

Interview 3

Themba - Interviewed by Lorin Edgar

Duration: 43:13

Coding example: 3-Them-(number of reference point in text)

1.	L	Ok, so the first basic thing is just can you remember when you were a child what did you think of art, did you have art in your family, did you love drawing, what can you remember about art when young were young?
2.	T	When I was, I liked to draw when I was young, ja, I did like to draw. I remember I used to visit my uncle then when he gives me some money, then I'll buy colours
3.	L	Ok, so you chose you spend your money on art stuff.
4.	T	Ja, on art stuff. Drawing books, art papers where I can draw stuff on, scissors and all that stuff, then what did discourage me, I used to go to my uncle then when he gives me money I buy those art, um
5.	L	Materials
6.	T	Materials, then I do my drawings. Then the other day I went again and he give me some money, I bought just like that water colours
7.	L	Yes
8.	T	The markers, then my mother said you mustn't buy colours because you are at a primary school, you are no longer staying at home, you do colouring, then you must buy pencil, ruler, ball point
9.	L	So she said you must stop buying the art stuff, you must buy the things you needed for school
10.	T	Ja, I shouldn't buy crayons
11.	L	So she wasn't like that, keen on art?
12.	T	No, she wasn't like that, keen on art.
13.	L	She thought it was a waste of your money
14.	T	Ja, because art it wasn't there. There was no art, plus classes at our schools.
15.	L	So the did your uncle encourage you or did he not know how you were spending your money?
16.	T	No
17.	L	Oh so you just developed that out of yourself?
18.	T	Ja, but since my mother uh, discouraged me, then, I just drew

		everything. I remember the other day when I was in class I drew a big elephant on a cardboard, then put it near my window
19.	L	Ja
20.	T	Then one of the teachers did discourage me a lot.
21.	L	Its terrible how mean people are, hey?
22.	T	Ja
23.	L	Then was that recently? Or was that also when you were young?
24.	T	When I was young. I was doing grade, standard five, ja I was doing standard five by then when the other, and that teacher she wasn't a qualified teacher, she was there for the practical, she was from the college doing some practical, practise teaching
25.	L	Oh, like a teacher practise
26.	T	Yes, teaching practise. Then she did shouts me. That was my last drawing. The one of an elephant. That was the most beautiful drawing. I was aware that I am developing when I was looking at that painting.
27.	L	And do you still have it?
28.	T	No
29.	L	Oh, It's a pity because it's nice to look back on things like that.
30.	T	No I don't have it.
31.	L	But it's amazing that you still remember that.
32.	T	I still remember it. I still remember that drawing.
33.	L	Ja, and then, um, I mean obviously you're doing your Honours now, but what did you study before you did the ACE Course?
34.	T	Before I did the ACE Course I've studied at the college and did my Diploma in Education.
35.	L	Which college?
36.	T	Dr C M Phatudi College of Education.
37.	L	Ok
38.	T	The college was established in 1977.
39.	L	Phew!
40.	T	Ja, I was born in 1977 then it was closed in 2000 and we were the last, in fact the college was established for us!
41.	L	Just for your generation.
42.	T	Ja, for our generation. Then the minute we complete the 1977-generation, the college was also rationalised.

43.	L	Phew, so you said it was which college?
44.	T	Dr C M Phatudi College.
45.	L	Phatudi
46.	T	Ja, it's "h" in between.
47.	L	Ok
48.	T	College of Education.
49.	L	Ok, so you did your basic, your diploma like you said
50.	T	Ja, my third diploma
51.	L	Ok, and then that was 2002
52.	T	That was in 1998, 1999 and 2000 I have completed my diploma
53.	L	Ok, and then you did the ACE
54.	T	I did the ACE in Educational Management with UNISA
55.	L	Yes
56.	T	Then I did my certificate in Outcome Based Education with UNISA
57.	L	Ja
58.	T	Then I got the bursary to study Arts and Culture at Wits.
59.	L	Ok
60.	T	Then I have
61.	L	And now you are doing your Honours?
62.	T	Yes, but before I do the Honours I have got another bursary to do Arts Advanced Certificate In Technology Education with UNISA
63.	L	Phew, so you have been busy.
64.	T	Yes
65.	L	And what are you doing your Honours in?
66.	T	I am doing my Honours now with UNISA.
67.	L	Yes, and in what?
68.	T	It's Environmental Education.
69.	L	Geez, so you have been around the block.
70.	T	Ja, and I have just completed my Assessor with Digital.
71.	L	Ok
72.	T	Assessor Course.

73.	L	Phew, but it is nice to keep getting knowledge, hey?
74.	T	Ja, it's nice
75.	L	And the short courses I find quite nice.
76.	T	Ja
77.	L	I mean you have got your degree and honours and that, but to do those little year courses and that is really nice; supplement your studies.
78.	T	Ja
79.	L	Um, and then how did you get, you said you got a bursary for ACE
80.	T	Yes
81.	L	But did you apply, did someone nominate you or how did you get it
82.	T	I have been nominated
83.	L	By who?
84.	T	By my Curriculum Advisor, Margaret Kemp.
85.	L	Were you teaching art?
86.	T	Yes, I started teaching art in 2002
87.	L	Yes
88.	T	And I didn't specialise with art. I only had music, which was part of the subject of the program at the Dr C M Phatudi College. Then
89.	L	And did you want to teach art? Or did you get forced into teaching art at the school?
90.	T	The school when they advertised the post wanted somebody with music.
91.	L	Ok
92.	T	In fact, they advertised seven posts. It was for music and it was for geography and Sepedi, then I have got geography and music. Then I decided to apply for the geography one.
93.	L	Yes
94.	T	Then one of my classmates, she came late to submit the application. Then she said, "No, I am going to apply for the one of music". Then I said "No, let me also just give my CV because I also did music". Then I gave her this thing then she went to submit the CV's. Then I did submit the one to apply for the geography and Sepedi post, then they did shortlist me in the geography section. Then they should set me with the music one.

95.	L	Were you happy to get it?
96.	T	Yes, and I had to grab the post in 2002, so I started working.
97.	L	That was your first job, hey?
98.	T	Government job, yes.
99.	L	Ok
100.	T	Yes, so that was the first job in teaching for a Government school because I was at the private school.
101.	L	Ok, and then you got roped in for teaching music, and then did you have to teach the whole of Arts and Culture, or did you just teach the music part.
102.	T	I did teach all the arts disciplines, the Arts and Culture, drama
103.	L	So they're sneaky hey, they just asked for music and you had to teach everything
104.	T	Ja, I had to teach everything. When they interviewed us they put the music score, then they will ask you can you sing? Which voice do you like to sing
105.	L	Ja
106.	T	Then I said, because to impress them, "I'm a soprano I can sing the soprano". Then they said "no, sing bar 01 up to bar 12 maybe". Then I started, it was the National Anthem, but I wasn't aware it was the National Anthem because there were just notes there. Then I did sing it. The afterwards they announced the results I got the post.
107.	L	So then after your Curriculum Advisor saw you and obviously saw what you were doing, she nominated you for the course?
108.	T	Ja, she nominated me for the course. In that what happened before, the Mphumalanga Department of Education did issue the circular with the application forms and the courses which you must choose. Then one of the Deputy Principals didn't show me the application form. Then the Curriculum Advisor did phone me and say, "Did you apply for the bursary?"
109.	L	Ja
110.	T	I said I didn't get an application. Then she decided to fax the
111.	L	Application
112.	T	The application and it was a..... Did
113.	T	And it was, it just used to finish the whole fax roll because it was a big document.
114.	L	Ok, but you did it.

115.	T	Yes, then the Deputy Principal said no, we have these forms here, we have these forms here and I said no, I didn't get those.
116.	L	Get it
117.	T	I didn't get it. The he gave me the forms and then I filled them in and they took them to Lydenburg circuit that they went to Nelspruit. It was in, um, February, somewhere there. Then they got the application forms then our area had to be taken away from Mphumalanga to Limpopo.
118.	L	When they did the new provinces?
119.	T	Yes, the new demarcation. Then we had to go to Limpopo and move away from Mphumalanga. Then the chances now were very slim because um, the bursaries from Mphumalanga educators and I'm going to Limpopo.
120.	L	Mmm
121.	T	Then the other day, it was in April, then she called me, the Curriculum Advisor and said no, come today to Nelspruit to fill some forms. Then I went to Nelspruit to fill those forms. Then she said, "where is your salary advice?" Then I said, "this is for Limpopo, how, this is for Limpopo, yes this is for Limpopo". Then she said, "no, they don't check at the region. They won't check, they won't check. Bring it, bring it." Then I gave her the salary advice and everything. Then in December during the holidays, that is when the university called.
122.	L	Ok
123.	T	Then I went to
124.	L	So obviously you wanted to do it; because you applied for the bursary, you wanted to do it.
125.	T	I wanted to do it. Ja, and I was keen to do it.
126.	L	And then um, on the ACE Course is there a moment that you remember, like just where something went click or, the light bulb went on, or something that you can remember from that ACE Course that really stood out?
127.	T	Ja, what I can remember was during the registration
128.	L	Mmm
129.	D	We, I did drive from Burgersfort to Wits then we were registered. They created the student cards for us, then we met Hilda and Quammie.
130.	L	Ok
131.	T	They were in the Lecture Hall. There were two there, then all the art students, they were referred to them. After all the registration process then you went to the Lecture Hall, you find Hilda and

		Quammie. Then they will greet you there. And I said, what kind of lecturers. Then I just looked at them. But the way they were talking they were so polite and you and then, that was the interesting part of the program.
132.	L	Just being used Lecturers being a certain way and they were not like that?
133.	T	Yes
134.	L	Ok
135.	T	And it was like art, it was the well-organised program compared to the other programs, because the lecturers they will do follow up on each and everything.
136.	L	So you appreciated that they followed and that they took and interest in you?
137.	T	Yes, and they wanted to meet the students during the first day of their registration.
138.	L	Ok, so that stands out for you from the course?
139.	T	Ja, ja
140.	L	And um, what kind of tasks on the ACE Course did you love doing?
141.	T	Ja, the first task which we did use, the one of um, knowing each other, is it the body, it's not the body maps, we were drawing like this part of our
142.	L	The upper body?
143.	T	The upper body
144.	L	Ja
145.	T	Then whereby your friend, you sleep on the paper, then on the sheet, then your partner drew, then the next you follow, you draw.
146.	L	Yes
147.	T	Then the rough stuff, then you put some symbols, those symbols have got the meaning on maybe your personality. Then you present it to him, then he also presents it to you, then you get, we were like knowing each other in that way.
148.	L	That was an interesting way to get to know each other.
149.	T	Ja
150.	L	So was that the thing that was interesting to you, like a different way of doing, of doing things, instead of going "Hello, I'm Themba"?
151.	T	Ja, and

152.	L	Was it a new way of thinking that they were introducing you to?
153.	T	Ja, that was the new way and the other thing which was interesting, when we are teaching art without the proper training, um, we were just like taking the wrong direction unaware, because you expect the kids to do the "still life" to maybe, to come up with a excellent or a impressionist paint
154.	L	Yes
155.	T	Ja, while you should, like take them step-by-step. You see, we are not like expecting if what we are doing that the first day it was really art, because our learners could do that and they will like to do that.
156.	L	Yes
157.	T	Ja, they will like to do it. It was so interesting to us and we knew that it will be interesting to them also. But we were not like expecting our learners to do such things, simple drawings, we were expecting them to be like Picasso, Monet, but
158.	L	So was that um, sort of during and after the course what you had learned?
159.	T	Yes
160.	L	That you could expect more of your children? You could expect them to do better things than what they had done, because you knew that they had potential, or what was it?
161.	T	No, it's because we didn't know how to scaffold them
162.	L	Ok
163.	T	Ja, we didn't know how scaffold them and we are not aware that for people to become perfect artists they must be maybe, um, developed gradually.
164.	L	Ok, so you learned how to teach them.
165.	T	Ja, with simple exercises.
166.	L	Ok, so you learned how to actually teach them in steps.
167.	T	Ja, in steps.
168.	L	Oh, ok
169.	T	Because they cannot do perfect work for the first time.
170.	L	Yes, but like you are saying if you weren't trained in art, you didn't know how to teach them that and the course gave you the skills to teach them
171.	T	Yes
172.	L	Ok, and um, which parts, I mean other than now you saying you

		have learnt skills to teach the children, but do you use, what from the ACE Course have you taken to your teaching now?
173.	T	The methodology.
174.	L	Ok
175.	T	The methodology is what I have taken from the course and during the course the part of methodology, it was emphasised too much, especially Hilda used to focus too much on methodology, the teaching method. How to develop learning programmes, how to develop activities, how to scaffold the learners and how to promote co-operative learning, how to organise the arts and culture classroom and all sorts of things.
176.	L	So you appreciated that. The practical things that help you in the classroom.
177.	T	Mmmm
178.	L	Ok. And um, you have talked a lot about the positive stuff on the ACE Course, was there anything negative?
179.	T	Negative things – a negative thing is the education modules; because we are doing three art modules and two education modules, or no we are doing four art modules and one education module. The education module was the one just that was not interesting to me, because I didn't pass the education one. When you write, the lecturers they will say you didn't write it well.
180.	L	What, did you have to study for that part of the course?
181.	T	Yes, yes, it was part of the course, education.
182.	L	So was it just negative because you had to study, or was it an, um, did it not teach you what you wanted to know, or, how
183.	T	Then that thing was they teach us well, they introduced us to the module well, then we get to familiarise ourselves with those theories
184.	L	Yes
185.	T	Because the modules are more about the teaching theory and the other context
186.	L	Yes
187.	T	You see, then you find out this is the theory of Ralph Tyler. Then you have to analyse then put it into practise.
188.	L	Yes
189.	T	Then you realise that the way you are doing it is exactly how the guidelines are outline, but when they do their marking they will come up with another story.

190.	L	Ok, so you felt the negative thing was the way they evaluated your work.
191.	T	Ja, the evaluation wasn't that much excellent.
192.	L	But was that just for the education course?
193.	T	Ja
194.	L	Not for your other art modules, that you found fair assessment.
195.	T	Ja, that assessment in arts and culture was fair, because they will prescribe the criteria, then you go according to the criteria. Then you get the marks well.
196.	L	Ok
197.	T	Then when they rectify you, they will reflect, well, "work on this, work on that, work on this circuit", then when you do, maybe you will redo the activity, then it becomes easy for you. But with education there were loads of lecturers in education. The other one will come up with this, the other one will come up with this, the other one will come up
198.	L	Ok
199.	T	And the module was dealing with theories.
200.	L	Yes
201.	T	Then the other one will interpret the theory this way, the other one will (laughing)
202.	L	Well luckily it was only one module, hey? (Laughing) And um, like if you, I know it was long ago, but if you could imagine yourself before the ACE Course, and then after the ACE Course, as a teacher, um, did after doing the ACE Course, did it change how you looked at other people, how you viewed them or was there no change? Um,
203.	T	There was a great change.
204.	L	Ok, in what way?
205.	T	A great change, because um, especially on the teaching method. If I get into the class now I'm 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.
206.	L	Ok, so now you are using it with your HOD, with your manager position to evaluate the teachers; um, ok, and how you looked at teachers in 2002 that you were teaching with and when you finished the course in 2004 or whenever it was, did you look at them differently because you had gone through the ACE Course?
207.	T	Mmmm

208.	L	Were you more accepting of them, did you um, I'm trying to think of an easy way to explain it, you know maybe before the course you were, you would, you know, judge people and say this, this and that.
209.	T	No
210.	L	Then after the course um, because they had taught you this being open and expressing yourself, did it change how you viewed other people?
211.	T	No, before I was like interested in other people, what they are doing, how do they teach, because it was like, I am also a novice.
212.	L	Oh, ok
213.	T	Ja, then after the courses then I realised that I was in the right track, even before, it was just that I didn't have that specialisation to maybe sustain my confidence on what I am doing.
214.	L	Yes
215.	T	But with other educators before I did the course, I didn't put much focus on what they are doing.
216.	L	Mmm
217.	T	No
218.	L	So since the course you were a bit more interested in what other teachers were doing.
219.	T	Doing yes. But to assist them, um, I'm not like looking, undermining them, no
220.	L	Yes, so you are looking to help them.
221.	T	Yes, I'm looking to help them.
222.	L	Ok, and your classroom; how you decorated and presented it. I know in your first one you had your own classroom. Um, did you feel that as a result of the course, you had changed how you put things up, or you didn't put things up in the beginning and then you did afterwards. Or was it the same?
223.	T	No, it's just that I left my photos at home. Then I decided to organise the class. Before I studied the course, I didn't have an art class, I didn't have an art centre. But I used to organise art exhibitions.
224.	L	Ok
225.	T	Yes, then I didn't know how to set up an exhibition. I had to read books and things what an exhibition is, how is should be organised, then I had to visit the art galleries to see how they drew up a catalogue.

226.	L	Ok
227.	T	How they come up with a theme for the exhibition and how should we reflect on the theme, to make the exhibition so interesting, meaningful to everyone who is going to visit. You see then
228.	L	That was before the course though?
229.	T	It was before the course.
230.	L	And after the course
231.	T	The after the course, then I, after the course then I did another exhibition, then the principal gave me a big classroom and said no, it will be the Art Centre. The he allocated a budget for the Art Centre. Then I had to organise learners to paint the class, to put in window panes and to clean up, to.....
232.	L	And did he um, was it the same school you were at before. Did he just give you a budget because you had now specialised in art? Or how did you get the budget, did you fight for it, or?
233.	T	You know what, my principal is a different somebody. If you fight, you must apply different techniques on how to fight.
234.	L	Yes
235.	T	Because if you fight like the way you fight, you won't overpower him. You can shout, you are wild, then you find out that.....
236.	L	So how did you get the budget for art?
237.	T	Because of the exhibition, I did raise money myself. I did raise something like R800. Then I asked him to subsidise the money.
238.	L	Ok
239.	D	Ja, then he said, "no, go and make some quotations for the material you need". Then I went to Cashbuild to get the material, then I gave him the quotation. Then he bought the material for me.
240.	L	Ja
241.	T	Then for the labour I said no, I'll organise the learners to do the art centre. Then I did organise five boys, then I had to organise lunch for them. Then the school had to pay for the lunch.
242.	L	But was your, so was your principal um, was he getting interested, more interested in art? Or
243.	T	More interested.
244.	L	Ok
245.	T	Because arts and culture at the school it was like, topping them up. It was alive, ja, it was alive.

246.	L	Ok, so the more and more you did things, the more he supported you.
247.	T	Ja, the more he supported me.
248.	L	Because did he see a change in the children, or
249.	T	Ja, there was a lot of change. I have got one student at TUT now who is doing Fine Arts, then he was doing his last year for a diploma. Next year he will be doing his B.Check
250.	L	Ok, it's nice to hear stories like that, hey? And, um, what other, so are you teaching Arts and Culture now? What, are you teaching another subject?
251.	T	I am teaching another subject because I am the HOD. I'm teaching geography
252.	L	Ok
253.	T	Maths and Arts and Culture.
254.	L	And do you think that you bringing some creativity into those subjects? How do you do, does it come in through the way you give the lesson, or the visual aids that you give for the children. How is it that the artistic ness came into your teaching?
255.	T	Into other learning areas?
256.	L	Yes
257.	T	You know, according to the curriculum, prescribed by the Department of Education, they did apply some assessment forms. They've got these case studies – poems, projects, investigation, research, questionnaires, wipe sheets, all this, Then some people think poems fits only in the English class and or in the language class.
258.	L	Yes
259.	T	While it is not like that. It is not like that. You can fit in poetry in Arts and Culture. You can fit in poetry in EMS. You can fit in poetry in Technology. Then the question is how do you fit poetry in Technology? (Laughs) Then you had the problem of research, um this issue of electricity
260.	L	Yes
261.	T	Is it electric what, what, where did the day that electricity was just going and coming, going and coming
262.	L	Like the blackouts?
263.	T	Yes, then you can maybe develop a theme around that. Then the learners can write a poem on how to save electricity, informing people on how to save electricity.

264.	L	Mmmm
265.	T	They can come up with different titles, but the poem it must convey the message of "Saving Electricity" or of "Saving Water". That's how poetry fits in.
266.	L	Yes. So do you feel that you, because you have got an open mind and you are creative, you don't just stick, this is EMS, you bring in
267.	T	Assignments
268.	L	All kinds of influences, and different things into EMS that you would normally have.
269.	T	Yes
270.	L	Ok, and um, if you think of yourself as a person, you know, not as a teacher, as a private person, have you since the course, what ch, have you noticed any changes?
271.	T	Yes, I have noticed a lot of changes.
272.	L	What changes?
273.	T	I have noticed a lot of changes. The way that our lecturers were like working with us, we were open with each other, learn to be open. Then our lecturers were down to earth. I learned to be a down to earth somebody. They our lecturers were like listening to each and every one of us. They will pay attention whether you give a, prove you have got a problem at home, then 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
274.	L	So did you take from that when your, when your wife or whoever comes to you, you will listen and you pay attention.
275.	T	Ja, ja
276.	L	Ok and I mean you are pretty confident already. I mean I am not sure that the course helped you with confidence, hey.
277.	T	It did a lot.
278.	L	Did it?
279.	T	A lot.
280.	L	I'm sure you were always like this.
281.	T	No, the course helped us a lot, phew. and the CDP.
282.	L	Did it, I mean obviously you were going through the course you were learning certain things, but I mean a lot of it you are learning about yourself, hey

283.	T	Yes
284.	L	So you felt a lot pf personal stuff going on.
285.	T	Ja
286.	L	Um, and it influenced your personal life.
287.	T	Ja
288.	L	Um, did, do you practise art privately?
289.	T	No, but this year it's one of my resolutions.
290.	L	Yes
291.	T	I want to paint and come up with my own subject and work on it.
292.	L	Yes, and do you see that as um, therapy or relaxation. Do you see it as feeding your soul or why would you want to paint?
293.	T	Feeding my soul as therapy. You know art is good, Lorin, it's different from other things, from art. Because art it will teach you to accept who you are. Art it will teach you if you don't have money in your bank account, to just accept you don't have money. 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, you can work on something to move that particular thing away. You can sing, you can dance and you can paint and draw.
294.	L	But it is not such a good to like you are saying, if you have got no money in your bank, like to just accept it. It is also not good hey, because you want be able to be motivated to do something about it.
295.	T	You are right, I accept it. I accept it.
296.	L	Do you accept it and are you, do you just try and like accept it and make yourself happy as you are.
297.	L	Ja, you know, especially if we are working and we are going to school, then I don't have money, then I will go to school and work, focus on my learners. I will forget whether I do have money or I don't have money.
298.	L	Mmm, but that's work, that's not art, hey?
299.	T	Ja, but it is because of the motivation you already have.
300.	L	'Cause you love going to work to teach art.
301.	T	To teach art.
302.	L	Ok, and where do you get your new creative ideas from?
303.	T	My inspiration?

304.	L	Yes.
305.	T	Ah, by reading magazines, newspapers
306.	L	Yes
307.	T	Uh, reading art books. But the most inspirational thing is the magazine and the newspaper. The Sunday Times, they have got the art column in where you read about exhibitions, that Sunday Times magazine.
308.	L	Ja
309.	T	You will find the exhibitions, outlining the subject and the artist who, what are they working on
310.	L	Yes, and do you try and go to some of the art exhibitions?
311.	T	Ja, I do try
312.	L	If they are in your area?
313.	T	If they are in my area I do try to go.
314.	L	And do you take your children there?
315.	T	Ja, I take my first-born.
316.	L	And the children you teach?
317.	T	At school, not yet.
318.	L	Not yet. Ok, and um, I mean we have talked about it, but you would say that art has made a change on your life as a teacher and your life as a husband.
319.	T	Yes, yes.
320.	L	What if you can, if you could name like one thing that it has changed as a teacher?
321.	T	Um, as a teacher, it is like because now I am in the, I am like the manager, managing teachers, the way I did try that and the way they were motivating me, is how I do motivate the teachers.
322.	L	Ok. So you have learnt that it is a way of treating people.
323.	T	Yes, and motivate them on how to organise their work, their files, everything.
324.	L	Ok. So more of a systems, hey?
325.	T	Ja, systems.
326.	L	And as a husband and a dad?
327.	T	As a husband I'll like if we go out for maybe trips, family outings, then we sit down and plan, then design on how are we going to, where are we going to start to visit, what are we going to do, then

		what are we going to organise to maybe, to entertain us as a family. Then which places can we go, then what is interesting I have to tell them the place is so interesting this way and what can we learn after visiting there as a family, because you go to places whereby we are not going to learn anything.
328.	L	So if you go into a little town you look for the museum or something to take your family to.
329.	T	Ja
330.	L	Ok, so you are teaching them to be a bit culturally aware?
331.	T	Yes
332.	L	Even at a little age, and um, do you think that art is like vital for us to survive?
333.	T	Is what?
334.	L	Is so important for us to survive, as in why do you think it is important for us?
335.	T	It is so important
336.	L	Like why can't we just scrap art?
337.	T	You know, because we cannot have, what do you call committing society killing our families. We are artists, the part, I think our brain has got art, art within it.
338.	L	Yes
339.	T	Ja, then if we serve that part correctly we cannot have suicide and
340.	L	Why do you say that?
341.	T	Because, um, if I have got a family problem, if I got a problem with my wife, I cannot decide to kill my wife and the kids as an artist. I'll better reflect about the .. and I'll be able to think back, to refer back, you see maybe, cause the mistake, or I did commit a mistake. I will be able to think back the good things that we did before we come to this mistake.
342.	L	Mmm
343.	T	Then I'll be able to reflect. I can even, it is a good chapter. Then I'll be able to reflect like it was a story, my life story. It started there, it was nice and then now we are at a climax. You see then we are at the climax, then I must accept it that this is the climax part of our life. Then I know that we will move from the climax to the end of the program, then and start from the beginning again, nice.
344.	L	So do you see it as being able to like, to reflect in your head what's going, you know, what's going on and problem solve um, before you act on an impulse?

345.	T	Ja, on an impulse.
346.	L	Ok, and then the last one, what, what important skills do you think arts teach?
347.	T	Mmm communication skills, presentation skills, drawing skills
348.	L	Mmmm
349.	T	Painting skills
350.	L	Ja, so the actual technique of doing art, but other than art itself, do you think that it teaches something else?
351.	T	Ja, communication
352.	L	Ja
353.	T	Presentation and to reflect
354.	L	Yes
355.	T	And to become creative, creative skills
356.	L	And in being creative, expressing your self. Do you think of your kids, like what things do they learn as the result of art?
357.	T	Of art, ja, you will be able to grow your kids in a good way. You will be like, I don't want to lie,
358.	L	I don't want you to lie either. You know what, what skills are you teaching them in art, that when they go to maths they are using do you think?
359.	T	At school?
360.	L	Ja
361.	T	Shapes
362.	L	Ok, so that's the little stuff?
363.	T	Ja
364.	L	And you don't think that you are teaching them to problem solve?
365.	T	Ja
366.	L	And then that's helping them in art.
367.	T	Ja
368.	L	But I mean obviously you are saying communication, which is helping them in all areas of life.
369.	T	Ja, ja
370.	L	Um, so you are happy that it teaches communication and

		presentation
371.	T	And presentation
372.	L	Ok, which can be used everywhere.
373.	T	Everywhere
374.	L	Ok, good.
375.	T	And how to accept themselves, who they are.
376.	L	Ja. Ok, that is an important one. I can't always say it, I have got to wait for you to bring it up. So ja, I think that is the main thing, getting to know yourself which is what you said that you learnt from the course, hey, getting to know yourself and accepting yourself so that you can accept others.
377.	T	Others.
378.	L	Ja, perfect. That's it – you are rid of me.
379.	T	Thank you