Government speeches, and knows that art assists in building "confidence." (5-B-474) She believes that "even South Africa can change by being imaginative" (5-B-488). If we have the power to imagine something for ourselves we are already one step into that change. She wants to "see beauty" in all things, so when she decorates a table she wants that to reflect beauty (5-B-530).

Effects of the ACE course (teaching)

Becky gained much from the ACE course and grew in confidence as a result and tells me of when she makes suggestions at District meetings and sees their surprise as they did not know about the knowledge that she possesses (5-B-132 and 232). She also learnt how to approach lessons in a new way (5-B-142) and now finds it "easy" to understand complex lessons and how to go about presenting them (5-B-144).

She is energetic and dances with the children who complain if she says she is tired, as they have become accustomed to her participation in the classroom (5-B-228). She believes that she (and teachers) must be children again in the sense that you can experience like they do and have more understanding on their level. (5-B-236), she also uses this as an opportunity to demonstrate what is expected of the learners and then allows them the freedom to build on that foundation (5-B-240). She wants them to "explore" (5-B-244).

Becky now feels empowered to "incorporate what is in the textbook and what I learned at Wits" as she doesn't want to hamper the "dynamic things" that happen in her classroom and the "fresh" things that the learners bring that you don't expect (5-B-282).

Becky loves to be with the kids, to "involve" them. She doesn't want a child to "see himself as useless" and tries to "draw up a positive self-esteem" and allows them to put whatever they like/dislike and whatever they dream about having in the future. She knows that they are suffering now but tries to instil a positive attitude so that they can make changes to their seemingly predictable futures (5-B-430). She tries to "bring light" and teaches the children to do the same, they greet each other each morning to "change the whole thing about him for the day" and let "him know there is someone he can count on" (5-B-432).

Becky believes that if children sense a "feeling of belonging" they will show commitment to the project and give it their best efforts (5-B-578). She gives an example of recent movies that have shown that creative work like dance can give children this sense and allow them to "change" and "see themselves as better people." She strives to offer a creative life to her children but is aware that in most cases we "deprive them of a creative life" (5-B-566).

Effects on her learners

Becky realises that art provides a safe place for children to "relax." She understands that there are children that can't cope and some who are facing challenges at home and encourages "story telling" and freedom of expression in her class to allow them the space to just be (5-B-322). This is also evident as she includes the children who are "physically challenged" and allows them as much enjoyment as the rest of the class (5-B-324). She believes that Arts and Culture is like "meditation" where you come to enjoy and do something that "comes from your mind" (5-B-450).

She believes that cultural day reinforces this and teaches them to "respect each other" and to "accommodate" each other (5-B-334). She uses Arts and Culture to teach them to be "proud" of their heritage and "who you are" and to "know where you belong" (5-B-336).

She teaches the children to "improvise" when presenting in drama etc. and hopes this will spill over into other areas of their lives (5-B-386). She also tells the learners to take home what they

learn in her class and "teach your parents so that they can make money and have a better living at home." (5-B-400) She encourages the children not to imitate each other; she wants to "see you come with your own thing, be imaginative" (5-B-486). "Through Arts and Culture, that's the only time you can be self-employed, because you need to be creative and imaginative" (5-B-508).

She has noticed that children that are not "gifted academically" are "good in artwork" (5-B-466). She hopes that because they can find some joy in her classroom they will grow in confidence and this will then assist in the other areas of their lives.

Becky has taught her children various dances and brims with confidence as she sees them practice until they know them 100%. They then entered the Love Life dance competition and won (5-B-414). Even when they leave Primary school they take their knowledge with them and they "come together as a group and take other learners from other schools and say, you know our teacher taught us this" and then they work together to learn the dance. They also then go to her to get her advice on how to improve (5-B-422).

Themba

Early experiences of art education

Themba is enthusiastic and has a natural creative flair, and is evident in his dress code and manner of speaking. Themba used money received from his uncle to buy art supplies when he was young but was discouraged by a teacher at school and his mom. His mom wanted him to use his money on stationery for school rather. He remembers his last art experience in Grade 7 where a student in their teaching practice reprimanded him for doing a drawing during a non-arts lesson; that was his last piece of work until the ACE course. He remembers it as the "most beautiful drawing" and was aware that he was "developing" (3-Them-26). He was so scared by that incident and he felt that art would continue to get him into trouble and so stopped at the age of thirteen. He also reminisces about this in his journal and still views this as one of his finest works of art (ThemJ5).

Experience in teaching prior to the ACE course

Themba studied for a Diploma in Education at the DR Phatudi College and then enthusiastically completed various short courses including: ACE: Educational Management, ACE: Technology in Education, certificate in Outcomes Based Education and an Assessor course. He is currently doing his Honours in Environmental Education. Themba is a lifelong learner and believes in furthering his knowledge at all times. Themba was nominated for the ACE: Arts and culture course by his curriculum advisor who saw potential in him as he was already teaching art (although he was hired on the basis of his music knowledge) at his school.

Themba writes in his reflections from the course that even before the ACE course he was "conducting a variety of art activities at school such as exhibitions, poetry sessions and cultural shows" (R-Them-1). But, at this stage his Principal did not acknowledge these as he said that they were based on trial and error. He even went to the Principal to request that Arts and Culture be

given at grade 10 level, but was denied. He hoped that with the ACE course he could specialise and "believes that miracles are going to happen" (R-Them-2).

Themba currently teaches Arts and Culture for Grade 4-7 learners, as well as Geography for Grade 7's and EMS for Grade 4 – 5's. He is also HOD in the Intermediate phase.

Experience of the ACE course

Themba believed that the ACE course was a "life changing experience" in that "you become a brand new teacher" and that you "impart new knowledge, skills, values and attitudes to the learners." He was transformed into a "teacher who can motivate, stimulate, encourage and develop a positive learning atmosphere" (ThemJ1).

On the course Themba "noticed a lot of changes." He especially appreciated the

> way that our lecturers were like working with us, we were open with each other, we learned to be open. Then our lecturers were down to earth. I learned to be a down to earth somebody. The lecturers were like listening to each and every one of us. They will pay attention whether you give a proof or when you have got a problem at home, you explain to them, then will comfort you then tell you, they will ask you must you tell the whole class. Then you tell the whole class, then the whole class will come hug you, comfort you, stuff like that. Then I have learned that they will pay attention towards each other. They will listen (3-Them-271).

What impressed Themba the most about the ACE: Arts and Culture course was that the lecturers were unlike any that he had ever encountered and this left a lasting impression on him. He was shocked when they "wanted to meet the students during their first day of registration" (3-Them-135). He felt that they really listened and took heartfelt interest in all the students. They "followed up on each and everything." He also found the course to be well organised compared to other programmes that he'd attended (3-Them-133).

Themba remembers the first task of the course – body maps. He was surprised at the different way in which they were made to introduce themselves and found this different way of approaching a task exhilarating (3-Them-139). He notes that the last work that he created was the identity cloth on the ACE course and felt "fulfilled" as it was appreciated by many of the students. This "motivated" him and developed his "self-esteem" which he seemed to have "lost for a long time" (ThemJ4).

He valued the ACE course because it taught them how to scaffold information, (3-Them-173) which could be taken back to the classroom and implemented. Before the ACE course Themba would accept just what each learner presented as he did not have the skill to teach them to improve, but now with the knowledge learned on the course he had high expectations for his learners as he could now implement methods to help them improve their skills. "We were not like expecting our learners to do such things, simple drawings, we were expecting them to be like Picasso, Monet, etc." (3-Them-155).

Effects of the ACE course (Private)

Themba makes a special effort to arrange cultural outings when he takes his family on holidays. He researches and finds historic and cultural sites in the area and takes his family there to enjoy and learn something. "We sit down and plan, then design on how are we going to, where we are going to start the visit, what we are going to do, and then what are we going to entertain us as a family" (3-Them-327).

He sees the value of art in the learned ability to reflect, as well as for improving communication skills, presentation skills and improved technique. Themba wrote in his reflections that within the art making process he has developed his skills in "developing a concept, making drafts" and his "painting" skills and he is excited at the prospect of continuing on this journey (R-Them-3).

Even though Themba seemed very confident, he attributed much of it to the ACE course (3-Them-275). He sees art as "feeding my soul as therapy," and

> art is good, Lorin, it's different from other things. Because art it will teach you to accept who you are. The art it will keep the sun going. It will keep the day going. Art is good, it's very good because if you have got a particular problem, you can focus on it, you can work on something to move that particular thing away. You can sing, you can dance and you can paint and draw (3-Them-293).

After the course Themba realised that he was on the "right track" and he found now that he had the "specialisation to maybe sustain my confidence on what I am doing" (3-Them-211-217).

In his poem in the journal he writes:

In my mind I … Am full of artistic images

In my heart I … Am full of artistic concepts

In my soul I … Am full of artistic subjects

Yesterday … It was a blank mind, heart, soul

Tomorrow… I am a slide full of images, concepts and subjects

I am going to … Teach art

I am … An ART TEACHER

Effects of the ACE course (teaching)

The impact on Themba' identity as an art teacher was influenced by the course. Themba has a huge vision for his future as an art teacher and dreams of leaving a legacy as one.

Themba focused on how much he had learned in terms of "methodology," as they learned "how to develop learning programmes, how to develop activities, how to scaffold the learners and how to promote co-operative learning and how to organise the Arts and Culture classroom" (3-Them-173). He had also learned how to "reflect" and appreciated how the lecturers motivated and encouraged

them to improve on work by reflecting and re-doing activities to maximise the benefits and effects (3-Them-195 and 3-Them-225). Themba tried to mimic what he learnt on the course and tries to "motivate the teachers" in his department in the same way that the lecturers did for him on the course (3-Them-321) and (ThemJ13).

Studying on the ACE course improved Themba' teaching and "developed my confidence in teaching and teaching methods. I have developed skills to develop a class which is more focused on learning than anything else" (ThemJ2).

Themba feels now that he has "enthusiasm and courage" and a newfound "appreciation of the learners' efforts and the educators' work." He views himself as a "qualified Arts and Culture teacher who can tackle any activity" within the Arts and Culture framework (ThemJ3).

The dreams that are in his mind since the ACE course are to be the "best Arts and Culture teacher" and in "helping the learners and instilling the love for art in them." He dreams of "helping educators in his region" and to conduct "Arts and Culture workshops for teachers in the region." It is clear that Themba is passionate about art and hopes to "introduce art into the community by teaching the young children about art" (ThemJ6).

He has used lessons learned on the course to improve his skills as an HOD, "if I get into the class and I find the teacher teaching, I can just tell and see this teacher is teaching well. Is this teacher prepared, is this teacher approaching the content in a good way so that the learners can understand" (3-Them-203). He was now able to "focus on what they were doing" (3-Them-213) to "assist them" and not "undermine" them (3-Them-217) as he did in the past.

Before the ACE course Themba arranged exhibitions and showed initiative by raising his own funds towards them (3-Them-237). He was at that stage still arranging it by trial and error and with little support from his Principal and school. After the course Themba arranged another art exhibition for which the Principal gave him a big classroom, he was delighted when the Principal said that this would also be his "Art centre." He even allocated "a budget for the Art centre" and

this proved to be a huge step in the progress and importance of Arts and Culture in the school; with the Principal's buy-in, they sky was the limit (3-Them-229).

Themba wants to leave a legacy that "he will be known by all generations that he was an art teacher" (ThemJ16). He writes in big bold letters in his journal that he feels like he is the artist of his own life when he is "doing art, teaching art, visiting art exhibitions and reading about the Arts." Themba views himself as an "artist" and sees value in visiting local exhibitions to support the "development of emerging artists" (ThemJ19).

He is an art teacher with "vision, mission and hope" with the "intention to achieve whatever goals" he can imagine (ThemJ20).

Effects on his learners

Themba saw the effects of Arts and Culture at the school and saw that it was "topping them up" and "it was alive" (3-Them-243). He saw how it improved their "communication skills, presentation skills and drawing skills" (3-Them-347) as they were now asked to present and reflect on the works that they had done in new ways. They had become "more creative" (3-Them-355) in what they were producing.

Themba feels truly himself when he "involves learners in activities" (ThemJ18). He included photos of his learners involved in visual art and drama activities. Art also allows children to learn how to "accept themselves" (R-Them-3).

He firmly believes that art has a "natural therapeutic value and that learners need this to build their right brain to its fullest and to create entrepreneurship in a world where jobs are scarce." He has come to learn that "Arts and Culture is a bonafide learning area within the National Curriculum Statement." He believes that it is time for all stakeholders to "realise that Arts and Culture must take its rightful place in society." (ThemJ15).

Summary

When analysing /describing the responses of the teachers in this study, I found that they fitted McCarthy *et al's* description of an artist's gifts: "a capacity for vivid personal experience of the world and the capacity to express that experience through a particular medium" (McCarthy *et al*, p xv). The teachers had developed their capacity for vivid experience, which they expressed as "an opening of their eyes" as well as their desire and capacity to express and facilitate this journey in the lives of their families and children that they taught. Although in most cases the teachers did not make artworks themselves, they saw their classrooms as works of art and tried to create a space for their children to go on personal journeys that will affect their lives in such a way that they wish to be and are free to express themselves in their artistry.

Chapter 5: Analysing the Findings: Operationalising McCarthy's Framework of Benefits

In order to present the findings about the benefits that Arts and Culture teachers derived from the Wits ACE: Arts and Culture Course, I will use certain of McCarthy *et al's* categorisations of the benefits of the Arts as the ordering principle for this chapter. The framework is divided into two main categories, namely *intrinsic* and *instrumental*. *Intrinsic* benefits are inherent in the Arts experience itself and add value to people's lives (McCarthy *et al*, 2004, p 37). *Instrumental* benefits are indirect outcomes of the Arts experiences and the Arts experience is only one of many ways of achieving the benefits in non-arts areas. Each of these benefits is gained in either a *private* capacity, one that is *private but with public spill-over* or those that happen in the *public* sphere. These are the categories that I will use to classify each teachers' comments according this aspect of the framework i.e. *Private, private with public spill-over and public.* I have discussed the *intrinsic* and *instrumental*.

Although much of the selected literature (McCarthy *et al*, Eisner, and Gardner) is based on children's responses, many of the stated benefits are also demonstrated by the teachers in this study. In some instances, there are additional benefits that they have noted that do not appear in the literature. These will be discussed here and later in the next sections of analysis.

I want to refer the reader back to figure 3 where the counted responses of each teacher were documented. This shows that the teachers demonstrated signs of these benefits and more. The highest concentration of Reponses is in the private benefits with public spill-over, this is not surprising as each teacher is dedicated to sharing their knowledge with their learners. I will describe each of the teachers' *private* benefits, how they had *public spill-over* and then the benefits noted in the *public* sphere according to the themes that emerged in the data and not based on the sub-categories given by McCarthy *et al.*

In this chapter, I will use McCarthy *et al's* distinction between *private* and *public* benefits to show how teachers have internalised the course and made changes in their personal lives which have in turn had influence on their professional lives too. It is evident that the teachers valued the *intrinsic worth* (McCarthy *et al*, 2004, p xvii) of the arts education they received on the ACE: Arts and Culture Course and were continually committed to and excited about sharing their experiences.

Each of the teachers attended the ACE: Arts and Culture Course over a two year period of time. This *sustained involvement* (McCarthy *et al*, 2004, p xvii) allowed them opportunities to be immersed in the creative process. It is important to note here that the Arts and arts education came to mean one and the same thing for the teachers. The ACE Course allowed them to participate in the Arts but for the purpose of being educated for arts education. They were educated in ways so as to teach them how to educate and teach a quality arts education programme in each of their respective schools.

Private benefits

The private benefits are those that accrue to the individual and impact on their personal lives. McCarthy *et al* put captivation, pleasure and improved test scores in this sphere. There is evidence of improved cognitive benefits in school-aged youth according to McCarthy (McCarthy *et al*, 2004, p 8) and key findings at the UNESCO world conferences (2006, 2010). . Here it was demonstrated that "artists can be scientists and inventors and that the reverse is also true. One reason for the efficacy of the Arts in promoting creativity is that many recognised 'tools for thinking' are particularly explicit in the practices of the Arts" (UNESCO, 2010, p 3). This information however did not come out in this study. The teachers did not mention this as a noted benefit as a result of the course but the question was explicitly asked.

McCarthy *et al* note that people are drawn to art not necessarily because it will improve their discipline or make them smarter, there is something much more primal about art, and there is an expectation that "encountering a work of art can be a rewarding experience, that offers them

pleasure and emotional stimulation and meaning" (McCarthy *et al*, 2004, p 37). Captivation, McCarthy *et al* say is the "initial response to a compelling work of art, one of rapt absorption and deep involvement; and pleasure is derived from this captivation and imaginative flight and is the joy and excitement of the act of creation itself" (p 37), either in making or appreciating an artwork. Similarly, in my study I found that the teachers demonstrated that they found joy in the Arts experience and couldn't wait to see these qualities shining through in their children. This joy captivated them and was the catalyst to their experiences.

My findings show that each of the teachers interviewed experienced expression, exploration of self and the ability to reflect both during and after the course. This will be discussed in more detail in the sections to follow as I map the experiences of each teacher and their experiences of the course and how it impacted on their lives. I begin with the description of their *private* benefits and how the course affected their personal lives in attitude, experience and outlook.

The teachers' private benefits

The good, the bad and the ugly: the negative aspects of arts education

Although the study largely reflects the positive effects of arts education for each teacher, I am aware how quickly an experience can become negative, and lasting. Themba and Deliah both recounted memories of negative arts experiences that they had experienced.

Both Deliah and Themba encountered negative experiences of art at an early age and each explained these in their portraits. Both experiences were as a direct result of an experience with a teacher who misunderstood them and their intentions – this resulted in each of them stopping all arts activities until college (Deliah) and the ACE course (Themba). In college Deliah rekindled her love for art and this was enhanced by the ACE: Arts and Culture Course. Aspects of the course managed to counteract these negative perceptions and feelings towards art.

I have come to understand that an art experience is such a personal journey which is demanding of self, any bit of criticism or reprimand given in a negative or judgmental way can have devastating

consequences as each of these teachers has mentioned. They vividly remember the experience and each told of how they stopped doing any art activities from then until the ACE course where they regained their love and passion for art.

Testing the waters: First experiences of the course

Four of the teachers remembered the body map project with such clarity that I believe this was their *gateway experience* (McCarthy *et al*, 2004, p xvii). This was one of the first workshops on the course and provided an experience that positively affected their attitudes towards the ACE course. The body map project asked each teacher to trace around their entire bodies, with this action serving as the 'shell.' Each teacher then used various media to fill this shell with images/media that represented their lives by way of body, mind and spirit. This activity allowed each teacher to dig deep within themselves to find ways of representing who they really were, on a two dimensional format. Themba was surprised at the different ways they were asked to introduce themselves with the aid of the body map; he was immediately drawn to the process as a result. Deliah and Olivia found the process to invoke introspection and mentioned that "the moment we sit down and start to search from within yourself, you start to know exactly who you are, what you stand for" (2-D-50). Olivia was "challenged to face the realities about herself and be real" (OJ17). Thandi remembered how the lecturers would move around the class during the process and "empower" them and give them "praise" which "boosted her self esteem" (TJ5). Whether it be the very private nature of the process or the context of this process – each teacher took away a "wow moment" (2-D-50). This initial experience set the tone for future lessons on the course as it captivated the teachers which in turn elicited the intrinsic worth of the course in each of their lives. The ACE: Arts and Culture Course gave the teachers an opportunity to experience quality arts education.

Curiosity killed the cat: Developing a hunger to know more

The Course gave the teachers a sense of empowerment and gave them a hunger to learn more. Thandi felt safe to explore and be open to the process of learning. She realised that "in art you cannot say no, each time someone comes to teach you, there is new [knowledge] that you grab," (4-T-286) and the course has left her wildest soul with images of possibility and potential (TJ12). Deliah used a metaphor to describe this feeling; "my footprints are itchy and irritable, itching and longing to venture further and in the future" (DJ7). Olivia felt "curious and inquisitive now"

(OJ16). This is in line with Eisner's (2002) view that the Arts promoted "never ending growth within the individual" (p 241) which is demonstrated in the teachers' portraits. They showed a hunger to know more within this newfound creativity.

Feeding the soul: Art as a source of nourishment

The ACE course had a "transformational" (1-M-110) effect on the teachers. Marcia was rejuvenated and believed a "miracle happened in her life" and all the "joy came back" and filled her heart. Before the course she felt bored within herself and her classroom and while she was on the course she realised that her teaching was not "reaching the learners" hearts, which had been her joy in the past years (MJ2 & 24). Olivia's passion and love was brought back to her while she was on the course, (OJ15) Deliah had a similar experience in that she had "fallen in love with art" (2-D-262). The ACE course had reignited a flame within each of the teachers which had a positive effect on their private lives.

Four teachers mentioned the therapeutic benefits they felt in that they believed that art was a means of meditation, (5-B-450) counselling and therapy for them (1-M-149), and a way to feed their souls (3-Them-275 and OJ14). Lowenfeld and to some extent Eisner would agree. Lowenfeld (1957) even 'proved' this claim by researching the therapeutic effects on physically and mentally handicapped people of engaging with art and he found that "creative processes can become a means of overcoming this [feeling of] detachment through improving sensory experiences which deal with the establishment of an improved self-concept, and emotionally by relieving tensions and inhibitions" (p 503). Bamford (2006) contends that arts education has positive benefits on children's health and general wellbeing (p 133). There is clear evidence of arts education also having positive benefits on the wellbeing and health of the teachers in this study. The teachers believed that the Arts will "teach you to accept who you are" (3-Them-293). For Deliah art brings out "who I am, what I stand for, what do I believe in and what am I capable of," and with this knowledge and a capacity for increased confidence she "can approach any task" (2-D-286). The course facilitated opportunities for the teachers to build confidence in accepting who they were

and enabled them to see value in their lives and make plans for a better future for themselves and those that entered into their lives.

Finding confidence: A voice longing to be heard

Each teacher recounted how they believed that their confidence had improved as a result of the course. It manifested in various ways but was clearly evident although we cannot pinpoint exactly what tasks elicited this. Deliah gained the "confidence to attempt any art project, confidence to teach my learners, confidence towards art as a subject, confidence amongst her colleagues and confidence that she can be a professional artist" in her own right (DJ3). The forms of confidence mentioned here are the private manifestations of this, in the way they think of themselves and the potential that they possess. Bamford (2006) confirms that "students develop greatly in terms of risk-taking, confidence and ownership of learning through involvement in the Arts" (p 20). It is evident that these 'students' developed increased confidence on and as a result of aspects the ACE course.

Each teacher expressed their improved confidence in poetry which took them from where they were yesterday, to who they were now and then to their future dreams. Reflecting on her life before the course, Deliah saw herself as "blind and ignorant" (DJ6A), Marcia's "life was doomed and confusion prevailed," (MJ20) Themba had a "blank mind, heart and soul" (Them-J-21) and Olivia writes how she "took a step of courage [before the course] to go on and inspire many." (OJ21) Olivia took a step of courage to go on the course and while on the course this increased even more and she was able to take her courage back into her world and inspire many. During the course each of them found their strength and now, after the course, Deliah believes that she is "able and capable," (DJ6A) Themba is "an art teacher," (ThemJ21) Marcia is now "a movable unconfused pillar towards life," (MJ20) and Olivia is "putting on her crown of victory" (OJ21). These statements are powerful and show the confidence and strength each teacher developed on the course.

The teachers found safety in sharing their voice on the course which some had lost for a long time. They mentioned how they were no longer afraid to voice themselves and in most cases this was in the ability to voice their fears. Marcia "feels truly herself when she doesn't fear to tell the truth" and when she can "confront with confidence the wrong or bad situations which occur around her" (MJ14). Olivia learned to express herself in many ways including writing and drawing and now can "express her thoughts freely without feeling insecure" (OJ13). She also lives now with increased confidence to "create wonderful moments about her own life" (OJ9). Thandi felt truly herself when she could create pictures that would "express her inner emotion" (TJ32). arts education gave these teachers a channel through which to express their emotion.

With this voice, the teachers felt increased satisfaction when the world around them responded to them; this seems to be a very important factor in their expression. Thandi talks to the world around her but finds value when it responds back to her (TJ32). Themba felt fulfilled when his work was appreciated by the other students and this had a motivational effect on him and boosted his self-esteem, which he had "lost for a long time" (ThemJ4).

Removing the blinkers: Seeing clearly

Each teacher experienced and valued the exposure to the Arts as it enabled them to remove the blinkers that had been clouding their 'vision' for so long. Deliah writes about how she is open to new thoughts and possibilities (DJ6), Olivia has a "new outlook" on life (OJ13) and is "open to learn more" and to be "innovative" (OJ11). Marcia's mind was "opened" and for the first time she was taught to "really see" (1-M-110). Life was now viewed through a wide angle lens and each teacher was "transformed" (1-M-110) and could start to imagine something different for their lives. Marcia firmly believed that she is the "artist of her own life" and she's learned to "own the world." She felt like a "free bird in her own life" (MJ17). This relates back to Lowenfeld (in this research) who argued that the Arts extended our frame of reference (Lowenfeld, 1957, p 5) and Eisner who said that 'art teaches us to frame the world from an aesthetic perspective' (Eisner, 2002, p 84) and teaches us to 'see' and view the world in a new way through different eyes. The teachers have moved from being in a 'tunnel vision state' to having their eyes opened to the new possibilities,

possibilities that are now feasible because of their new found confidence. They have a sense of self-determination and self-belief that will aid them in this process.

Looking back: Learning to reflect

With the new ability to 'really see', each teacher also learned to reflect. The course was based on a framework of reflection in all subjects and each teacher learned that this as an invaluable skill. On the course teachers were encouraged to keep reflection books for the duration of the two year course. This reflective writing was a vital aspect of the practical lessons too. It is here that they learnt the skill of reflection and the worth of it as they had to present their work at each session for review (personally and from the group). As Bamford (2006) found, "the chance for students to present/explain their artistic projects and participation in reflective thinking associated with the presentation of arts projects greatly enhanced student's confidence" (p 118). They began to treat the creative process as cyclic (MJ3), starting with an idea, working through the concept, creating a product and then creatively reflecting on that to make the work more "meaningful", with increased depth (3-Them-225).

Lowenfeld and Gardner believed that thinking, perceiving and feeling were vital in creating a balanced person (Lowenfeld, 1957, p 2), and that the most fundamental aspect of exposure to arts was that it created an inner equilibrium (Lowenfeld, 1957, p 11 and Gardner, 1973, p 37). From the evidence provided it is clear to see that this inner equilibrium has brought balance to the teachers' lives, in a private and reflective way.

Concluding paragraph for the teachers' private benefits

In summary, it is evident that the ACE Course was a *gateway experience* (McCarthy *et al*, 2004, p xvii) for most of the teachers and the effects of this exposure were mostly attitudinal. Even one or two years later, they still experienced an increased hunger for knowledge (4-T-286 & OJ7 & OJ16), an opening of the mind to enable them to really see the world around them (DJ6, OJ13, OJ11, 1-110-

M, MJ17) and within them (2-D-50, OJ17) and with a renewed sense of joy (OJ15 & MJ2 &24). With the given tools each went on a journey, starting with self, then seeing value in their world and learning to accept it (3-Them-293). With this sense of empowerment and increased confidence (DJ3, DJ6A, MJ20 and ThemJ21) they could bring their voice to the fore (OJ13, OJ9, TJ32) and translate what they had learned and felt to the people they encountered in their lives. The experience was clearly captivating and pleasurable for each teacher and they experienced notable private benefits.

Private benefits with public spill-over

The 'distinctive fruits' of interactions with the Arts is the development of the individual's capacity to perceive, feel and interpret the world of everyday experience. The private benefits with public spill-over "develop citizens who are more empathetic and more discriminating in their perceptions and judgements about the world around them" (McCarthy *et al*, 2004, p 47).

The benefits identified in this research have impacted the teachers' lives on a personal level but in their very nature have had spill-over effects. McCarthy *et al* place attitudinal, behavioural and health benefits into this category. Although their research focuses on children, evidence of equivalent changes also appear in this study of teachers. The teachers in this study reported an increased sense of self-discipline and self-efficacy and changed behaviours that have improved their teaching performance; as well as the development of more general life skills (e.g. working in teams) and the development of pro-social attitudes (McCarthy *et al*, 2004 p xiii). The teachers also valued learning how to work in a team and its importance as a life skill for themselves as well as the children that they taught.

McCarthy *et al* note that the health benefits include;

> improved quality of life (mental and physical) especially among the elderly and those who exhibit signs of dementia from Alzheimer's disease, improved health for patients with specific health problems (e.g. premature babies, mentally and physically handicapped, those suffering from acute pain and depression), reduced stress and improved performance for care givers and reduced anxiety for patients facing surgery, childbirth or dental procedures. (McCarthy *et al*, 2004, p xiii)

It is clear from the teachers' comments that the health benefits listed above were accrued to the teachers of normal mental and physical ability and that the benefits of arts education are not exclusively for children or the elderly and those who have suffered from disease or illness. The research however is thin in this area and has historically only been focused only on these groups of people.

Eisner, Lowenfeld, Bamford and McCarthy *et al* all have set ideas on what the aims for education should be in general and what arts education is and how it can influence general education. Below is a summary of each of their thoughts on arts education and education in general.

Lowenfeld (1957) believed in the power of arts education as it called on the creative process of using art as a means to an end, to make people more creative regardless of where the creativity would be applied and that the "emphasis in art education is on the effect that creative processes have on individuals, the sensitivity derived from aesthetic experiences" (p 4). This is particularly important as the ACE Course's goal was not to train teachers *in the Arts* but rather *through the Arts* (Bamford, 2006, p 70) and apply their knowledge and skills to general life situations and their pedagogy. Education *through the Arts* makes use of "creative and artistic pedagogies to enhance overall academic attainment and reduces school disaffection and promotes positive cognitive transfer" (Bamford, 2006, p 70). Eisner (1972) too believed that arts education could be used as an important resource when teaching other subjects (p 2).

The teachers that I interviewed adopted both means of transfer in their classrooms. Olivia and Marcia are Grade one teachers and use their knowledge of arts education to influence their pedagogy in all areas by teaching *through the Arts*. Themba, Deliah, Thandi and Becky each teach Arts and Culture as a subject in its own right and so had the opportunity to teach *in the Arts*, but as they also teach other subjects they use their arts-influenced pedagogy to teach in these areas as well by adopting creative and playful methods through which to facilitate knowledge transfer. They adopted the changed pedagogy in how they delivered lessons, they moved around the classroom and gave continuous feedback (2-D-258) and (R-O-2) used their knowledge of the Arts experience to influence teaching in other subjects as they believed that by delivering the lessons in new and interesting ways it helped the children to understand better (2-D-172) and (1-M-380). They also achieved this from the stimulus exercises that they gave at the start of each lesson (1-M-248), (2-D-166) and (4-T-438).

The ACE Course exposed the teachers to this kind of education. They were able to see different perspectives, not only in themselves, but of others as well. This shaped how they now viewed themselves and others and had great influence over these relationships. They were able to exhibit

the fruits (artwork) of their labour, but the real fruits were their experiences of the process. This I believe is what had the greatest influence over their lives and manifested as the changes they now recognise from the Course.

The teachers' main function is to educate and as such they are now equipped with an open mind full of possibilities to share what they had learned and facilitate transfer to the children. These are the teachers' private benefits that have had a *spill-over* effect in their classrooms, schools and family life. They are essentially private but in their very nature they influence the people that each teacher comes into contact with, which gives *spill-over* effects. It is with the sense of empowerment mentioned in the private benefits that they were able to share these benefits in the public realm. So I would claim that if the benefits are not manifested to the individual first, then they cannot manifest into others' lives.

The teachers' private benefits with public spill-over

Full to the brim: Overflowing with joy

In their joy, the teachers wanted to spread this joy to the children they taught. Deliah wanted to "arouse their feelings and bring their thoughts wild" and give them the experience of really being immersed in an activity (2-D-168). Marcia was overwhelmed when she saw the "joy in the hearts" of her children when they make handmade objects (MJ19) and Olivia wanted to develop her children's love for writing and that it should just flow and "kick in with imagination." She did this by not correcting them and allowing their creativity to come to the fore (1-O-208). This echoes with what Eisner says in that the Arts have a "role in refining our senses and enlarging our imagination" (Eisner, 2002, p 5). Eisner (2002) encourages the use of the imagination, and the space that arts education can provide for the stimulation of it. He stresses the use of the imagination in effecting social change and stresses the fact that Arts education gives us permission and encouragement to use our imagination (p 83).

Although there is little research to pinpoint arts education as the sole contributing factor to creativity and imagination, there is evidence to suggest that they can be nurtured through arts based programmes (Bamford, 2006, p 128).

Connecting with the world: Learning to love again

Deliah has a strong belief that art is all around us and "if you have knowledge about art, then you learn to appreciate nature, you appreciate culture and you appreciate yourself, the way in which you appreciate other people" (2-D-282).

A powerful aspect of the course was its ability to "connect" people in ways that were non-judgemental (2-D-52) and motivating. This influence had much to do with the ACE lecturers who adopted this role in their teaching and powerfully demonstrated the influence this may have on students. Bamford's (2006) research showed that arts education improves children's confidence, and increases cooperation, respect, responsibility, tolerance and appreciation and has positive effects on the development of social and cultural understanding (p 115). Deliah believed that "art is a way of life" and affects how we perceive things to be (2-D-182). In two cases the teachers said how the course had affected how they communicated with their families (2-D-182) and (1-M-18). And there is no better way to see changes than in the person themselves, this is a testament to the benefits and the teachers themselves are the living benefits of the course. Eisner (2002) believed that the Arts "create satisfying and expressive relationships" and ones that allow adjustments to be made by what is felt emotionally (p 72). The teachers are now able to create these kinds of relationships with their children, their colleagues and their families.

This non-judgemental way of viewing of people was carried over to the children and in how the teachers now dealt with them. They now taught in an empathetic way that was considerate to all. Two teachers explained how they had made tokens of cards and prayers for other schools and learners when they had suffered in some way (MJ7, R-O-3). One teacher believed that through the mirroring game the children learned to "observe each other" and respect what uniqueness each brought, they began to trust each other too (R-O-5). Another teacher recounted how one of her learners told her that when she was doing art it connected her with her grandfather who had passed away (1-O-326).

Sweetening the lemon: New zest for teaching

With the techniques of the ACE lecturers to mimic, the teachers all mentioned how this positively influenced their teaching styles. Bamford (2006) suggests that arts education can instigate more creative and interesting approaches to teaching, in this context teacher and student relationships are collaborative and trusting which in turn allows for a climate of creativity and imagination (p 128). This is evident as the teachers all saw changes in their teaching styles and how they approached each lesson. Deliah and Olivia now move around their classrooms as the ACE lecturers did and give their learners encouragement and prompts. This has enabled the children to produce more meaningful work (2-D-258) and (R-O-2). With this technique and that of reflection the children can "think for themselves now" (1-M-248) and are "responsible for their own learning" (MJ8).

With the practical skills they learnt on the course, the teachers changed their teaching approaches and were able to take them back to their classrooms and implement. An example of this was the stimulus exercises (short exercises to create interest at the beginning of a lesson); they saw how this made the learners "curious" (4-T-428) and "stimulated" them (1-O-222) at the beginning of a lesson. When I visited Olivia and Marcia's classes I saw this in action. They began the day with various games and songs to get the children into the correct frame of mind for learning and to enjoy the day ahead, and put whatever frustrations they had aside.

As a consequence of the changed perception of assessment away from an authoritarian perspective, the hierarchical structure present in the classroom also undergoes change. With the continuous assessment comes a shift in authority to one that is more democratic. The teachers now wanted to create safe and flexible spaces for their children and they now give the children opportunities to succeed, which is a major shift in perception from looking from a negative perspective and looking only for errors. Eisner (2002) believed that "experiencing the aesthetic" allowed children the opportunity to experience pleasure and this predicts best what children are likely to do when they are not boxed in (p xiii). The teachers are allowing their children opportunities to find what they love to do and this is eliciting all the benefits that they are noticing. Themba even demonstrated a shift in his perception of authority as he was treating his colleagues

differently. As a Head of Department he was now able to "focus on what they were doing" (3-Them-213) and to "assist them", rather than "undermining" them as he had done in the past (3-Them-217).

An increase in confidence (in private benefits) was evident and the teachers told of how this influenced their teaching as they felt they were able to do things that they had never tried before. They could actively engage with their learners and create a living, breathing space for all to express, explore and grow. Olivia said that lessons were less daunting now and more of an opportunity to have fun with the children as they learnt (1-O-222), she and two other teachers mentioned how they could now dance and sing with their children. Marcia also noted how her colleagues complimented her on how she addressed the school with confidence and how the learners hung on her every word (MJ22).

Eisner (2002) believes that "art educators are at the forefront of the celebration of diversity, individuality and surprise" (p 230). This shift was illustrated by all the teachers, as they were intent on making learning fun while understanding that this does not take away from the academic goals of the lesson. Their creativity has been unlocked and they now strive to create lessons that are interesting and "anything but boring" (1-M-319). They are open to new possibilities that they were once closed to or unaware of. With their knowledge and skill set two teachers said how they were now able to combine this knowledge with that of the textbook (TJ24, 5-B-282) to create new and exciting lessons. Eisner (2002) writes that the Arts teach flexible purposing which is the improvisational side of intelligence, the ability to shift/improvise options during the process as better options emerge (p 72). Becky realises this and doesn't want to hamper the "dynamic things" that happen in her classroom and the "fresh" ideas that the learners bring (5-B-282) by sticking entirely to one approach.

The course helped make the "application of knowledge natural and interesting" (OJ19) and helped the teachers to incorporate real life situations into learning. For Olivia and Thandi this was vitally important as they wanted what the children learned in class to help them outside of school and add value to their lives. The course taught them how to scaffold information (3-Them-173) and (4-T-476) and design lessons that would clearly demonstrate the assessment criteria (2-D-68). The

teachers are now equipped with the skills and attitudes to make learning fun and applicable. They have been inspired to look at teaching from a new angle.

A new take on assessment: Looking for the good

The notions of assessment in the traditional sense were challenged on the course and each teacher mentions that the ACE lecturers embodied what for them was a new kind of assessment: one of being continuous and positive in nature. The notion of giving continuous feedback, numerous opportunities to revisit work and motivational advice was new to the teachers but left a lasting impression on them. Their perception of assessment was shifted.

The teachers found this form of assessment to be empowering and that motivation was the key to building their confidence and boosting their self-esteem. The continuous feedback and motivating comments made by the ACE lecturers enabled this. With these positive feelings they were able to improve their work by making it more meaningful, with a greater sense of commitment and without fear. Each teacher was changed by the process and all mentioned how they now used these techniques in their classrooms to build the children, which resulted in improved results and better attitudes within the children.

Thandi noted the importance of assessment being "continuous and planned for" and to be "clearly defined." She learnt this on the ACE course from the lecturers who exemplified this form of assessment by constantly giving feedback, which she believed "stimulated and motivated" her thinking (TJ6). She has had a total shift in thinking about assessment and now notes that she assesses the learners on "what they know" and not as she had done in the past, on what they did not know (TJ19). The ACE Course taught Deliah to be less strict in her assessment and to be "less judgemental" when it came to children's art, because "art is all about improving" (2-D-152). Deliah has in turn empowered her children and realised that "if they are guided by the criteria and guided by the elements" they have a vocabulary with which to assess themselves and each other and "that's when we learn to accept constructive criticism and praise." She believed that by talking about the tasks they were able to "judge" themselves but not feel that they are a "failure." Themba learned to "pay attention towards other people" (3-Them-271).

This total shift in how they viewed assessment meant that they now looked for the good in the children's work (TJ6, TJ19, 2-D-152). The skill of reflection assisted with this and each teacher could see how this was absolutely vital in their classrooms and for their children, they have created safe spaces to reflect that are non-judgemental, but where children can learn to accept positive criticism as a coping skill for life (R-O-1, MJ4, 2-D-78 and TJ7). The teachers are now using assessment to be positive, to "build" learners and as a useful tool in learning, in contrast to the destructive nature it previously had.

Going in circles: Allowing the children to reflect for meaningful work

One of the many skills that were learnt on the course was the process of reflection, this was a powerful tool for the teachers on an individual level and so each of them taught their children to engage in the process too. "A work of art doesn't make a culture resonate – it's the talking, reflecting and arguing about them that does" (McCarthy *et al*, 2004, p 42). What was also important was to create a safe space where the children could reflect without fear. Olivia allowed her learners to share how they felt, what they learnt, how they learnt and if they could change something what would they do differently and uses this to keep her teaching in line with the children's learning (R-O-1). Marcia saw how reflection positively affected her children and how they reflected with "confidence and assurance" (MJ4) and this Olivia believed was an important coping skill for life. Deliah taught them to accept constructive criticism and praise so that they could revise processes without feeling as though they were a failure and "solve their own problems" (2-D-78). They also now know the power of displaying each child's work to teach a fostering of relationships and to show the "potential" that each learner has (TJ7) and to engage in the process of reflection.

The teachers wanted to facilitate and create an atmosphere where their children were free to express themselves and voice their opinions and fears. They wanted to give them the power of feeling a sense of belonging and building up a positive self-esteem as they had been allowed to do on the course. Each teacher has internalised the reflection process and it is no longer static. It is lived in each of their classrooms and forms the undercurrent of all of their lessons.

The apple doesn't fall far from the tree: Effects on the children

In all instances the course changed the ways in which the teachers viewed the learners. They now attempted to create spaces of democracy where the children had as much right to create and express themselves as they did. Thandi aimed "to work together as a team irrespective of the background each member comes from and to "respect each other's ideas" and give each person a chance to "participate" (TJ3).

The effects on the children were evident with this changed mindset and approach by the teachers. The teachers saw them as individuals and celebrated and encouraged this uniqueness (MJ5, 1-O-371, R-O-5 and 4-T-424). They also saw their children in a new light and had high hopes for them (3-Them-155 and TJ15) and believed in a positive future for them.

Olivia dreamed of "seeing our children being themselves and appreciating who they are without too much imitation" (MJ5). She allowed them to express themselves freely and realised that they are unique in their own way and that that is ok (1-O-371). Even shy children are finding their voice; this has been aided by role play exercises. (R-O-5) With this expression Thandi asked them to attach meaning in their own special way and to value what they brought and not take from what others have (4-T-424). The children enjoyed being able to show who they really were.

Becky was aware that in most schools we are "depriving the children of a creative life" (5-B-566) and this she believed was problematic. She has noticed that children that are not "gifted academically" are "good in artwork" (5-B-466). Olivia also found this was the case and found that the children who were not necessarily academically minded were first to participate in the various arts activities (1-O-303). They hope that because the children find joy in the Arts activities, they will grow in confidence and this will then assist in the other learning areas and in their lives.

Because the teachers themselves know more about the subject, they can set the standard for their learners' work and achievement. They are fully within their rights to have high expectations of their learners because they now know the capabilities that are achievable, they are able to guide them correctly and can now nurture this standard in their children. The teachers hold their children in the same regard as "Picasso and Monet" (3-Them-155) and hope that with the skills

learnt in the Arts and Culture classroom they can "develop into the future leaders of this country" (TJ15).

The Arts teach valuable life skills. The Arts fills gaps left by communication, it engages emotion, intellect and aesthetic levels (McCarthy *et al*, 2004, p 43). Gardner and Eisner express interest in the unique way in which the Arts contribute to communication and Gardner (1973) suggests that "the Arts involve a communication of subjective knowledge between individuals through the creation of non-translatable sensuous objects" and the need to contemplate the various messages embedded in them (p 36). Communication skills are vital and the teachers believe that the Arts enable these dispositions. Thandi used arts lessons to teach children /learners "listening skills" and to "listen attentively" (4-T-388). With the expressive nature of the Arts experience the children learned how to express themselves (through creation and reflection) and how to give and accept constructive criticism (4-T-258). This process developed "that esteem, that self-criticism" which allowed them to "solve their own problems" (2-D-78).

Art helps the children to focus. The teachers realise that "most learners just look and not fully see what they were looking at" and noticed that visual art has improved most learners' observation and concentration skills (MJ9, 2-D-284, R-O-5, 3-Them-347). They also believe that art "teaches them to be committed in whatever they are doing" (4-T-548) and the children have learned to take ownership (MJ8) of the process that "bring[s] up something that is very much original and very much appealing" (2-D-258). This has translated into other Learning Areas where they can handle tasks on their own with confidence and no longer require a step-by-step plan on how to complete it. From her research, Bamford (2006) concluded that students develop greatly in terms of risk-taking, confidence and ownership of learning through involvement in the Arts (p 20) and the comments from the teachers above show this.

With the inclusion of drama exercises the teachers have noticed that the children "learn so much" and even the shy children are "beginning to be free." Becky teaches the children to "improvise" when presenting in drama etc. and hopes this will spill over into other areas of their lives (5-B-386).

The mirroring game[4] is also helping them to "observe each other" and "imitate each other" without "interfering or belittling each other. They are learning to trust and respect one another" (R-O-5).

The children now have a safe space in which to be themselves and express freely. This has a positive outcome on their lives outside of the classroom. Becky believes that art provides a safe space for children to "relax" and find a small escape from the challenges that they face in their everyday lives – while not forgetting about them, but rather giving them some time where they can dream and have hope for their lives and "meditate" (5-B-450). The children have taken "art into their walk and talk" (4-T-510).

Becky loves to be with children, to "involve" them and she tries to give them a "sense of belonging" (5-B-578) within her classroom. She gives an example of how in recent movies (Freedom Writers, Gangster's Paradise, Take the lead, etc.) the actors and writers have shown that motivation and creative work can give children a sense of commitment and belonging and allows the children an opportunity to "change" and "see themselves as better people." This is key: the teachers see their children through new eyes, and have brought this shift in perception from the ACE course into their lives. They now see their children as vessels of potential and they have the opportunity and skills to "top them up" (3-Them-243). "Art is a form of experience that vivifies life" and helps us to feel alive – this is intrinsically valuable (Dewey in Eisner, 1972, p 5). The teachers feel this and use what they have learnt on the course to demonstrate this in their lives and how they now teach their children.

Living the change: Improved relationships

As a result of seeing the changes in each teacher, schools and colleagues have begun to take notice and realise that there might be some worth in what these teachers are saying and doing. The teachers now have the confidence to make changes outside of their classrooms, first in their own schools and then in the community and at other schools. Olivia has started training her colleagues

[4] The mirroring game is an exercise that asks two people to stand facing each other. One person is the leader and moves their arms very slowly away from their bodies, without moving their head. The person facing the leader should try and follow the exact movements of the leader as if they were the reflection.

on how to "inspire our young ones from a pre-school age" and they are slowly starting to consider the option of an art lesson even though it's messy and 'disruptive' (OJ4 & 10). She wants to "inspire others about instilling the love for creativity in learners, at school and at church" (OJ10). Deliah gets the funding that she needs from her principal, even though funds are tight, because she has shown him how the value outweighs the costs. She has absolute buy-in from her Principal. After the course Themba arranged an art exhibition for which the principal gave him a big classroom. He was delighted when the Principal said that this would also be his "Art Centre." He even allocated "a budget for the Art Centre." This proved to be a huge step in the progress and importance of Arts and Culture in the school. With the principal's buy-in, the sky was the limit (3-Them-229).

The course aided in improving relationships with family too (3-Them-327, 1-M-180) and in making an effort to appreciate our culture and heritage with them and with the children they teach (5-B-334). The teachers believed that the Arts teach this and teach people to know their place in the world (5-B-336).

Three of the teachers have even begun to share their increased skill set and knowledge with teachers outside of their schools. They have are eager to share their knowledge at District meetings and with teachers in their region (5-B-132/232). Thandi still hopes to run workshops to assist other Arts and Culture educators who are struggling as she once was (TJ14). Marcia's inheritance from the course was that she was "able to reach the children's, colleagues and adults' hearts during discussions and problem solving" (MJ13). The course also fostered the notion of empathy, working with colleagues and accepting their weaknesses with understanding and not being threatened by criticism as long as it came from a place of love (MJ15). With this attitude Olivia was not only welcoming to others but was "ready to learn from them" (OJ7).

Concluding paragraph for the teachers' private benefits with public spill-over

The teachers experienced such joy on the course which they were eager to share (2-D-168, MJ19 and 1-O-208). They came to understand new ways of dealing with people and appreciating nature

(2-D-282, 1-M-18), this had immediate impact on their teaching approaches and how they dealt with their learners and colleagues. They learnt that encouragement was the best form of motivation (2-D-258, R-O-2 and 1-248-M) and that confidence to demonstrate and 'play' with the children (1-O-222, MJ22) inspired them to make lessons fun (1-M-319) and apply knowledge in more interesting ways (OJ19, 3-Them-173, 4-T-476). They had the skill set and confidence to deviate from the textbook to allow for unplanned ideas and events that the children brought (5-B-282, TJ24). They began to have influence in their schools and with their colleagues (3-Them-229, OJ4 & 10) who were now showing signs of acceptance of arts education in their respective schools. The way the teachers are now has had spill-over effects and has opened the eyes of their colleagues and communities. They have even begun to teach and inspire their colleagues in arts education (OJ4, 5-B-132, TJ14).

These teachers demonstrated aspects of the teachers envisaged in the RNCS (2002, p 9) document; they were "dedicated and caring" (2-D-282, 1-M-18) and clearly demonstrated how they were "mediators of learning, interpreters and designers of learning programmes and materials" (5-B-282, TJ24). They have become "leaders, administrators and managers" in learning how to treat people better (3-Them-229, OJ4 & 10) and their hunger for more knowledge made them "scholars, researchers and lifelong learners" (4-T-286, TJ12, OJ16 and DJ7).

Public benefits

Each teacher's experiences of the course also had effect in the public sphere. Although there is not a high concentration and variety of benefits here, they are significant in improving the social standing in the communities of each of these teachers and continuing the ripple effect of the benefits of the Arts from private and into this realm. Bamford contends that "quality arts education can lead to economic, social and educational improvements and performances, or public presentations build positive perceptions of the individual, school and community" (Bamford, 2006, p 122). McCarthy *et al* note these benefits as the:

> Development of social capital including (1) the promotion of social interaction among community members, creating a sense of community identity and helping to build social capital at the community level and (2) Empowerment of communities to organise for collective action. (McCarthy *et al*, 2004, p 14)

Economic benefits are classified in the public sphere and they include (1) Direct economic benefits, where arts are a source of employment, tax revenues and spending for local communities; (2) Indirect economic benefits where the Arts attract individuals and firms to locations where the Arts are available and (3) "Public-good" benefits which benefit those who are and those who aren't involved in the Arts e.g. satisfaction that people have knowing that the Arts exist and are being preserved for the future (McCarthy *et al*, 2004, p 14).

The teachers' public benefits

Culture vultures: Looking back to see the future

The course highlighted the importance of culture in each of the teachers' lives. Themba' influence has affected his family life in terms of culture and heritage in that, when they are arranging family holidays or outings they make a special effort to visit cultural and heritage sites. He sees value in this by teaching his children the importance of looking back in order to appreciate the present and

plan for the future (3-Them-327). Becky also emphasises culture and heritage by initiating a cultural day at her school as she believes this teaches the children to "respect each other" and to "accommodate" each other (5-B-334). She used Arts and Culture to teach her children to be proud of their heritage and know their place in the world (5-B-336). The same kind of evidence comes from UNESCO's second world conference on arts education which states that "arts education is a resource both in terms of the creative economy and for personal development, as well as a cultural right." Lyndersay emphasised the role of arts education in linking young people with their culture and as an entry point for raising consciousness and communication (UNESCO, 2010, p 6).

Advocacy: Fighting for the Arts

Each teacher has fought for the importance and value of arts in their respective schools. Deliah believed that "art is the basic of all learning," and that "art is not just a subject, but is a way of life. Art is the way of doing things. It is how we see things, how we perceive" and this helps in all areas of life and in all other learning areas (2-D-292). As a result of this they have fought for art to be valued in each of their respective schools (MJ6, 5-B-256, TJ13 and 3-Them-229).

All the teachers valued the importance of arts education in the curriculum, but adopted varied approaches to the implementation of this. Marcia and Olivia integrated arts education into all the subjects they taught across the curriculum as Marcia believed that "all learning areas are embedded into Arts and Culture" and this developed them [children] "in totality." She believed in integrating arts education into all subjects and this she does with her Grade 1 learners. Olivia believed that she needed to teach the "child holistically" (OJ15) and she believed that arts education was a channel though which to work. Becky and Thandi, who teach in higher grades, fought for Arts and Culture to be recognised as a specialised subject in its own right with adequate budgets and resources allocated to it.

There is also an entrepreneurial aspect to arts education and the children are encouraged to take home what they learn and to "teach your parents so that they can make money and have a better

living at home." (5-B-400) arts education allows you the opportunity to learn to be "creative and imaginative" (5-B-508, 3-Them-355), which assists a person in being self-employed.

Becky realised the importance of arts education after the ACE course and saw the necessity to fight for certain aspects that she believed were imperative to the sustainability of the Arts in her school. She noted that each year teachers were allocated different subjects to teach, so this negatively impacted on the benefits that she perceived the Arts gave (5-B-256). She has had a victory in this sense, as she now teaches Arts and Culture from grades 4-7, she feels with this control she can fully manifest the powers of the Arts and realise these in each child with sustained and quality involvement. Thandi has a similar viewpoint and dreams of becoming the "HOD of Arts and Culture in her school" because she is more "knowledgeable" than her colleagues (TJ13).

Just reward: Valuing efforts

In three instances teachers told of competitions which either they or their learners had won. In each instance they used the skills that they had learned from the ACE course to enhance lessons and make them more three-dimensional by layering them with visual, sensory, movement and tactile elements. Marcia won a competition for a creative lesson plan (1-M-378). Deliah won best teacher in her District which has definitely increased her status in her community. Becky's learners entered (and won) a dance competition in which they integrated elements from their own culture with what they had learned in her classroom. She was proud that they had seen themselves with respect and with confidence when they took their learning out into the world and entertained the people that they danced for (5-B-414).

The future is written in the stars: The teachers' dreams

The dreams that have been in the teachers' minds since the ACE course are powerful and show each of their desires for the Arts to be influential in many more people's lives. Marcia hopes that "teacher training institutions may teach art to the student teachers" so that they know this from

early on in their careers (MJ6). Olivia would like to start a "school for arts for the foundation phase" (Grades 1- 3) where children are "given great opportunities to be real, to express their own thoughts freely through arts and still learn important life skills like reading and writing" so that they are "empowered to be confident citizens who will be responsible in the future" (OJ20). Deliah has already realised one of her dreams by opening a small community youth arts centre (2-D-112) where she hopes to "influence and inspire her learners to become artists of their own lives" (DJ1). Deliah and the children meet twice a week in a local crèche where she teaches them Arts and Culture skills, they love performing dances. Deliah does this in her free time and at no cost, her payment is seeing their enthusiasm and love for the Arts.

Concluding paragraph for the teachers' public benefits

Olivia and Becky sum up the public benefits of the Arts by saying that it creates "real shining stars" that are "confident" and can "lead our country with courage because of their learning" (OJ20) and "even South Africans can change by being imaginative" (5-B-488). With the power and the confidence that the Arts give, we can imagine something different for ourselves and it is clear that the teachers have seen value in arts education and have internalised these benefits, which had public spill-over and public effect. It is evident from what each teacher is saying that art is powerful, so powerful that it changed each of them in ways they could never have imagined. It has reignited a passion for teaching in a new way that can educate our children in ways that are truly inspirational so that each can know their place in the world and have a positive influence over the people that they meet.

Some teachers have been economically rewarded for their creative approaches (1-M-378, 5-B-414, Telephone call 24/02/2011) which has had effect on the colleagues and is assisting in creating increased importance at their schools. As a result of this they have dreams in their minds that will give more opportunity to the children they teach to be immersed in the Arts and positively benefit from these effects (2-D-112, DJ1, MJ6 and OJ20).

Chapter 6: Reflecting on the Findings

Reflection: Tracking the Teachers' Growth

Eisner believes that

> education is the process of learning to create ourselves, and it is what the Arts, both as process and as the fruits of that process, promote. Work in the Arts is not only a way of creating performances and products; it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others, and sharing a culture. (Eisner, 2002, p 3)

According to Eisner, arts education creates our lives in five ways (1) by expanding our consciousness, (2) shaping our dispositions, (3) satisfying our quest for meaning, (4) establishing contact with others and; (5) enabling us to share a culture. I will show in this section how the changes seen in the teachers who participated in this study exemplify this claim.

The ACE course 'educated' the teachers by exposing them to processes of making arts products as well as by developing their ability for both theoretical and practical reflection. During the ACE: Arts and Culture course they took the opportunity to 'expand their consciousness', 'satisfy their quest for meaning' and 'share their culture' in new ways, so that after the course, they were able to 'create their lives' in ways different to before. As described in the previous section, this aided them in improving relationships with others and their capacity for empathy, as well as influencing how they shared knowledge in their classrooms. The evidence suggests that each teacher exemplified aspects, if not all, of these ways in which arts education creates our lives. The evidence coincides with the position expressed by Eisner.

The teachers were engaged in practical arts activities on the ACE course, such as displaying at exhibitions in the foyer of the Wits School of Education. This enabled them to develop skills in creating artworks and arranging exhibitions of their own and of their children's work. They saw the benefits that they received from the course more as a result of the nature in which they were

taught on the course. The continuous feedback and reflection facilitated this. McCarthy *et al* note that captivation can lead to imaginative flight, a "departure from one's everyday self that enables one to imaginatively inhabit the created reality being presented" (McCarthy *et al*, p 46). The ACE course captivated the teachers and allowed them live more creatively in their everyday lives and to now teach in ways that captivated their learners. Their reality was shifted and they attempted to "inhabit" the new reality that they were experiencing with new gusto and enthusiasm – which they took into their classrooms too. It was imperative that they taught quality arts education programmes so that they could see the benefits that they received from their experience shining through in the children that they had taught.

Bamford suggests that in today's day and age it is imperative to show "inventiveness, design and innovation for survival" and "innovation demands that ideas are free flowing, which in turn requires people to be creatively and well educated" (Bamford, 2006, p 19). The importance of the ACE course lies in the fact that it gave the teachers a look into what quality arts education entailed and educated them in ways that changed their perceptions of themselves and others.

I want to reiterate the points made by Eisner (2002) in his steps in "refining our sensory system and cultivating our imaginative abilities." (See the diagram below, which I created based on Eisner's words). The Arts "provide a kind of permission to pursue qualitative experience in a particularly focused way and to engage in the constructive exploration of what the imaginative process may engender" (p 6).

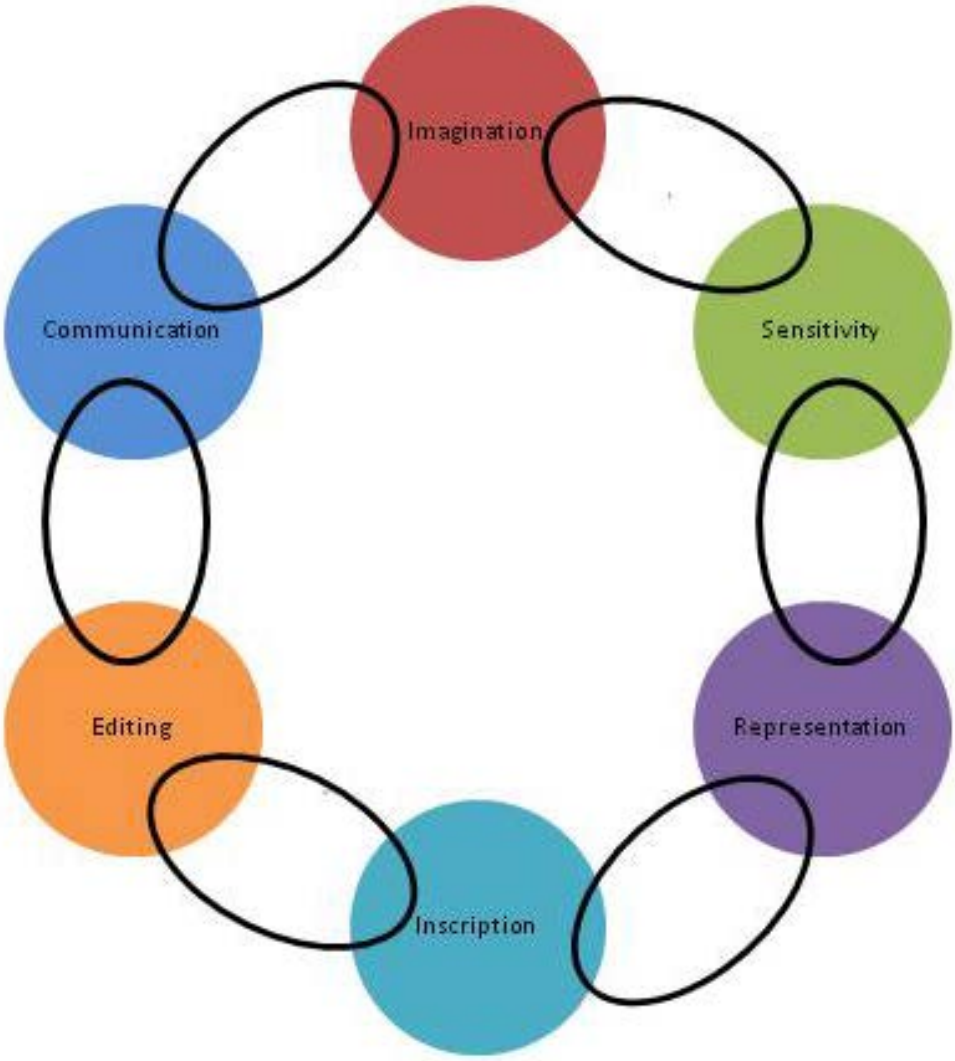

Figure 4: My representation of Eisner's steps in refining senses and enlarging the imagination (Eisner, 2002, p 6).

An idea is created in the mind's eye *(imagination)* with a sense of *sensibility* and is then *represented* within the constraints and affordances of a material and represented through an artwork. It is through *inscription* that the idea or image is preserved. It is then through the process of *editing* that the creator can achieve quality, precision and the power that they desire by making adjustments and changes. This 'artwork' is then *communicated* into the public realm. The transformation of consciousness into an 'artwork' and then into the public sphere is a fundamental reward of creative work, and is bestowed by the work on its maker. The work is then shared in the public domain

(Eisner, 2002, p 6). From the feedback received, new ideas are generated. This process of creating an artwork involves the use of powerful cognitive functions.

Eisner used this cycle to describe the process involved in creating an artwork. The idea of capturing a process inspired me to reflect on the possibility of creating a diagrammatic representation of a different kind of process, namely the process of learning both during and after a good arts education course. I realised that because the process of learning through the Arts is never ending, a circle could not exemplify it fully. I wondered whether a spiral would better describe this learning process, as a spiral can increase infinitely from the private and outwards into the public sphere? I noticed how the benefits had started privately in each teacher's life and how they had radiated those changes outwards into their professional lives. So I explored the possibility of illustrating how the private benefits of arts education became increasing public through the means of a spiral.

In order to arrive at the spiral I followed this process:

1. I wrote down the key findings of each of the authors that I researched in the literature.

2. I then wrote down the key benefits that each teacher gained from the ACE course and arts education.

3. I kept in mind the McCarthy *et al* categories (private, private with public spill-over and public).

4. A pattern of 6 categories emerged, describing the teachers' journeys from inner to outer influence. The course was seen as "a miracle" (MJ1) that "saved" the teachers' lives and it was the nature of the miracle that could be captured in these categories. The benefits noted by the teachers emphasised how the course had influenced their personal lives and then extended into how they wanted to share this new knowledge and experience primarily with their learners and also with their colleagues. The concept of play and pleasure was important, as each mentioned how they had "fallen in love with art" (2-D-262) and this was the clear starting point for the emergence of their benefits. This then served as a form of therapy for each teacher and was a way of feeding their souls (3-Them-275 and OJ14) – this

created the inner equilibrium. They gained confidence on the course and the growth from this enabled them to have a new-found concept of self. With this growth and ability to look inwards they had a new found ability to look outwards, a new frame from which to view the world. They took this extended frame of reference into their "walk and talk" (4-T-510) and made changes to their pedagogy. I am aware that that the aspects of this spiral did not necessarily develop in this order. The benefits may have developed simultaneously and in some instances the public benefits may develop first and that brought with it a consciousness of the private benefits. The *Spiral of benefits derived from arts education* is a way of ordering the benefits to show that the public benefits are dependent on the private ones.

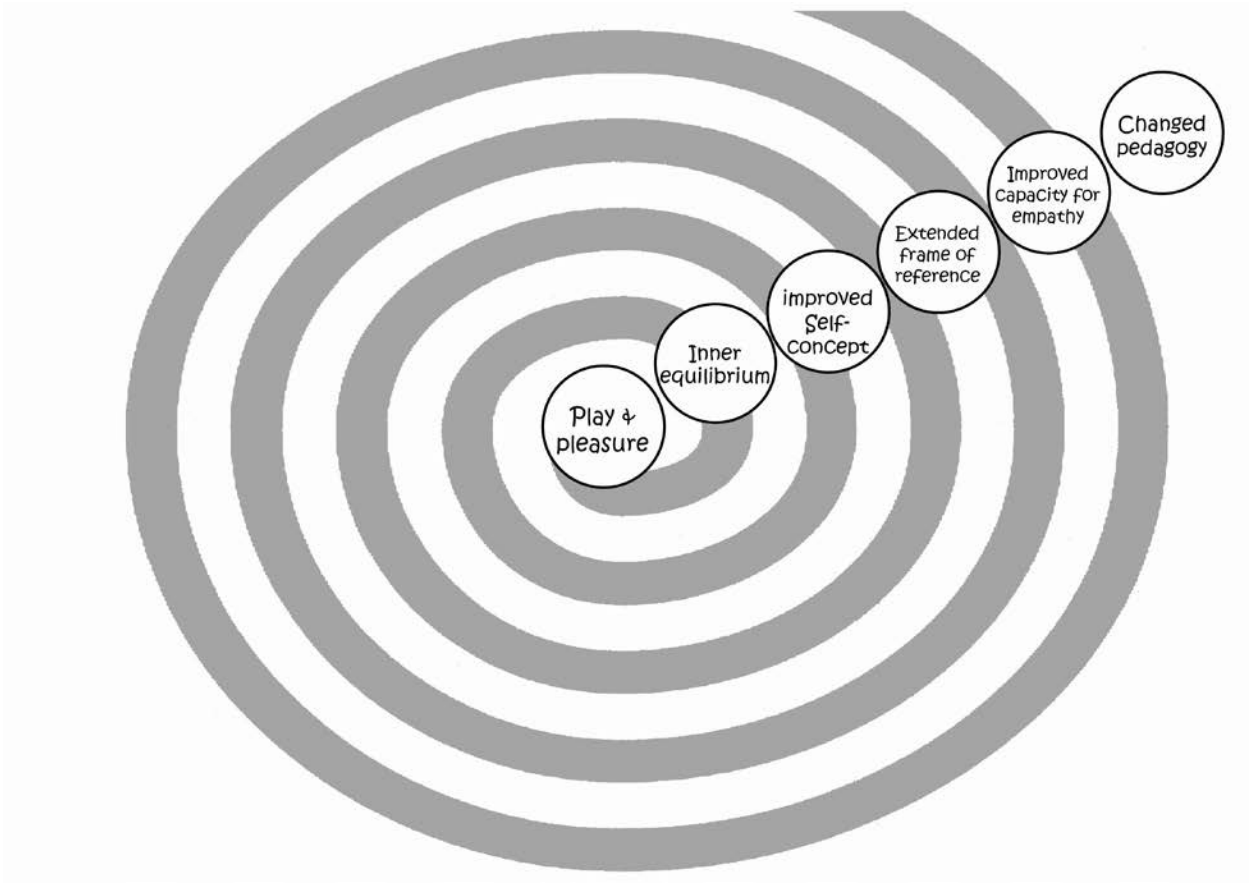

Figure 5: Spiral of benefits derived from arts education

It is interesting to see that the teachers noticed much of their private changes in the classroom only when they saw these qualities present in the children that they taught. The nature of a teacher is to see themselves reflected in the children they teach, so too they saw how their benefits from the course manifested in their classrooms and in how they could see their changes reflected in the children that they taught. The teachers used the journals to describe their personal journeys and the interviews to express the changes that they had noticed in their classrooms and with their children. Because they had a "new outlook" (OJ13) on life, this translated into how they viewed their children. They were empathetic towards their children and saw them in a positive light and were "less judgemental" (2-D-152). This is how they described the benefits that they felt had manifested from the ACE course, in terms of their private benefits and the benefits that they saw in

their children and families. The spiral emulates this growth and shows the potential for new spirals to be created in each of their children's lives.

This is a framework that shows how arts education can benefit all who are involved in it and that it should not just be for the elitist few. As Lowenfeld advocated, **everyone** should experience arts education so that it can benefit the individual on a personal level and then these individuals will affect the society in which they live. He believed that arts education created well rounded people who could make valuable contributions to democracy within a community (Lowenfeld, 1957, p 4) and I follow this claim. Arts and arts education are valuable for all members of a community in both a private and public way. Once the benefits of arts education have manifested in an individual's life, it is likely that they will have public spill-over. With the ability to play and use their imagination, the teachers were able to create balance in their lives by feeding their souls in new ways. They then learned how to value their place in the world and value the lives and contributions of others. The *Spiral of benefits derived from arts education* can radiate infinitely further and further outwards.

Bamford took the 'arts' to denote both instruction in arts (*education in the Arts*) and artistic pedagogy (*education through the Arts*) used to instigate education. The Arts are embedded within this term with the assumption of unity and underpinned by notions of culture, heritage, citizenship and creativity (Bamford, 2006, p 20). This gave me the backing to do the same in my research as I took art to mean arts education and the Arts, and vice versa, as the teachers talked little of their private art making and more about the changes they had noticed in themselves, their children and in their teaching approaches. Artwork in my research is the classroom, as this is where the teachers showed their changes and desire to positively influence the children they taught. The teachers were eager to share what they had learnt on the course and this had immediate impact on their teaching approaches and how they dealt with their learners and colleagues. They learnt that encouragement and continuous feedback was an effective way of motivating the children (2-D-258, R-O-2 and 1-248-M) and that being able to play and have fun in their lessons (1-O-222, MJ22, 1-M-319) was resulting in positive effects in their classrooms.

In the next section I will use the *Spiral of benefits derived from arts education* as an ordering principle and way of conceptually framing the findings – from their innermost expression to how they radiated out into the world.

Play and pleasure: The "joy came back" (MJ24)

Eisner valued play as one of the most important roles that arts education could play in the curriculum in general. This was demonstrated as an important aspect in the growth of the teachers when they learnt how to play again. The pleasure that Deliah and Themba experienced in their youth was refreshed on the ACE course where they were able to experience a "wow moment" (2-D-50) and once again "fall in love with art" (2-D-262). Deliah mentions the first task that they were given on the course; a symbolic painting where she used "symbols to communicate your feelings" – this seemed to be the start of her allowing herself to play again. Themba felt safe on the course as the lecturers encouraged him to express his feelings and comfort him, it was this comfort that made him feel safe enough to play again (3-Them-271). Eisner (2002) echoes this and advocated that arts activities give us an opportunity to play and this relieved tension and was a source of pleasure (p 32). The teachers clearly adopted play into their lives and in turn found the Arts experience to be pleasurable too.

The teachers were now explorers within the Arts field who were open to new possibilities. Eisner believed (2002) that the Arts promoted "never ending growth" and that this elicited a deep sense of enrichment, vitality and recreation of self (p 241). This was clearly evident in the body map project as it allowed the teachers to grow on a personal level as it invoked introspection (2-D-50) that allowed them to explore their inner beings and find out what they really stood for and "face realities" about themselves (OJ17). This allowed them to explore the varied forms of expression which assisted in this growth. The ACE lecturers boosted the self-esteem of the teachers and empowered them to be more confident in themselves. This planted a seed which flourished under the right conditions and enabled the teachers to grow on a private level. As they were "rejuvenated" (MJ2) on the course they began the process of re-creating self and started them on

their journey into getting to know themselves better. The facets of this journey were illustrated in Chapter 5.

Inner equilibrium: arts education was "topping them up" (3-T-243)

Bamford (2006) contends that arts education has positive benefits on children's health and general wellbeing (p 133). This is evident in the teachers that I interviewed too, as they mentioned how they believed that art was a means of feeding their souls (3-Them-275 and OJ14) as it was "transformational" (1-M-110) and brought back joy into their lives (MJ2 & 24). Although they did not mention their general health explicitly, I could sense that their general well being improved as they began to play and grow in arts education. This form of therapy started the shift in bringing back balance into each of the teachers' lives. Lowenfeld (1957) had long ago noted the importance of the exposure to the Arts to create an "inner equilibrium" in people's lives that sees to our spiritual and emotional needs. (p 2 & 11). Art was feeding the teachers in ways that were different from what they had experienced on other courses.

The experience in arts education taught teachers to accept who they were and gave them another outlet for expression. This freedom of expression gave them improved confidence which they used in all areas of their lives. They were no longer afraid, as they had once been, to voice their fears (MJ14) and stand up for what they believed in. They felt increased confidence when the world around them responded to their work (TJ32) as they saw this as a 'healing' process and not a destructive one. This acceptance of self helped create balance in their lives.

Improved self-concept: I am the "artist of my own life" (MJ12)

"Work in the Arts is not only a way of creating performances and products; it is a way of shaping our dispositions" (Eisner, 2002, p 3).

The teachers found increased spaces for their voice (OJ13, OJ9, TJ32) on the ACE course! With the various tasks and the ways in which they were taught, they came to know themselves better and learnt to accept who they were (DJ3, DJ6A, MJ20 and ThemJ21). They were given tasks that made them look inwards (2-D-50, OJ17) which brought this about, but they were also taught to see in new ways which enabled them to gain greater perspective on themselves and in their lives (DJ6, OJ13, OJ11, 1-110-M, MJ17). The ACE lecturers also helped facilitate an improved self concept as they taught the teachers in ways that were democratic and supportive, and gave continuous feedback that boosted the teachers' self esteem – this contributed to an improved concept of self. Lowenfeld proved this, in the realm of the handicapped, that exposure to the Arts established an improved self-concept. This was also true of the teachers I interviewed who were of 'normal' mental capacity. The teachers all demonstrated an improved sense of self as a result of aspects of the ACE Course.

The teachers no longer saw in one dimension or isolation anymore, they viewed themselves in relation to the world and as an important part of it. They accepted that they had a place in the world and were no longer afraid to be who they were and voice their opinions. Arts education brought out the "innermost me" (2-D-286) in each of the teachers. They came to know and understand "who am I, what do I stand for and what do I believe in and what am I capable of" (2-D-286). This confidence, with the improved self-concept was the starting point to extending their frames of reference.

Each wrote poems to describe the changes that they noticed which demonstrated their improved confidence and image of self. Olivia is "putting on her crown of victory" (OJ21) which verified this acceptance and new image of self. Since the ACE course the teachers feel like they are an "artist of my own life" and they feel as if they "own the world" (MJ12).

Extended frame of reference: "free birds" (MJ17)

"Work in the Arts is not only a way of creating performances and products; it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning," (Eisner, 2002, p 3).

The ACE course has left very "colourful footprints, full of patterns and texture, full of lines and life," (DJ7). Lowenfeld, Eisner and McCarthy *et al* all believed in the importance of arts education to extend our frame of reference. For Lowenfeld this was the most important aim of arts education and education in general (Lowenfeld, 1957, p 5). Arts education has the ability to "extend our thinking, our feeling and the way we perceive each other at each individual's level and stage of development" (Lowenfeld, 1957, p 5). Eisner believes that arts education teaches us to "frame the world from an aesthetic perspective" (Eisner, 2002, p 84) and in this way to 'see' the world in a new way. This enabled the teachers to see through new eyes which assisted them with both looking in, which improved their self-concept, and in seeing the world through new eyes. This improved self-concept had direct influence on their frame of reference and they now view the world (DJ6, OJ13, OJ11, 1-110-M, MJ17).

Seeing the world through conscious filters allows the individual to take in what they observe, reflect on what they are seeing and then come to a different understanding and have a new perception. The first step in gaining what Eisner terms this capacity for reasoned perception is the ability to see, to really see. The course changed the perception of the teachers and their outlook on life which was the first step in learning this skill, they then learned how to reflect meaningfully the ability to reason, then question and then promote change. The future that the ACE course created for the teachers was having "the sense of seeing, looking and understanding the world differently and in turn having made the world [theirs] too" (MJ12).

The ability to reflect was also a vital facet to the aspect of never ending growth and was encouraged on every aspect of the ACE course. Gardner (1973) says that the "artist's progress depends on his ability to criticise what he has done, to perceive lacks, to make the appropriate revisions, and above all to recognise the completed work" (p 276). This reiterates the importance of reflection, even though Gardner does not use the word reflection, the process that he describes

embodies what reflection entails. The teachers talked much about reflection and it became evident that this was a vital part of the ACE course and what they each learnt. It helped them in a personal way and in a professional way. They learnt that the creative process is cyclic and moves from idea to artwork, with reflection and communication forming a vital part of the process to make work more meaningful (3-Them-225). The teachers wanted to teach this skill to their children and as such incorporated it into their pedagogy and now use it when their children present their work to stimulate deeper thought and encouragement of constructive criticism (R-O-1, MJ4, 2-D-78 and TJ7). The teachers believed that with this skill the children could think for themselves now" (1-M-248) and are "responsible for their own learning" (MJ8). The teachers also used the skill of reflection to improve their teaching (R-O-1).

Teachers were able to use their improved self confidence, acceptance of self and the skill of reflection to analyse their present situation and make plans and adjustments for their futures. They no longer viewed themselves in isolation or in the present alone but had dreams for themselves and their children for the future. Their frames of reference now extended beyond themselves and outwards into the world, they were also more open minded towards different people and experiences and tried to "pay attention towards other people" (3-Them-271).

The ACE course was in line with what the theoretical literature proposes – namely to instil the skill of reflection in participants, and because these participants were teachers, they in turn, are passing the skill on to the children that they teach.

Improved capacity for empathy: "learn[ing] to be a down to earth somebody" (3-Them-271)

"Work in the Arts is not only a way of creating performances and products; it is a way of establishing contact with others" (Eisner, 2002, p 3).

Arts education has the ability to "expand [our] capacity for empathy by drawing [us] into the experiences of people vastly different from [ourselves] and cultures vastly different from [our] own." These experiences give us new references with which to view "unfamiliar people, attitudes

and cultures" (McCarthy *et al*, 2004, p xvi). Because of this cognitive growth we gain an entirely new perspective on the world and how we perceive it.

The course facilitated a capacity to foster relationships that were non-judgemental and the teachers on the ACE course "connected" and understood that each person comes with different baggage and there was a need to "accept" them as they were (2-D-52). The course taught the teachers how to view people and the world differently (MJ12). And because they now knew themselves through the process of introspection and reflection, they were able to 'see' others for who they really were.

The "distinctive fruits" of interactions with art is the development of the individual's capacity to perceive, feel and interpret the world of everyday experience (McCarthy et al, p 47). The teachers' experiences in arts education have developed these capabilities, they are seeing with more understanding which has enabled them to interpret the world and take meaning from experiences.

Changed pedagogy – Taking art into their "walk and talk" (4-T-510)

Work in the Arts is not only a way of creating performances and products; it is a way of sharing a culture (Eisner, 2002, p 3).

The private benefits shown above have had direct spill-over effects into the classrooms and have influenced the teachers' pedagogy in the way they approached lessons and dealt with learners and colleagues. The teachers "planted" seeds that have fallen into "loamy soil" and are "germinating" (TJ33). Nothing makes teachers happier than when they can see the fruits of their labour and that it is impacting positively on their learners' lives.

With regards to knowledge, the teachers were now better equipped with focussed arts knowledge and techniques they could teach their children. With this knowledge the teachers felt they could deviate from the textbook (TJ24 and 5-B-282). This was a huge step in influencing their pedagogy as they had the confidence and knowledge to teach what they felt was important and find ways of weaving it into their lessons and the curriculum. Bamford (2006) suggests that arts education can instigate more creative and interesting approaches to teaching (p 128). This change in the

pedagogy also influences teacher and student relationships which are collaborative and trusting which in turn allows for a climate of creativity and imagination (p 128). This was evident! Also, because they adopted a more supportive and encouraging attitude, they were able to stimulate their students to produce more meaningful work (2-D-258 and R-O-2).

Bamford (2006) suggests that "teachers who employ arts methods are generally more approachable and supportive than general teachers" (p 133) and this was true of these teachers as they now viewed their children in a different light and gave them opportunities to succeed, and saw them as vessels of potential and not as failures. This was a major and lasting shift in their perception of their learners. Because the teachers felt empowered, they were able to teach in ways that empowered the children to "solve their own problems" (2-D-78), to accept criticism and be responsible for their own learning (MJ8). This resonates with Bamford's (2006) research as she concludes that students develop greatly in terms of risk-taking, confidence and ownership of learning through involvement in the Arts" (p 20). The teachers believed that their students would be "empowered to be confident citizens who will be responsible in the future" (OJ20). Bamford's research showed that arts education improves children's confidence, and increases cooperation, respect, responsibility, tolerance and appreciation and has positive effects on the development of social and cultural understanding (p 115). The teachers began to see this as their children began to "trust" and "respect" one another (R-O-5).

"Art has the singular potential for bringing man closer to other men," (Gardner, 1973, p 349) and the information from the teachers confirms this. The *Spiral of benefits derived from arts education* shows how the initial private benefits radiated outwards to eventual growth and impact in the public sphere. The power of arts education lies in its ability to nurture creative individuals that are free to express themselves in a world that responds and supports this expression. With the noted benefits of the ACE course on each of the teachers' lives they have grown immeasurably in personal ways that have effect on the public sphere. The teachers learned to play again and find pleasure in their lives, this in turn created balance and was a form of therapy. They found their place in the world and confidence to comment and contribute to it in new and meaningful ways. These changes then fed into their classrooms and positively influenced their pedagogy. The overall growth highlighted their new found ability to reflect and have reasoned perception.

Concluding Comments

The way in which the ACE lecturers taught the teachers showed them new possibilities for teaching. An environment was created in which positive feedback was used to create meaningful work. This feedback boosted the self-esteem of the teachers and empowered them to be more confident within themselves. They found their passion and love (MJ2) again for teaching on the course and this excited them at the prospect of taking their new knowledge and experiences back to the classrooms in which they taught. This was the start of the changes they were to see in their teaching. The ACE course was an example of the quality arts education that McCarthy *et al* (p xvii), UNESCO (UNESCO, 2010, Appendix 2) and Bamford (Bamford, 2006, p 88) were so insistent about.

Becky was aware that in most schools we are "depriving the children of a creative life" (5-B-566) and this she believed was problematic. She has noticed that children that are not "gifted academically" are "good in artwork" (5-B-466). Olivia also found this was the case and found that the children who were not necessarily academically minded were first to participate in the various arts activities (1-O-303).

Nevertheless, there were shortfalls in the ACE Course. Lecturer expectations of creating 'cracks' to make the teachers think in new ways, to challenge stereotypes and assumptions, were not always successful. Becky, in creating the cultural days, is arguably perpetuating the stereotypical notions of culture. Her and Olga's perpetuation of the notion of the Arts as only an "expressive" subject that does not make intellectual demands (5-B-466 & 1-O-303) is perhaps a further example.

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Chapter 7: Conclusion

Summary and research questions

Overall research question

To what extent do the benefits of arts education manifest and how have they developed in the teachers who have participated in and completed the ACE: Arts and Culture course at Wits University in the period 2004-2010?

The benefits noted in the *Spiral of benefits derived from arts education* show how the teachers experienced both private and public benefits that affected their private and professional lives. The extent to which these benefits manifested was different for each teacher and based on their commitment to the process and its implementation in their classrooms. Although there is evidence for the fact that the ACE course assisted each teacher in making changes in their classrooms in terms of improved relationships, pedagogy and knowledge, the extent to which this happened is dissimilar per individual.

The *Spiral of benefits derived from arts education* shows the trend and development of the benefits that manifested in the teachers' lives. This is a representation of the benefits and does not presume that each teacher experienced each of these benefits equally. For example, Themba spoke much more about the public benefits that he had gained from the course than any private benefit that he gained.

As stated in the rationale, Lowenfeld (1957) cautioned against not attending to our spiritual and emotional needs (p 2) and I stated that arts education could provide opportunities for us to attend to these needs. This report shows that this is possible and that arts education can prevent us from neglecting our emotional and spiritual needs. The therapeutic nature of the benefits were given by teachers who used this as food for the soul (3-Them-275 and OJ14) and this assisted them in creating an inner equilibrium (Lowenfeld, 1957, p 11).

The tension about what arts education is for – to train future artists or to infuse all learners with flexibility, problem solving and creativity was addressed in this report.[5] The feeling of enjoyment and learning from creating artwork has extended into their classrooms in that they see their classrooms as artworks and they encourage and support any creativity in these spaces. The benefits become visible for all people and not for artists alone. The *Spiral of benefits derived from arts education* shows that the benefits gained by each teacher can be useful in everyday life and can positively affect people's lives. The use of these benefits are not reserved for specific ends but can manifest in everyday situations like actions, interactions with grandchildren and decision making for example.

I think it is safe to say that arts education can positively benefit the school curriculum; this report shows how teachers alone can contribute to this change. The change in the teachers' relationship with assessment is an example: they now saw assessment as a constructive and continuous process and not an authoritarian one as in the past. In my rationale I asked myself the question: what minds are we creating? In this particular course (ACE: Arts and Culture) the minds of the teachers were altered in an enhancing way for themselves and their learners.

This research report has identified and discussed many of the benefits of arts education, but to these teachers the therapeutic benefits seemed more prevalent. I am aware that this is a result of my understanding of the benefits and the importance that I place on them. I realise that this could bring about criticism of the report but I question whether there is not a need for a return to these kinds of benefits in South African schools as fundamental in assisting with social change.

[5] While this research project affirms qualities such as creativity, innovation and flexibility as evident in the development of the teachers, I need to mark how these qualities that are often seen as central to the make-up of the twenty-first century citizen have also been concomitantly mobilised as a "weapon of the powerful" (Haiven 2011, 9) for particular ends. While this is a project beyond the scope of this research, an important question to be posed is: to what extent do Arts education projects espousing these qualities or "the nobility of creativity" (Haiven 2011, 9) knowingly or unknowingly serve the ends of global capitalism?

Empirical sub-questions

What are the personal benefits of arts education to teachers?

The therapeutic aspects of the course came through as the major source of benefit. Each of the teachers described how the Course was "transformational" (1-M-110) in one way or another in each of their lives. They described therapeutic aspects like meditation (5-B-450), counselling (1-M-49) and feeding their souls (3-thm-293 & 2-D-286) and with this there was a sense of "inner equilibrium (Lowenfeld, 1957, p 11 & Gardner, 1973, p 2) created. Marcia was a "free bird in her own life" (MJ17) and I think this 'freedom' was felt by most of the teachers, a freedom in the acceptance of who they were (3-them- 293 & 2-D-286) and to "face realities about [them]selves" (OJ17), also to confidently voice their fears (MJ14) and "express their inner emotion (TJ32) without feeling "insecure" (OJ13). They also learned the ability to reflect which gave them a new "outlook" (DJ6 & OJ13) on the world and taught them to "really see" (1-M-110).

What are the professional benefits and changes that teachers have made in response to participating in arts education?

The private benefits mentioned above had spill-over effect on their professional lives. With the improved confidence and new outlook on life, they started to view the children they taught and their colleagues in a new light.

Bamford (2006) suggests that arts education can instigate more creative and interesting approaches to teaching," (p 128) this was demonstrated in the data as the one of the most significant changes in the teachers was in their pedagogy.

Their notion of relationships changed and this affected how they dealt with their learners and their colleagues. They mentioned how they were less judgemental (2-D-52) and more willing to help and assist with greater understanding and compassion. Teacher and student relationships can be "collaborative and trusting which in turn allows for a climate of creativity and imagination" (Bamford, 2006, p 128) and this is the case as the teachers attempted to create spaces of opportunity where the learners' uniqueness was celebrated and encouraged (MJ5, 1-O-371, R-O-5 and 4-T-424).

They also learned how to use motivation as a tool in building their confidence and boosting their self esteem. The mind set towards the learners had changed as they now had high hopes for them and believed that they could positively contribute to our country's future (3-Them-155 and TJ15).

There was also a major shift in the concept of assessment and with this change came a change in authority. With the continuous assessment the authority shifted from authoritarian to democratic. The teachers now wanted to give their learners opportunities to succeed, which is a major shift in perception from looking from a negative perspective and looking only for errors to now assessing them on "what they know" (TJ19).

In terms of their changed pedagogy, the teachers also made changes to how they delivered lessons. They learnt to apply knowledge in creative and fun ways in their lessons to assist with greater transfer of this knowledge. With their increased confidence and skill set they are able to engage proactively with the curriculum and textbooks and use their lessons as opportunities to teach the children the valuable skills that they had learnt so that the children too could experience the benefits provided by quality arts education.

The teachers had seen how arts education had affected them privately and professionally and believed in the positive role that it could play in South African schools. As such they fought for its place within each of their schools, each having told of how Arts and Culture was now a respected Learning Area and how their principals were now backing them and giving them the necessary support and resources (however limited).

Even more important is that each of the teachers has dreams for their future and that of their learners. They are sufficiently confident with their current situation that they can have eyes on their future aspirations. In their past there was not a capacity to even think about future dreams.

How this research fits into current research emerging from the UNESCO process of 2006 and 2010

I explored research primarily with United Kingdom and North American origins and explored how the research applied to a South African context. In the data analysis, initially I wanted to operationalise McCarthy's framework. As described in chapter three it was not as conducive to my purposes as expected. I found the one axis of private, private with public spill-over and public a very useful set of categories within which to place my data. But the categories of intrinsic and instrumental were not productive in describing my data. Firstly the benefits were not accrued through the creation of an artwork but rather in relation to the arts education course. Secondly, the data describing the teachers' benefits did not fit into McCarthy et al's tight descriptions and framework. As such we were not able to operationalise their entire framework of benefits. For example, the therapeutic benefits mentioned by the teachers did not fit into the framework and this was a vital aspect of what the teachers believed to be an important benefit. This speaks to the question of whether it is possible to develop a framework specific for the South African context.

The UNESCO (2010) documents "reinforced the value of high quality arts education for all" and at the same time "sought to highlight the social and cultural dimensions of arts education (p 2)." This research report deals largely with the therapeutic benefits of the Arts which have influence in social justice.

While the frameworks for this research project have been selected across the last six decades or so, perhaps the most immediate purchase for my study in the present is in relation to the material produced through the UNESCO World Conference on arts education in Lisbon, Portugal (March 2006) and the subsequent World Conference in Seoul, Republic of Korea (May 2010). Following these conferences, the African Union-New Partnership for Africa's Development (AU-NEPAD) education desk produced a report titled Second World Conference on arts education in which an African position for arts education is outlined. Not surprisingly, 'social transformation' features prominently in this report, with "healing", the "psychosocial functions of the Arts and arts education", and the "therapeutic benefits of arts activities "being cited (2011, p 14, 23, 24 & 34).

The report's authors note in their conclusion that all too often African policy makers import research outcomes from abroad (2011, p 34). This research project has drawn on frameworks from abroad, testing them in a South African context. One of the emerging projects that has been surfaced through this process is the need for more localised models to be developed that draw together the arts education social transformation and therapeutic agendas in more precise and rigorous ways.

Scope and limitations of this research

This research report was based on a relatively small sample and this in itself can be a limitation of the research and its related findings. The scope of this research report was based on this small sample due to certain limitations, i.e. distance of participants, logistics in meeting personally for the interview, teacher workload etc. However, the selected sample was accepted as sufficient for the aims of this research.

Another limitation of this research was the fact that the ACE course was used as the catalyst for the noted benefits for each teacher but the specific aspects of the course were not explored and the direct relationships between tasks given and benefits were not explored. This confirms McCarthy *et al's* (2004) concerns that existing research lacks "specificity" and could contribute to the overall weaknesses in research (p xii). This report started exploring the aspects of the body map task given on the ACE course and how this related to the noted benefits, but more detailed research could allow one to link specific activities to benefits. This report dealt with the overall benefits that each teacher attributed to the ACE course but the detail of how exactly that benefit was attained is not given.

Further research that may arise from this report

There are numerous possibilities for further research emerging from this project:

1. In relation to the limitations mentioned above, further research could investigate which aspects of the ACE course directly related to the benefits noted for each teacher as this report was largely based on the pedagogy of the ACE course as the catalyst for benefits and not specific tasks.

2. Furthermore, an extensive overview/audit of what the ACE course achieved could form the basis of new research.

3. Further research could help develop more local conceptual frameworks to determine benefits in context-specific areas.

4. There could be further research done in terms of the therapeutic benefits of school-based arts education for South African teachers/learners.

   Throughout this process I've been drawn to these benefits and I have been most engaged when the teachers described these ideas. Additional research could explore the therapeutic benefits in relation to social justice. Eisner (2002) stresses the use of the imagination in effecting social change (p 83) as well as Bamford's (2006) research that showed that arts education has positive effects on the development of social and cultural understanding (p 115). Further research would be valuable in showing these links between arts education and social change.

5. Further research could also investigate the development of specific tools to measure exact benefits in relation to specific arts activities. Is it possible to develop localised tools to measure and do this? UNESCO (2010) attempted to "reinforce research and knowledge practices ensuing from new conceptual and methodological tools (p 2)" and so reiterate the need for these tools to be developed.

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Appendix I

Interview schedule

The topics are centred around arts education and how / if you have experienced any changes in your professional as well as your day-to-day personal life as a result of the ACE Arts and Culture programme you attended.. Please review these questions before the interview so that you allow yourself necessary time to think deeply about the answers. When I mention art, it includes the four stands of visual art, drama, music and dance.

1. What are your childhood memories of:

   Visual art

   Dance

   Drama

   Music

2. What did you study before the ACE course? Had you done any studies in arts and culture before then?
3. What was the process that led you to the ACE course?
4. What did you learn from the ACE course that was new to you?
5. What kinds of things in the ACE course did you get enthusiastic about?
6. Which parts of the ACE course were particularly influential?
7. What parts of the ACE course do you use in your teaching work now?
8. How did the education courses that you attended benefit you in ways that were different from the A&C course?
9. What are some of the (positive and negative) effects of the ACE course on your teaching?

   What changes have you noticed in yourself as a professional before and since the ACE course?

   How you view others

Classroom decoration

The way you deliver a lesson

The way you develop a lesson etc.

10. In the other subjects that you teach, have you brought artistic thinking into them?
11. What changes have you noticed in yourself as a person from before and since the ACE course?

Self confidence

The way you dress

How you view others

How you view yourself

Your home life etc.

12. Have you experienced any changes since the ACE course?
13. What are some of the (positive and negative) effects of the ACE course on your life?
14. Do you practice art privately?

Art classes

Workshops

Craft classes etc.

15. Where do you find new creative ideas from?

Magazines

Theatre

Internet

Contemporary art etc.

Other

16. How do you recharge?

Theatre

Art

Cooking

Bubble bath

other

17. Has the inclusion of art in your life made any changes

Privately

Professionally

18. Do you think that art is an essential part of our existence? Elaborate
19. What important skills do you think the Arts teach?

Appendix ii

Reflective journal writing

These prompts will be placed into a visual diary and given to each participant after the interview. The journal prompts have been adapted from Cecile Badenhorst's The Scribe's journey and I hope that these prompts will enhance the data collected in the interviews and greater clarity for the overall research question.

1. What footprints did the ACE course leave in your life?
2. After the ACE course, what did your new face look like?
3. Pinkola Estes argues that valuing one's creative life has become an odd occurrence and we no longer regularly value "the utterly original, beauteous and artful ideas and works which issue from the wildest soul."
   Describe something that you created from your wildest soul.
4. The dreams that have been in my mind since the ACE course are …
5. Pretend that you had not completed the ACE course. What would you be like?
6. What is the deepest truth that you gained from the ACE course?
7. "Every man is his own ancestor and every man his own heir. He derives his own future, and he inherits his own past" HF Hedge
8. What future have you created for yourself by completing the ACE?
9. What inheritance has the ACE given you?
10. I feel truly myself when …
11. In what ways do you feel you are the artist of your own life?
12. Draw yourself as an art teacher now.
13. What roads have you taken since the ACE course?
14. "Sometimes the mist recedes and our vision is clear. All that is needed is to take the first steps towards your goal. For some people, the path itself is the vision, the journey and the expedition. For them the destination is less important than the magnificence of the route, the exotic fellow travellers they meet and the experiences they have."
15. With the ACE as the first step on your journey, what do you see ahead of you?

16. Write a poem

Title

In my mind I…

In my heart I…

In my soul I…

Yesterday…

Tomorrow…

I am going to …

I am …

Appendix iii

Letter of invite to teachers

Dear…

I am currently completing my master's degree at Wits University and am passionate about art. I know deep down that art has flavoured my life and that I am the better for it. However, the tough part is proving/disproving this. I would be so grateful if you would be a part of my research, since you have had firsthand experience in the ACE course. My aim is to specifically analyse the benefits (or lack thereof) of your participation in the ACE: Arts and Culture programme. The process of the research is as follows:

(1) Contact telephonically to arrange a suitable meeting time (preferably in your classroom); (2) Interview; (3) Reflective journal writing to be completed in your own time; and/or (4) Telephone call for further clarification if necessary.

The interview schedule will be sent to you prior to the interview to give you time to reflect on the answers or comment on the topics given. The interview will be audio-taped and later transcribed and a CD will be made for you to keep as record of the journey you have taken. The reflective journal entries will also be returned to you after analysis. Once I have prepared my draft of my findings I will give you a copy to review and comment on if you would like to do so.

If you consent to the above, please could you fill in the attached consent and information forms and bring them with you to the interview. There is no financial benefit to you for participating in this research, but I hope that reflecting on the ACE course will give you a deeper understanding of the benefits developed and the potential for these benefits on each person.

With thanks,

Lorin Edgar (Master student at the Wits School of Education)

Tel: 011 929 2716 / 082 771 3136

Appendix IV

Letter of consent

I, agree to participate in the research study entitled 'how do the benefits of arts education manifest and develop? A case study of teachers who have recently completed the ACE: Arts and Culture programme at the Wits school of Education.' I agree to participate in one interview and complete the reflective journal entries in the given time frame. If the researcher needs to contact me for further clarification and elaboration I am willing for that to happen over the telephone. The interviews will be audio-taped and transcribed. I understand that the interviews are confidential and that when my responses are used to support research findings, they will be presented under a pseudonym.

I understand that I will receive my reflective journal writings back in due course and have the right to check the transcripts of the interviews as well as the draft paper of the research findings for any inaccuracies of what I have said and to make any clarifications or adjustments. If at that point I do not want certain or all sections of what I said to form part of the study, I have the right to withdraw my words.

I understand that there is no financial benefit to me for participating in this research. I give consent to my anonymous contributions being used as part of the findings towards the above-mentioned study and that this can be published as part of the Master's thesis.

Please sign below for consent for each of the aspects.

Interview	Date
Recording of interview	Date
Journal writing	Date

Appendix v

Letter to Principals

Dear …

I have requested that from your school participate in my research study, entitled 'how do the benefits of arts education manifest and develop? A case study of teachers who have recently completed the ACE: Arts and Culture programme at the Wits school of Education.'

My aim is to attempt to identify what benefits (if any) each teacher was afforded as a direct result of art education through the ACE course. The process will entail an interview (scheduled after hours in the classroom) and a journal task that will be left with each participant to complete in their own time.

I would appreciate your consent for each teacher that participates from your school. There is no financial reward for the study, only the opportunity to participate in an important study.

_____

Name

_____

Signature

_____

Date

With thanks,

Lorin Edgar

Masters in Education student at the Wits School of Education

Tel: 011 929 2716 / 082 771 3136

Appendix VI

Interview scripts

Appendix VII

Excerpts from the teachers' journals