

A survey of selected arts education advocacy positions in South Africa in relation to those in the global north over the past 25 years, and how these movements may influence future policy positions.

Tamsyn Palesa Stewart

559583

Supervisor: Associate Professor David Andrew

A research report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in fulfilment of the requirements for the degree of Master of Arts by Coursework and Research Report (Cultural Policy And Management).

Johannesburg, June 2018.

DECLARATION

I declare that this research report is my own unaided work. It is submitted for the degree of MA by CW and RR (Cultural Policy and Management) in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other University.

Tamsyn P Stewart

_____ day of June, 2018

ACKNOWLEDGEMENTS

I am eternally grateful to my parents, Lance Stewart and the late Moira De Groot, who have always supported my involvement in the arts and have engrained in me the importance of education. You have provided me with all the means and opportunities I could have ever wished for.

To the anonymous participants in my research questionnaire, I am extremely appreciative of the time that you set aside for me as your insights broadened my understanding of Arts Education and the Decolonisation Movement. Thanks must also go to Kate Shand and Malcolm Purkey, who helped me right at the beginning stages of my MA, when I was completely overwhelmed by what lay before me.

I am also thankful to all the Art and History teachers I have had along the way, you have changed the way I consider and see the world. More specifically, I am thankful to Avril Joffe (Head of Division of Cultural Policy and Management, Wits School of Arts), who challenged me to think in ways that I never thought I was capable of. Thanks must also go to my supervisor, David Andrew (Associate Professor, Head of Division of Visual Arts, Wits School of Arts), for his valued contribution to my research process.

Last but definitely not least; I must give special mention to Sally Crompton, Joshua Wood, and Nikki Skye Allen; for each of your specific skills, but more importantly for your unwavering support, encouragement, and invaluable friendship. I am truly grateful.

ABSTRACT

In this research report I trace selected arts education advocacy positions in South Africa and the global north over the past 25 years. What I have found is that arts education has always been used to serve certain socio-political agendas, be it social cohesion, or the innovation required from individuals in the 21st century. Recently in South Africa, this agenda has been centred on how the arts can teach students about their heritage and indigenous practices, without relying on western models of artistic and knowledge production.

In order to contribute to the decolonisation of education, I have revisited some of the recommendations that advocates made in the early 1990s during South Africa's transition to democracy. These recommendations were based on equal access to, and participation in, the arts. I have reconsidered these recommendations in today's context in light of broader international arts education advocacy positions.

I have used historical research methods to gather literature pertaining to arts education advocacy. To supplement this literature, I have sent questionnaires to six stakeholders in the arts and culture sector in South Africa. I have asked them to contribute to my understanding of arts education advocacy and decolonisation. To compliment my research, I have drawn up a timeline that features all of the major events and publications that I mention throughout my research report.

Through my research, I have come to two recommendations. The first is that broad scale access to arts education is essential to South African students because it teaches them skills such as empathy and critical thinking, which are central to a strong democracy. Secondly, I believe that arts education today should strike a balance between revisiting marginalised heritages, and teaching students entrepreneurial and business management skills.

TABLE OF CONTENTS

1 Chapter One: Introduction	1
1.1 Conceptual Framework	3
1.2 Research Methods	11
1.3 Definitions.....	13
1.3.1 Intrinsic, Instrumental and Extrinsic Value.....	13
1.3.2 Global North/South	15
1.3.3 Advocacy	17
1.4 Chapter Outlines	17
1.5 My bias	19
2 Chapter Two: Arts Education Advocacy Trends In The United States And Europe Over The Past 25 Years	20
2.1 Historical background.....	20
2.2 Arts education during the 90s.....	22
2.3 Arts education in the 2000s: Instrumental value	23
2.4 UNESCO's involvement in arts education.....	25
2.5 Creativity and Innovation: Integrated and STEAM education.....	27
2.6 Intrinsic value	30
3 Chapter Three: Advocacy for Arts Education in South Africa	32
3.1 From the 1800s to the 1900s	33
3.2 Mid 1900s (Apartheid).....	33
3.3 From 1994 (Democracy) to 1999	37
3.4 From 2000 to 2016	41
3.5 Present 2017-.....	45

4 Chapter Four: Arts Education Advocacy Recommendations, And Ways Forward	51
4.1 Decolonisation	51
4.1.1 Decolonising arts education	54
4.2 Neo-liberal and Instrumental underpinnings in arts education	57
4.2.1 A place for STEAM education in South Africa and decolonisation?	60
4.3 A balancing act	63
4.4 Recommendations	64
4.5 Timeline	65
4.6 Conclusion	67
 5 Bibliography:	 68
 6 Appendix A: Photographs of Another Roadmap Africa Cluster's Timeline	 82
7 Appendix B: Rough Draft of the Timeline	86
8 Appendix C: Final Timeline	87

ABBREVIATIONS

ACH	Arts, Culture, and Heritage
ANC	African National Congress
ANSA	Arterial Network of South Africa
ARAC	Another Roadmap Africa Cluster
BCM	Black Consciousness Movement
CAPS	Curriculum and Assessment Policy Statement
CNE	Christian National Education
CEPD	Centre for Education Policy Development
CGIS	Cultural Industries Growth Strategy
DAC	Department of Arts and Culture
DACST	Department of Arts, Culture, Science, and Technology
DoE	Department of Education
GEAR	Growth, Employment, and Redistribution
NCS	National Curriculum Statement
NEF	National Empowerment Fund
NEPAD	New Partnership for Africa's Development
NGO	Non-government organisation
NP	National Party
NQF	National Qualifications Framework
OBE	Outcomes Based Education
OECD	Organisation for Economic Co-operation and Development
P21	Partnership for 21 st Century Skills
PAC	Pan African Congress
PE	People's Education
RNCS	Revised National Curriculum Statement
STEAM	Science, Technology, Engineering, Art, and Mathematics

UNESCO	United Nations Educational, Scientific, and Cultural Organisation
USA	United States of America
VANSA	Visual Arts Network of South Africa
WAAE	World Alliance for Arts Education
WW2	World War Two

1 Chapter One: Introduction

This research report sets out to bring together material on arts education advocacy, both locally and internationally, with the intention of providing a foundational document that encourages further research. As such, the project is ambitious in its scope and, at the outset, this is acknowledged as a potential limitation – the expanse of the time period and the period of time available for the collection of information require a deft form of writing that offers a precision of detail while covering what amounts to the equivalent of the democratic dispensation in South Africa.

Arts education has always been influenced and shaped according to what society needs at the time. More recently in South Africa, advocates have been trying to find a balance between promoting the economic potential of the arts, and the significant role that the arts can play in contributing towards relearning our heritage and indigenous practices. However, arts education advocacy has taken many paths before arriving at this position. During South Africa's transition to democracy (c1994), it could be argued that stakeholders in the arts and culture sector made recommendations for how we should structure arts education in a non-racial society. Unfortunately, many of these suggestions were overlooked as government began to prioritise other agendas, namely job creation and economic development. Some advocates today are revisiting these former recommendations and uncovering the histories that have not been adequately recorded, in an attempt to decide what can be used in today's context to make arts education relevant to its students.

As stated in the opening paragraph, the aim of my project is to survey key arts education advocacy positions from the existing international and local literature over the past twenty-five years. Drawing from these positions, I will make modest recommendations for how I believe arts education advocacy should be shaped in today's context. Further to this, the research report provides the basis for the consolidation of these movements into a single timeline (Appendix C). Through the examining of these advocacy positions, I will explain how advocacy models from the

United States of America (USA) and Europe have largely been concerned with economic interests, and that South African arts education has tended to follow this pattern. However, recently South African advocates have begun to argue that we need arts education advocacy positions that are deeply rooted in a South African perspective, that do not rely on western models.

This research report covers aspects of much broader international and local arts education advocacy trends. What I have done in this report is to survey selected arts education advocacy positions, which are undoubtedly influenced by many more external factors that form part of a deeper historical context. A deeper reading of these contexts is, however, beyond the scope of this report. What I have managed to include is an extended literature review of key moments in the formal development of art education advocacy over the past 25 years, both locally and internationally, (such as the 2006 UNESCO Roadmap for Arts Education, the 2010 UNESCO Seoul Agenda; and the South African governments 1996 White Paper on Arts Culture and Heritage).

I believe that this work is important because more than twenty years into our democracy, arts education is facing similar challenges to what it did in the pre-apartheid era, in that it continues to draw heavily from imported, colonial models, with little consideration of our local contexts (Nekhwevha 1999, NEPAD 2010, NEPAD 2015). A more comprehensive study of past advocacy positions, such as this research report, will help us come to a better understanding of why arts education is where it is today, what has shaped it, and what there is to learn from past recommendations that have since been overlooked. As Professor George Shire explained at the April 2017 ARAC meeting, practitioners today speak as if we are starting from scratch, but often we are repeating what has already been said.¹ What has happened to the objectives, successes, and failures of our past? We need to state these and understand these

¹ Professor George Shire is a Zimbabwean scholar based in the United Kingdom, and a member of the Another Roadmap Africa Cluster (ARAC), a group of African practitioners who work in response to the UNESCO Roadmap for Arts Education

before we repeat ourselves again. We need to properly recognise where we have come from, what went wrong, and what worked. As Yazia Velázquez eloquently puts it, ‘the duty of the historian is to deconstruct this construction and analyse its conditions of productions’ (2015:183).

My intention then is not simply to reiterate what has already been said, but to bring these past recommendations to the fore and make comments on their development over time. As Achille Mbembe explains, reading and writing history involves assembling dead ideas and texts into a coherent picture, and then trying to bring them back to life. Once alive again, these histories do not occupy the same space they once did, instead they are used as a prop by the writer to speak beyond themselves (Mbembe 2015:24). In this way, my work is about highlighting past advocacy positions that have gone unrecognised and allowing them to occupy space in today’s context. An historical mapping of arts education can help inform present day decision-making, and will be a significant step in arriving at a strong South African arts education advocacy position.

To help the reader and myself understand the developments of numerous arts education advocacy positions over a number of years, I have drawn up a timeline of these elements (Appendix C). This timeline also indicates how these advocacy positions have been shaped by broader socio-political and economic factors that I mention throughout my research report. Although I explain the timeline in more detail in chapter 4, I feel that it will be of use to the reader if they are able to refer to it while reading the research report.

1.1 Conceptual Framework

My research is framed by literature that has emerged from the decolonisation movement; which has allowed me to speak about arts education advocacy in relation to the broader call for the decolonisation of education and curricula. I will be using the literature outlined below to frame my recommendations on how arts education advocacy

should be shaped in today's context, and which key aspects a strong, decolonised advocacy position should prioritise.

The decolonisation movement has a strong resonance in countries across the world that were former colonies of European powers. For instance, Indian theorists such as Gayatri Chakravorty Spivak, and Homi K. Bhabha are well known for their contributions to post-colonial theory, as well as Edward Said from Palestine. Similarly from Latin America, authors such as Walter D. Mignolo, Anibal Quijano, and Roberto Fernández Retamar have also made notable contributions to the decolonization movement. However for my research report, I have chosen to focus mainly on thinkers from Africa, namely Steve Biko from South Africa, and Ngũgĩ wa Thiong'o from Kenya. This is not to disregard the valuable contribution made to the decolonisation movement by intellectuals such as Julius Nyerere, Amílcar Cabral, and Chinua Achebe. These writers, along with the liberation politics of the continent as a whole during the 60s and 70s, were all influential on the thinking of Biko and wa Thiong'o.

Present day South African policies and advocacy positions (such as Outcomes Based Education, and the 2013 White Paper on Arts, Culture and Heritage) are often criticised for leaning too heavily on foreign practices. Therefore it is my intention to locate my research within a specific African experience. However, I do borrow concepts and definitions from two Latin American authors, Rubén Gaztambide-Fernández, and Ramón Grosfoguel, although I consider their work from a South African perspective.

Although both Biko and wa Thiong'o's theories were developed more than 30 years ago, these ideas remain poignant for education, culture, and artistic practices today, as their principles have yet to be realised. I shall discuss the former and then the latter.

Biko is commonly considered as the leader of the Black Consciousness Movement (BCM) in South Africa. The BCM began in the late 1960s and was banned in 1977. Barely a decade old, it had a remarkable impact on many black South Africans in that it created an alternative black identity to what was represented by the apartheid media.

At its core, the BCM was about reigniting a sense of pride in black citizens, in their colour, language, history, and culture, in order to reach a state of mental liberation. After achieving mental liberation, the BCM called on black people to unite in their struggle for other forms of freedom (Biko 1978). In other words, Biko felt that black people had been mentally conditioned to hate themselves and depend on white leadership, and a 'transformation of consciousness' would mobilise mass commitment to liberation (Halisi 1991:105).

The BCM was largely influenced by the work of Martinican philosopher, Frantz Fanon. Fanon was concerned with the black inferiority complex, which was a result of colonialism. He believed that mental liberation came before all other types of liberation, that if one became mentally liberated, it would lead to social, political, and economic liberation too (Ranuga 1986:183).

In terms of the arts, the BCM also gave rise to many artists and intellectuals who filled the void as many of the previous generation of artists had left South Africa during the Sharpville era of the 1960s. The presence of these artists 'made possible the cultural renaissance, the retrieval of black culture, and the assertion of black identity' (Mzamane 1991:181). Mbulelo Vizikungo Mzamane explains that the BCM, more than any other group, realised the significance of arts and culture as a tool in the struggle against apartheid (Mzamane 1991:185). The BCM also questioned what history was taught to black students, and how they saw themselves represented in art, culture, music, and oral literature (Gqola 2001:133).

I find Mzamane's discussion of artists working within the BCM particularly poignant, because arts education in South African schools continues to be based on Eurocentric notions of what art is, and therefore what arts education is. Meanwhile, we have a rich history and tradition of arts and artists that come from a uniquely South African perspective and experience. This body of work could be a significant contribution towards informing a decolonised arts curriculum.

As radical and influential as it was, the BCM was met with criticism from various sides. One of the major criticisms of the movement was that it did not address gender inequality. As Pumla Dineo Gqola explains, it created a 'hierarchy of oppression', situating race as the paramount battle to be fought, with all other social injustices, such as sexism and homophobia, as secondary (Gqola 2001:143). One of the founding activists of the BCM, Mamphela Ramphele maintains that 'sexist practices and division of labour along gender lines were never systematically challenged within Black Consciousness ranks' (Ramphele 1991:219). She goes on to explain that women who did manage to obtain leadership positions within the movement then became considered as 'honorary men', and thus they became the exception instead of challenging the status quo (Ramphele 1991:219).

Another major criticism of the BCM was that it did not acknowledge class differences within the black population. Since it was founded by the few educated black citizens, it was perceived as a movement that did not address working-class interests (Gqola 2001:136, Halisi 1991:102, Hirschmann 1990:18).

Generally speaking, one could say that the BCM treated blackness as homogenous. It did not address different experiences, and different types of blackness within the same community. As Gqola clarifies, 'despite its endeavour to unite all Black South Africans, it prioritised and gave voice to a *specific* Black experience of oppression', instead of including *all* types of blackness and experiences (Gqola 2001:135).

The abovementioned criticisms of the BCM are significant to my research because I feel that a decolonised arts curricula needs to be cognisant of mistakes that past radical movements have made, such as excluding gender and class struggles. I say this because decolonisation contributes towards dismantling any power structure that elevates one group over another, this extends not only to race, but also to gender, class, religion, sexual orientation, and so on. These structures are also present in arts education.

Arts education under apartheid and colonialism epitomised this hierarchical structure by elevating the culture of the colonisers above that of the colonised majority, by disregarding indigenous arts practices and cultures. Therefore arts education advocacy today that is shaped within the decolonisation movement would have to dismantle the structures that prioritise western models, by giving prominence to local artists and arts practices that have been previously marginalised. This means not only including black artists that have succeeded in the western art world, but black artists and art practices that do not fit into the western canon and share different experiences of what it means to be black in today's context.

The other significant ideology of decolonisation was set out in wa Thiong'o's *Decolonising the Mind: the Politics of Language in African Literature* (1986). wa Thiong'o's ideology is similar to the BCM in that it deals with constructs of the mind, as he describes: 'imperialism is total: it has economic, political, military, cultural, and psychological consequences for the people of the world today' (wa Thiong'o 1986:2). A large focus of both the BCM and wa Thiong'o were the psychological aspects of colonialism, however I shall be focusing particularly on wa Thiong'o's discussion of language, as language was a key element of the colonial project.

wa Thiong'o explains that colonialists gained psychological control of their colonies in two ways. First by destroying peoples belief in their language, their names, their ways of life, and their united struggle- ultimately it devastated people's belief in themselves. Secondly, it elevated the language and culture of the coloniser (wa Thiong'o 1986:16), meaning that colonialism placed English at the top of the hierarchy, resulting in African languages and ways of life being seen as inferior and uncivilised.

Language played such a central role in the psychological struggle for liberation because during schooling students were reprimanded for speaking in their vernacular, whereas speaking in English was praised and it became the indication of one's success in the arts, sciences, and all other areas of learning (wa Thiong'o 1986:12). wa Thiong'o

explores this further, explaining that language has a dual function; as a means of communication, and as a carrier of culture. The former is self-explanatory, however the latter needs some clarification. As he explains:

‘Communication between human beings is also the basis and process of evolving culture. In doing similar kinds of things and actions over and over again under similar circumstances, similar even in their mutability, certain patterns, moves, rhythms, habits, attitudes, experiences and knowledge emerge. Those experiences are handed over to the next generation and become the inherited basis for their further actions on nature and on themselves. There is a gradual accumulation of values which in time become almost self-evident truths governing their conception of what is right and wrong, good and bad, beautiful and ugly, courageous and cowardly, generous and mean in their internal and external relations. Over time this becomes a way of life distinguishable from other ways of life. They develop a distinctive culture and history. ... Values are the basis of a people’s identity, their sense of particularity as members of the human race. All this is carried by language.’ (wa Thiong’o 1986 14-15).

I find this double use of language very interesting, particularly how language is used to carry culture and normalise traditions and customs. This is pertinent for arts education advocacy because arts education based on the western canon and taught in English continues to perpetuate practices that are foreign to our context, and conditions us to believe that our practices are inferior.

Therefore, arts education should not only be taught in indigenous languages to make it more accessible and relatable, but indigenous practices and marginalised arts histories should also be taught so that we can gain a sense of pride in our heritage. However, this does not mean completely disregarding the use of English in schools. Students should still practice English so that they are able to communicate in global and local practices, but indigenous South African languages should be used more, both as a means of communication and as a carrier of culture.

Learning from decolonisation theory, the task for education today is to become independent of the western canon in terms of ‘the acquisition of knowledge, skills,

values, beliefs, and habits' (Wingfield 2017). Taking from wa Thiong'o, this means instructing in African languages, and legitimising indigenous knowledge systems so that we are no longer reliant on western systems of knowledge and learning. Adopting these alternative modes of knowledge production will allow us to expand on what we understand as arts education- in terms of both content and format. Seeing yourself and your culture represented in mainstream education is important to rise above the inferiority complex that Fanon described, and reach the state of mental liberation that Biko alluded to. This does not however mean completely getting rid of western systems of knowledge. Instead it means that we expand our scope of what we teach, so that the western canon becomes *a* system of knowledge, rather than *the* system of knowledge.

Another dimension to my conceptual framework is offered by Rubén Gaztambide-Fernández (2013), who offers solutions for how we can restructure what we consider as arts education. He explains that most mainstream arts education advocacy positions argue for either the instrumental or intrinsic benefits of the arts (I define these terms in section 1.3). Regardless of their positions, their concluding argument is that the arts matter- that they are of benefit to those who practice them. He calls this way of advocating for the arts, the 'rhetoric of effects'. This rhetoric makes the claim that the *effects* of the arts on students can be measured and clearly defined, and that these effects are good. It leads advocates to believe that the effects of the arts should be their primary evidence when making the case for arts education. However Gaztambide-Fernández explains that advocacy models based on effects are inherently flawed, as the arts and their effects cannot be measured and guaranteed.

By relying on the rhetoric of effects to justify the value of the arts in education, we are relying on an argument that not only lacks evidence, but one that masks the complexities of the arts and limits their possibilities (Gaztambide-Fernández 2013:214). If we continue to use these advocacy models, we will continue to negate the experiences of those who partake in the arts; and experiences are what matter.

Therefore Gaztambide-Fernández suggests an alternative model to discuss the arts, a 'rhetoric of cultural production' which

'Takes as its starting point the idea that symbolic work is part of everyone's everyday life and that, as such, it should be front and centre in education; while the arts may not do anything, symbolic creativity is fundamental to cultural life, and education is fundamentally cultural.' (Gaztambide-Fernández 2013:226).

This rhetoric stands in opposition to mainstream schooling, and aims to expand on what we consider as the arts and how we teach and learn them (Gaztambide-Fernández 2013:216). He believes that arts education needs a deep analysis of culture that understands people and their complex relations and experiences; not a model that advocates that the arts are always *good*. In this way we will begin to remove arts education from its Eurocentric definition which continues to perpetuate a western hierarchy.

He goes on to assert that culture is what people do, it is not what they have, or make, or value; and arts education must be understood in this way. His advocacy model is based on first hand experiences, in practising and experiencing; whereas mainstream advocacy is based on secondary effects that are not provable. He argues that art is not separate to life, it is life. Life is full of signs, symbols, and expressions; things that maybe we would not consider as art in legitimising institutions.

In terms of schooling, he advocates that education is a cultural process, and therefore it should be a place for 'engaged and continued cultural practice' (Gaztambide-Fernández 2013:227). This means that the arts should be central to how we conceptualise education, not because it improves teaching and learning, but because it is teaching and learning.

1.2 Research Methods

For this research report I have chosen to use two qualitative methods of gathering data, namely historical research for gathering my literature, and the use of online questionnaires to contribute to this literature.

Historical research is a detailed exploration of past events. As Bruce Berg (2001) clarifies, it 'attempts to systemically recapture the complex nuances, the people, meanings, events, and even ideas of the past that have shaped the present' (Berg 2001:211). I will be conducting this research by commenting on existing texts such as policy documents, national curriculum plans, journal articles, and conference reports.

Using said documents puts me in direct contact with what I am researching, and allows me to clearly trace recurring phenomena such as themes, strategies, and evolutions of thought (Peräkylä 2005:869). This is particularly useful for my research as I am studying the development of arts education advocacy over a period of twenty-five years. However, a major disadvantage to this method is that I can only access information that already exists, I cannot ask specific questions or direct the conversation in a way that I would be able to in a structured interview for example (Berg 2001:259).

This limitation is why I have chosen to conduct an online questionnaire in tandem to my historical research. These questionnaires were conducted throughout my research process. This allowed me to study the responses and consider them in relation to the literature that I had found during my historical research. I found these questionnaires to be very helpful, as they made me aware of moments of history that had not come up organically in my research process.

I have approached six stakeholders in the arts and culture sector to complete my survey, one person from each of the following areas: secondary education, tertiary education, the Department of Arts and Culture (DAC), the Department of Education (DoE), and a NGO (Non-Government Organisation). I specifically chose one practitioner

from each level so that I could get a broad range of responses, which would supplement my understanding of the sector as a whole. Individually, I chose interview subjects that I heard speak at conferences or workshops, or that had been identified to me by my supervisor. I intentionally contacted practitioners who spoke very passionately about their cause, and who offered a more radical view on arts education. I felt that this would help reshape my understanding of arts education and the direction it should take.

During the early stages of my research, I sent them each a draft of the timeline that I had drawn up (Appendix B), and asked them to contribute to it, and to my understanding of arts education advocacy by alerting me to any moments that I may have omitted from my research. I also asked them more open-ended questions about their opinion on the decolonisation movement, and how we can reconsider what we understand as arts education in light of this. I then took their suggestions into account and updated my research and the timeline accordingly (which resulted in Appendix C).

One of the most important aspects that a respondent identified to me was Christian National Education. This deepened my understanding of the different educational systems that were present during apartheid. Another respondent encouraged me to include groups on my timeline such as Dorkay House and the Funda Arts Centre; all of these suggestions are mentioned again in Chapter 3. Some responses were more open-ended and forced me to consider how the arts were used as a political tool during apartheid, and subsequently how it is currently used during democracy.

However, historical research is often used as a place of departure to measure progress from the past, to the present, and looking to the future. This concern with linear progression and moving forward is a very American concept, as Barbara Lawrence (1984) explains, 'progress is a strong cultural value, and it is antithetical to the use of historical perspective'. In other words, historical research should be used to bring the present into focus, rather than to judge how far we have come in relation to the past. This is what I aim to do with my research; allow forgotten histories to come forward and consider what we can learn from them today.

1.3 Definitions

1.3.1 Intrinsic, Instrumental and Extrinsic Value

As I explain in chapter 2, arts education has been utilised to serve specific interests, be it job creation, social cohesion, or self-expression. Perhaps one of the biggest debates amongst today's advocacy models is whether to promote the intrinsic value of the arts, or what is known as the instrumental or extrinsic value of the arts. Therefore these terms need to be clearly defined.

Intrinsic value is derived from one's subjective, personal experiences and engagements with the arts. Due to its highly personal and intangible nature, it is very emotive and thus hard to measure and understand. Intrinsic value is based on the notion of art-for-arts-sake, in that the arts serve a purpose in and of themselves, they do not need to justify themselves against any other terms. As Constance Gee (2007) defines it:

'Intrinsic qualities of visual works of art are the sensorial, intellectual, and emotional stimuli derived from images and compositions of arranged lines, colors [*sic*], textures, shapes,... Thus, to value the visual arts on their own terms means to place great worth on the knowledge, experience, meaning, and observational and manual skills—in short, ways of thinking and doing— that emerge from contemplation of and reaction to such stimuli.' (Gee 2007:3).

The South African 1996 White Paper on Arts, Culture, and Heritage, and other charters have reaffirmed our governments 'commitment to supporting the intrinsic value of the arts' (Joffe 2016:6). However as I shall explain in Chapter 3, many of the recommendations from the early 1990s have since been overlooked.

The intrinsic value of the arts has in recent times been overshadowed by the instrumental, or extrinsic values that can be derived from the arts. This type of valuation refers to when the arts are valued in terms of what they can do for areas outside of themselves. Instrumental and extrinsic valuations often reduce the arts to a utilitarian

nature, only placing importance on them if they can positively contribute to areas such as the economy, job creation, or social cohesion (Waterman 1959:5).

Instrumental and extrinsic valuations are problematic because for example, a play might instil a sense of social cohesion in its audience and generate some revenue for the economy, yet these social and economic benefits are not the primary reason that the play was staged. The primary reason was the intrinsic value of the play. Nonetheless, instrumental values are often the values that are shown to investors and funders, because they are the most quantifiable and easiest to measure. Yet these instrumental values do not paint a full picture of the worth of the arts, and are not the initial reasons why people become involved in the arts (Holden 2006:17, Schwartz 1995:322, Waterman 1959:7). The responsibility then lies with the professionals and arts advocates to articulate what the people want, the intrinsic value of the arts, even though it is incalculable and often very difficult to substantiate (Holden 2006:12).

However, these standards of judgement begin to contradict themselves when the boundaries between them become blurred. For example, when a utilitarian object becomes valued and appreciated for its aesthetic beauty, such as vintage cars or fine ceramics. At the time of production, these objects served a utilitarian purpose, yet now they exist as works of art. Even art objects that seem to be purely intrinsic can have extrinsic value to the viewer. For example if a viewer can talk about art amongst their peers, this ability gives them a certain level of prestige; and this social value is extrinsic to the artwork itself (Waterman 1959:5). Thus it becomes difficult to draw a clear line between the different types of value, especially so when design becomes an integral part of the production of many contemporary utilitarian objects, a good example of this is the iPod.

There is an on-going debate over whether to support the intrinsic or instrumental values of the arts in arts education. While many advocates are in favour of the intrinsic values (see Bare 2015, Fowler 1996, Gee 2007, McCarthy et al 2004, Winner et al 2013); the instrumental often receive the most attention as they are thought to be the values that

will contribute the most to 21st century skills such as innovation and improvement in other subject areas (Buck 2014, Patton and Buffington 2016, Ruppert 2006, Sousa and Pilecki 2013, UNESCO 2001). While the intrinsic values are the principal motive for why people partake in the arts, we have to question whether these intrinsic arguments are sufficient in a time when there are growing expectations for all facets of human life to contribute economically.

However, as mentioned previously, Gaztambide-Fernández (2013) offers another dimension to this debate as he is critical of mainstream advocacy positions that are based on intrinsic and instrumental benefits of the arts.

1.3.2 Global North/South

A large portion of my research is centred on how arts education advocacy positions in the global north have influenced the advocacy positions in the global south. Therefore it is worth exploring where these terms come from and what they signify.

One of the first divisions of the world along socio-geographical lines was the adoption of the terms 'first world' and 'third world'. Alfred Sauvy devised the 'third world' as a concept in 1952 (Dirlik 2007:13). The 'first world' referred to the wealthy and industrialised countries such as the USA, Western Europe, and their allies. The second world was the Soviet Block; and the third world was everyone else (Africa, the majority of Asia, and Latin America). Most of what was classified as the third world was less developed and colonised countries, and thus the third world became synonymous with that which was deemed poor and impoverished (Silver 2015).

Yet after the collapse of the Soviet Union, these binary terms became out-dated and instead the 'global south' was used to describe the third world. The 'global south' was coined in the 1970s to 'describe societies that seemed to face difficulties in achieving the economic and political goals of either capitalist or socialist modernity' (Dirlik 2007:13). However the term is wrought with many problems. The most obvious being

the lack of geographical accuracy, for instance Australia and New Zealand fall in the southern hemisphere, yet in terms of development they are considered part of the global north.

However, the problems with these terms are not just geographical. Countries that exist within the global south are faced with internal dilemmas, on the one hand, they are concerned with modernity, and on the other they are trying to navigate the space of independence and decoloniality. As Caroline Levander and Walter D. Mignolo (2011) put it:

“‘Global South’ is not an existing entity to be described by different disciplines, but an entity that has been invented in the struggle and conflicts between imperial global domination and emancipatory and decolonial forces that do not acquiesce with global designs.’ (Levander and Mignolo 2011:3).

In other words, how do you elevate the status of your country without continuously holding yourself against the standards that are imposed by the West? How do you define your own independent path without alienating yourself from the rest of the world? Who’s to say which are the development goals that all countries should aspire towards? This dilemma is pertinent to arts education, as African practitioners are trying to reconceptualise what we understand as arts education and the standards against which we judge it- both of which have been based on Eurocentric definitions and canons.

The most recently accepted terms to categorise the world were ‘developed’, and ‘developing’ countries. Yet once again these definitions had their own set of problems and contradictions. For example, ‘developing countries’ implies room for improvement, and space to grow. It also re-assumes the existing hierarchy between the desirable countries and the less-desirables. It positions the developed countries as the ideal and every other country as less than. In this way, it reinforces the coloniser/colonised relationship (Silver 2015).

Regardless, ‘developing countries’ as a term was short lived as the World Bank got rid of the term in 2016. They explained that these countries had developed so well that the

term was no longer applicable (Lynn 2016). They found that the standards that they used to measure development against, such as infant mortality and public health, differed more within countries than between them.

1.3.3 Advocacy

Advocacy is understood as the active support of a particular cause or position. Therefore an advocate is someone who publically speaks on behalf of others, to support or recommend their cause.

Arts education advocates have to convince other people (such as students, parents, teachers, principals, policy makers, and politicians) of the importance of arts education, and why it should be included in school curricula. However, there are numerous types of arts education advocacy positions, with some advocates arguing that we should teach students art for its intrinsic value (see Gee 2007, McCarthy et al 2004, Winner et al 2013); and others contending that the arts should be taught because they help improve student achievement in other subjects (see Ruppert 2006, Sousa & Pilecki 2013).

In my research report, I am advocating for the place of arts education in South African school curricula. I am also advocating for a specific type of arts education that is in the best interest of the learners, by finding a balance between the intrinsic and instrumental values of the arts.

1.4 Chapter Outlines

This research report is made up of four chapters, each focusing on a particular theme. This first chapter introduces the reader to my research, and its importance within the broader field of arts education and the reasons for the study.

In chapter 2 I gather together literature that speaks to arts education advocacy positions in what we understand as the 'global north'. As this is a very wide scope, I will be

focusing on a few key moments throughout the last 25 years, especially moments that have directly influenced the 'global south' and South Africa. Most of this literature is taken from the USA, however I also reference studies from the United Kingdom, Australia, and South Korea. This chapter will include a brief debate on the recent trend towards STEAM education (Science, Technology, Engineering, Arts, and Mathematics), and whether forms of integrated education such as this are to the long-term detriment of the arts.

Chapter 3 will include a discussion on arts education advocacy movements in South Africa. Focusing on the perspectives that emerged during South Africa's transition to democracy, and how these recommendations have since been shaped by economic and political demands. In addition to these formal moments of recorded history, I will include a discussion on the informal histories that have been overlooked in mainstream teaching of our past. Interestingly enough, it is these moments that went unnoticed that are becoming influential when we consider how we might learn from the past to shape arts education today.

I will end with Chapter 4, which will be based on reflections and recommendations. It will be informed by my research in previous chapters, and will involve a discussion of how advocacy might be shaped in a South African context today. I question whether there is room for international trends within the decolonising movement, whether it is realistic to rely on the intrinsic benefits of the arts, or if an instrumental, economic focus is better than no arts education at all.

To speak to chapter 4, I have drawn up a timeline that features the main events, publications, advocacy positions, and influential trends that are mentioned in the previous sections (see Appendix C). I believe that a visual representation of this nature will help the reader understand that none of these moments have occurred in isolation; they have all been influenced by what has come before them, and what society has needed at the time.

1.5 My bias

Before progressing any further, I would like to state my bias as a researcher who has a strong background in the visual arts. Although I have tried to approach my research from a multidisciplinary perspective, some of the specific cases that I reference, especially in terms of South Africa's history (Chapter 3), fall within the visual arts sector. While this report is not about the visual arts per se, I am more familiar with these practices and have a better understanding of their specificities; therefore I am in a better position to study their historical developments.

I recently completed my undergraduate degree in Fine Arts (in 2014) and this has put me in an advantageous position, as I am aware of the current ethos of South Africa arts schools, and what students are expecting from these institutions.

I am also extremely fortunate to come from a family and community who have supported and encouraged my involvement in the arts, and have ingrained in me the importance of education. Therefore I hope that this research will contribute towards making quality arts education accessible, and available to all who wish to participate in it.

2 Chapter Two: Arts Education Advocacy Trends In The United States And Europe Over The Past 25 Years

This chapter focuses on selected arts education advocacy positions over the past 25 years, across countries that form part of what we understand as the global north. I look at particular publications, reports, and conferences that pertain to my field of interest. I have chosen to focus predominantly on literature from the USA. However, some of the research originates from other countries, such as the *OECD report* (Organisation for Economic Co-operation and Development) whose headquarters are in Paris, France; and *The Wow Factor*, which was a UNESCO (United Nations Educational, Scientific and Cultural Organisation) project published in Germany and written by London-based Australian Professor, Anne Bamford. I begin by briefly identifying key advocacy positions for arts education in the USA during the twentieth century, and then I describe the last twenty-five years in more detail.

2.1 Historical background

Throughout history, arts education has been shaped according to what society needed at the time. As Eliot Eisner articulates, ‘the content, goals, and methods of art education change over time and that the aims to which the field is directed are related to the social, economic, and ideological situation in which it functions’ (Eisner 1972:57). For example, during the 19th century, arts education was used for social means to prepare students for the assimilation of immigrants, and further studies in the arts were reserved for the few students that would go on to be craftsmen (Gaztambide-Fernández et al 2016:30). In the 1850s the USA markets competed with European imports that were of a higher aesthetic quality, and thus drawing was introduced as an academic subject and used as an industrial tool to improve the design and value of manufactured goods (Eisner 1972:34, see also Patton and Buffington 2016:161).

During the Great Depression (1929-1939), arts educators argued that the arts were a way of life and thus central to community betterment. During the Second World War (WW2) (1939- 1945), arts education was restructured in terms of how it could contribute to winning the war, thus it became concerned with patriotic themes (Eisner 1972:54-55). Another example of this is the art that was produced during the Soviet era; it was laden with propaganda that positioned the leaders in a favourable light, while demeaning and stigmatising any opposition and their ways of life (Nussbaum 2010:109).

This direction and control of the arts is still present in the types of arts education that students receive today, with advocates claiming that learning in the arts can contribute towards one's broader learning experience, usually with socio-political or economic undertones. Following this, arts education in the present is supported when advocates can prove that the arts for example, may improve student achievement in mathematics and science (see Marshall 2014, Sousa & Pilecki 2013), or contribute to innovation and social cohesion (see UNESCO 2006, UNESCO 2010).

While arts education has usually tended to respond to economic interests, there have always been the few advocates who believe that the arts are central to the full development of the individual and the betterment of society. For example, Arthur Lismer, a Canadian art education specialist in the 1930s, stressed the importance of children's participation in the arts. During the growing industrial society of the time, Lismer felt that arts education was both an opportunity and a privilege in that it allowed students to grow as individuals and develop their social awareness. Lismer visited South Africa in 1934 and spoke at the two month long NEF (National Empowerment Fund) conference in Johannesburg. Lismer's theories influenced John Grossert, South Africa's national organiser for arts and crafts education (Magaziner 2016:59-60). I shall refer more to Grossert's work in arts education in chapter 3.

This section has provided some historical context around how the arts have been used to serve specific political and socio-economic agendas. I will now address the 1990s, as

this is the time period that has been most influential on the current arts education advocacy positions.

2.2 Arts education during the 90s

Throughout the 90s, public arts education in so-called developed countries such as the USA and Canada diminished due to financial constraints and seemingly more urgent content for students to learn. Yet specialised art programmes have since increased and are now thriving. Currently, public arts education is perceived as a frivolous luxury and an unnecessary expense only available to the privileged. Specialised arts programmes further this impression because they only cater to the few talented students, thereby making the arts even more inaccessible and elitist (Gaztambide-Fernández et al 2016:29).

Nevertheless, arts education advocates in the USA continued to push for broad scale access to the arts, contending that the arts were central to developing an individual's social and emotional life. For example in 1996, Charles Fowler published a book titled *Strong Arts Strong Schools*, which argued that learning in the arts developed social skills such as empathy, respect, understanding, human connections, and discipline.

While he made these claims, he was aware of the limitations of his position, stating that all the evidence he presented was correlational and not causal. Meaning that, for example, when experts claim that participating in drama improves self-confidence, it could be that students who partake in drama already have high self-confidence. Or that it is team work that creates the self-confidence and not necessarily drama, in which case the same effects could derive from other team activities such as sport. Therefore, he felt that while the arts do have their merits, they should not be used as a 'panacea for all educational ills' (Fowler 1996:147). Also during this time, the USA began making commitments to the arts through acts such as *Eloquent Evidence* in 1995, and *Goals 2000: Educate America Act* (which was expanded on in 2002 with the *No Child Left Behind Act*), both of which put the arts at the core of school curricula.

Despite the restrictions of his evidence, Fowler remained a strong advocate for arts education. He emphasised that even though the arts may develop the abovementioned social skills that advocates claim they do, it is important to study art for arts sake, for their intrinsic value (Fowler 1996:102). The need for significance to be placed on the intrinsic value of the arts, and to move away from a purely utilitarian focus, is a theme that keeps re-emerging from scholars and arts education experts throughout the next two decades of advocacy positions. However, for the next few years, the instrumental and extrinsic benefits continue to be the focus of arts education advocacy.

2.3 Arts education in the 2000s: Instrumental value

In the new millennium, the instrumental and extrinsic benefits of the arts took centre stage in advocacy arguments. In 2006 the US National Assembly of State Arts Agencies and the Arts Education Partnership published a document titled *Critical Evidence: How the Arts Benefit Student Achievement*. This document provided information and evidence on how the arts can develop learning and success in other academic subjects, what is otherwise known as ‘transfer’. Transfer is when skills acquired from one subject or area are *transferred* to another; for example the idea that reading musical notation may help improve student literacy and mathematics scores. *Critical Evidence* claimed that these transfer effects were even more evident in students from low-income families (Ruppert 2006). This report was published at a time when the arts needed more evidence than before to justify its existence in public schools during times of budget cuts.

Another advocacy trend of this time that is still iterated today was the notion that the arts could contribute to 21st century skills, such as critical thinking, problem solving, creativity, and innovation. This notion was solidified in the USA in their educational policy document titled *Partnership for 21st Century Skills*, or P21. P21 was formed by the National Education Association teachers union, in partnership with for-profit companies that stood to gain a lot financially if technologies were used in schools; these

included companies such as Apple, Microsoft, Dell, Cisco, and Pearson. In 2004 P21 produced its first major report, titled *The Road to 21st Century Learning: A Policymaker's Guide to 21st Century Skills*. This document served state-level policy makers in developing educational environments that advanced students' 21st century, and technology related skills (Patton and Buffington 2016:161).

The involvement of for-profit companies in arts education advocacy is not a new trend, nor is it a relationship without particular motives. If we look back to the advocacy positions of the 19th century, when visual arts was introduced to improve the value of exported goods, these technology companies today have a similar objective- one of profits and economic growth (Patton and Buffington 2016:161). This is significant for arts education because it means that advocacy positions will align themselves with the interests of big business in order to gain financial support. As a result, the art that is taught to students will focus on practices that are in the interests of its funders. By focusing on aspects of the arts such as economic growth, little attention will be paid to the development of the art form itself, or the intrinsic values that students derive from the arts.

Alfie Kohn, a progressive American education specialist, is particularly critical of when big businesses get involved with education (2002). Kohn believes that it is our democratic responsibility, as educators and advocates, to limit the association that corporations are allowed to have in our schools, because their interests are profits and not what is best for the students (Kohn 2002:118). He explains that school children are a captive market, and that when businesses become involved; these schools are turned into sources of profit and students are taught the right skills to serve the interests of those in power. The students are not taught to think independently or be active citizens because these qualities are not profitable (Kohn 2002:117). I will revisit this discussion on neo-liberal agendas in education in Chapter 4.

2.4 UNESCO's involvement in arts education

Going back to the mainstream advocacy positions in 2006, positions across what was previously considered as the global north began to consider worldwide perspectives on arts education. The first of which I shall discuss is *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education* (2006), by Anne Bamford. This book was the outcome of a UNESCO research project to investigate the impact of arts education on youth around the world. While *The Wow Factor* has its merits, I feel that overall it is too focused on countries with high economic resources and begins to homogenise the state of arts education throughout the world. For example, in the section titled 'Challenges in arts education', the cases that Bamford references are from the United Kingdom, Singapore, Australia, and the USA (Bamford 2006:37-38). The challenges that these countries face are unlike the challenges faced by countries with less means and more inequality; such as Ghana, Yemen, El Salvador, or even South Africa. The lack of representation of areas with low economic resources is a problem that African practitioners continuously identify in global advocacy positions, especially when they claim to be worldwide initiatives (see Ba re e ne re 2015, NEPAD 2010, NEPAD 2015). I shall explore perspectives on arts education advocacy that emerge from selected African countries in more detail in chapter 3.

The second 'worldwide' perspective was the 2006 UNESCO World Conference on Arts Education held in Lisbon, Portugal, titled *Roadmap for Arts Education, The World Conference on Arts Education: Building Creative Capacities for the 21st Century*. The resulting document, referred to as the Roadmap, aimed to serve as a guideline to promote the role of arts education in meeting the needs of the 21st century by emphasising the social values of the arts, such as its ability to nurture cultural diversity and self-expression (UNESCO 2006:4-8).

The Roadmap also set out strategies for effective arts education implementation, such as providing teachers with training and teaching materials, creating partnerships between government and community organisations, and placing arts at the core of

school curricula (UNESCO 2006: 9-11). It also emphasised the need for more research to be done to provide evidence to advocate for arts education, stating that the current research that is available is scarce and inconclusive.

During the UNESCO Roadmap conference, the World Alliance for Arts Education was formed (WAAE). The WAAE was founded on the principles of developing students' creativity, critical thinking, multiple intelligences, and communication skills, to speak to the growing knowledge based, post-industrial society of our time (Buck 2014:191). It was comprised of four already established organisations: the International Society for Education in Arts (InSEA), the International Association for Drama/Theatre Education (IDEA), the International Society for Music Education (ISME); and two years later the World Dance Alliance (WDA) joined the WAAE.

Although the WAAE mostly agreed with the agenda put forward in the Roadmap, it was formed in response to it, to add additional insights to it and to identify areas that they felt the Roadmap had overlooked. In particular, the WAAE's criticism of the Roadmap was that it missed a focus for on going development; that it lacked clear objectives, targets, and partners; and that it did not consult with grassroots organisations during the drafting process of the Roadmap (WAAE n.d.: 1). After forming at the first UNESCO world conference on arts education, WAAE aimed to play a more central role in the second one.

The WAAE met numerous times across the globe between the Roadmap and the next UNESCO World Conference. The WAAE soon realised that conversations on arts education needed to include more diverse and more critical voices (Buck 2014:195). In 2009, the WAAE was invited to join the UNESCO arts education advisory committee to plan the agenda for the next world conference.

The following year, UNESCO held the second World Conference on Arts Education, titled *Seoul Agenda: Goals for the Development of Arts Education*, which was held in Seoul, South Korea in 2010. The Seoul Agenda expanded on the ideas of the 2006

Roadmap by emphasising the need to transform arts education to meet the 21st century's demand for imagination and creativity, as well as to emphasise the socially transformative qualities of arts education (UNESCO 2010:2). However the Seoul Agenda still had a very strong economic undertone (Buck 2014:197). This emphasis on 21st century skills and economic growth was also evident in the conference that UNESCO held in Port Elizabeth, South Africa, in 2001 (see UNESCO 2001). The later two UNESCO world conferences yielded two responses from the African continent, as practitioners felt these conversations lacked an African voice and perspective.²

During the second decade of the 21st century, a number of worldwide initiatives arose regarding arts education; and some of these initiatives were influenced by powerful organisations such as UNESCO and numerous technology companies. While it may seem encouraging that big organisations are showing an interest in the arts, we must be aware that their relationship to the arts is not innocent and without motive. These initiatives have a strong economic agenda, and are concerned with supplying countries with creative, flexible individuals who will be equipped to service the neo-liberal economy. This instrumental use of the arts reflects the broader societal climate of our time- that big corporations and economic agendas have an increasing influence on more facets of our daily lives, education included.

2.5 Creativity and Innovation: Integrated and STEAM education

This emphasis on creativity and innovation is evident in the most recent arts education advocacy positions in the USA: interdisciplinary studies, and STEAM education. Interdisciplinary studies are understood as when the arts are taught alongside other subjects; for example, music can be used to help students remember mathematics times tables, or students can re-enact historical events in a theatrical piece (Wiggins

² The responses from African practitioners were the NEPAD report in 2010, and ARAC, which was formed in 2015.

2001:42). Classes such as these can have varying levels of integration; from multidisciplinary, when there is collaboration between subjects, but they remain separate, to interdisciplinary, to transdisciplinary studies; where boundaries between disciplines are completely dissolved and subjects are taught simultaneously (Marshall 2014:105).

There are benefits to this type of integrated learning - for example it gives students a wider range of understanding across subjects. However, it also has multiple disadvantages, such as that it is very time consuming for teachers to plan lessons, and that they move away from the core theoretical concepts of their subjects (Jones 2009:76).

STEAM takes this position further by integrating the arts alongside science, technology, engineering, and maths, the STEM subjects. STEAM has come about as an advocacy effort to place the arts at the core of student curricula, in order to emphasise the transfer benefits derived from learning in the arts. STEAM began around 2010 in South Korea (Park et al 2016:1740), however two years later it began to gain serious momentum in the USA and it is there that most of the conversation is happening. Advocates for STEAM claim that the arts can enhance learning in the STEM subjects (which are considered the most important subjects for competitiveness in the 21st century), and develop skills such as problem solving and critical thinking, in addition to giving students multiple perspectives on the world and their place within it (Sousa & Pilecki 2013:15-18). Additionally, employers are beginning to consider creativity and innovation as essential skills in the 21st century workplace (Sousa & Pilecki 2013).

One of the main characteristics of STEAM is that it teaches students divergent, instead of convergent thinking. Divergent thinking starts with a problem, and then breaks that problem up into smaller components, therefore allowing the student to come to multiple solutions to a single problem. The open-ended nature of divergent thinking is thought to challenge the brain and develop creativity, because it asks students to come to a possible solution that does not already exist. Convergent thinking on the other hand, is

the most commonly used method of assessment in STEM subjects. In convergent thinking there is only one possible solution to a problem. It requires students to bring multiple facts together to come to one answer, and only reaffirms what they already know. In this way, it is seen to diminish creativity, as it does not require students to develop new approaches and methods of thinking (Sousa & Pilecki 2013:41).

STEAM education appears to have strong economic undertones, because it is heavily concerned with developing workplace skills and competitiveness for students in the STEM fields. This is in line with UNESCO's Seoul Agenda, which occurred at the same time as the 'birth' of STEAM education. Both initiatives place a large amount of significance on developing 21st century skills and student's competitiveness as future employees. While the first UNESCO world conference in 2006 looked at both the social, and 21st century skills that can be derived from the arts, the focus has shifted and is now much more economically driven.

While teaching the arts through integration may seem like the answer to saving the arts in times of budget cuts, some experts are sceptical of the future implications of this strategy. Robert Wiggins (2001:44) argues that integration might be to the long-term detriment of the arts as it is often done at its expense. Meaning that the arts are used as entertainment or decoration, and their intrinsic concepts are not taught. Thus their value becomes reduced even further because all the focus is on their instrumental benefits. Although this point was first made over 15 years ago, arts advocates today are coming to similar conclusions. For example, Leann Logsdon (2013) is sceptical of the emphasis that is being placed on the arts' ability to develop 'twenty-first century skills', and worries that this emphasis is reducing the value of the arts to a purely economic one.

Teachers also find that integrated classes are particularly challenging. They lack the necessary skills and training to effectively implement integrated curricula, and they lack support from school administrators. These challenges were mentioned in the USA (Smilan & Miraglia 2009) and in Korea (Park et al 2015). Additionally, arts teachers feel that teachers and students from the sciences do not respect their subjects, as they

regard the arts as a frivolous luxury that is simply there to ‘decorate’ their more serious work (Sochacka et al 2016).

A lesson to take from this is that while we are keen to advocate for arts education in schools, we must be careful which *type* of arts education we are advancing. Is it worth having an arts education with strong economic undertones, rather than no arts education at all? Or perhaps, is it possible to rebrand arts education so that its intrinsic values are easily understood and thus deemed essential for the wellbeing of every citizen?

2.6 Intrinsic value

Some experts have tried to rectify this emphasis on instrumental benefits by arguing that intrinsic benefits should be our core evidence when advocating for arts education. A study titled *Gift of the Muse: Reframing the debate about the benefits of the arts* (McCarthy et al 2004), explains that most advocates avoid citing intrinsic benefits when making their case for the arts because they are too personal and unquantifiable. Yet these intrinsic benefits are the primary reason that people get involved in the arts (McCarthy et al 2004:68). For example, someone paints a painting because they enjoy the activity, not because it may make them more innovative.

The restrictions of instrumental arguments are reiterated in a report titled *Art for Arts Sake? The impact of arts education* (Winner et al 2013), which argues that there is insufficient neuroscientific evidence to prove that the arts develop the social and academic skills that advocates claim they do. Therefore ‘the primary justification of arts education should remain the intrinsic value of the arts and the related skills and important habits of mind that they develop’ (Winner et al 2013:20). They explain that the evidence presented in favour of instrumental benefits has been correlational and not causal (Winner et al 2013:18), the same limitation that Fowler identified in 1996 (see also Gee 2007:6).

Another advocate for the intrinsic benefits of the arts, John Bare, explains that when we claim that the arts can improve academic and social skills, and the economy, we are overpromising on how much the arts can actually do (2015). Bare (2015) writes that while the arts may contribute to the abovementioned sectors, their most significant value is intrinsic.

Gee (2007:8) illustrates this dilemma with an interesting analogy when she compares arts education advocacy to René Magritte's *La trahison des images*, 1928-29 (The Treachery of Images). This well-known surrealist painting depicts a smoking pipe, and below it is written '*Ceci n'est pas une pipe*', meaning, 'This is not a pipe'. This painting shows that there is a disconnect between an object and what represents it- the pipe in the painting is merely a representation of a pipe, as the words explain, it itself it not a pipe. Gee explains that a similar disconnect is apparent in how we advocate for arts education. Meaning that we advocate for one aspect (the instrumental) while experiencing another (the intrinsic). In other words, what does it mean for the future of the arts when the reasons we value it (i.e. intrinsic values) are not the reasons we give others for why they should too? Why do we value the intrinsic, yet tell other people to value the instrumental (Gee 2007:8)?

While promoting the intrinsic values of the arts is not necessarily the best marketing approach, these intrinsic values are the primary reasons that people choose to participate in the arts. Therefore Gee suggests that instead of putting forward arguments based on instrumental or transfer benefits- arguments that lack indisputable evidence, we should rather put forward aspects of the arts that we are sure of. She believes that the strongest case for the arts, what the arts can offer that other subjects cannot, is that they humanise and connect us to the world around us (Gee 2007:10). The arts teach us about ourselves, about humanity, and about the state of the world.

However, the aforementioned Gaztambide-Fernández (2013) would argue that neither of the values (intrinsic and instrumental) are worth advocating for, as they limit our understanding of the arts. I return to his theories in more detail in chapter 4.

3 Chapter Three: Advocacy for Arts Education in South Africa

In South Africa, as in the USA and other countries, arts education has been used as a political tool in that it is 'designed to secure a particular type of socialisation of the young' (van Eeden and Vermeulen 2005:178). Meaning that it is designed to produce a specific type of student with particular ideologies. I trace this notion throughout this chapter by looking at the various arts education advocacy positions in South Africa's recent history. I briefly touch on the colonial period and mission school education, and pay more attention to the apartheid era and the last 25 years of democracy.

An example of how the arts can be designed in such a way to achieve specific socio-political agendas is that during apartheid, the arts were used as a tool for social division. This agenda lies in direct contradiction to the proposed function of arts education post apartheid, which was one of social cohesion and reconciliation (this was reflected in the 1996 White Paper on Arts Culture and Heritage (DACST 1996) and Outcomes Based Education (OBE), the education system of the time).

Also during this time (c1994), many stakeholders began advocating for democratic access to the arts and education. However, many of the sentiments from this period were not realised, and arts education began to be shaped by instrumental and extrinsic framings that are still felt today. Since arts education exists in a liminal space between the arts and education, I will be drawing from moments from each sector to navigate the areas where they overlap, and where advocacy positions begin to emerge. I will also outline some broader historical moments to provide a contextual setting for said advocacy positions.

3.1 From the 1800s to the 1900s

Numerous external forces shaped life for black South Africans before apartheid. Some of the most notable of these forces were the rapid urbanisation caused by mining in the mid 1800s, and the Christian mission schools that were established at the same time (NEPAD 2010:3). These mission schools became the first 'formal' institutions to educate black students, albeit with the aim to convert them to a Christian and European way of life (Muller 1988:54-58). The arts education that black students received at these schools disregarded their indigenous practices such as carving, clay work, basketry, and so on. Instead they received basic painting and drawing classes that focused on replicating old western masters. They were not trained in artistic practises that would allow for meaningful self-expression (Oliphant and Roome 1999:174).

In the later half of the nineteenth century, art academies were set up for the settler population: the white minority. These academies privileged western art practices and the mediums of painting and sculpture. By the beginning of the twentieth century, these art academies were affiliated with the major national universities (Oliphant and Roome 1999:174).

3.2 Mid 1900s (Apartheid)

In 1948, the National Party (NP) came into power and turned South Africa into an apartheid state. They took control of all national education systems and aligned them with apartheid ideologies, such as racial separation and the subjugation of the Black majority. This agenda was reflected in arts education as well, which was used as an instrument to highlight the cultural differences between black and white people, while subduing the cultures of black students.

During apartheid (c1948-1991), life and education for black and white South Africans were two separate entities. On the one hand, white students received an education of a

higher, intellectual standard; whereas on the other hand, black students received a formal education of a lower standard. This was a deliberate effort by the apartheid government to preserve the social, economic, and political order by attempting to make black people mentally inferior (Green 1994, Kallaway 2002, Mncube & Madikizela-Madiya 2013, Muller 1988). The education system under apartheid ensured that 'education would lie at the heart of the struggle for power' (Lavin 1965:433).

In terms of arts education, only white students received formal arts training, which was based on European aesthetics. Within this, it remained vocational and targeted the few talented students. This made arts education elitist and inaccessible to the larger society. Black students also received an arts education, however it was of a much lower standard (Gauteng Discussion Document 1995:5). The formal education system under apartheid deliberately excluded culture and indigenous language studies from the education of Black children, in order to alienate and marginalise them. As Fhulu Nekhwevha explains, 'for cultural invasion to succeed, the invaded should be convinced of their inferiority, as opposed to the superiority of their conquerors' (Nekhwevha 1999:495).

Conversely, NGOs and community arts centres began teaching black students arts and culture that offered an African perspective on arts practices, in terms of materials and narrative. What these organisations did was closer to the aspirations and wants of the people they were serving when compared to white higher education institutions (Gauteng Discussion Document 1995:6). Some examples of said centres are Polly Street, Rorke's Drift, and Funda Arts Centre that focused on visual arts, Dorkay House whose focus was music, and the Serpent Players who worked in theatre.

One of the main agendas of apartheid era education was to highlight the differences between the cultures of black and white people. The primary initiative towards this was Christian National Education (CNE). CNE was deeply rooted in Afrikaner nationalism and Calvinism and became the backbone of the apartheid education system (Lavin 1965:432). It was based on the complete separation of cultures, religions, and races, so

that Afrikaans language and culture could become the paramount focus of children's education (MacMillan 1967:55).

The need to promote the differences between racial groups was also highlighted in arts education. As Daniel Magaziner describes, arts education was the government's effort 'to preserve the absolute distinction between African (or 'Bantu') and European education' (Magaziner 2016:3). The logic behind this was that each race had its own aesthetic, its own style of arts and crafts, and therefore the apartheid government created conditions in which Bantu art could thrive, separately from white art (Magaziner 2016:44).

Another strategy for social division through education was the introduction of Bantu Education in 1953. Bantu Education was implemented to train black students for specific, manual jobs. At the same time the apartheid state closed many private education institutions that existed for black students. The closure of these academies, along with the Separate Amenities Act of 1953, and the Separate Universities Act of 1957, made it almost impossible for black students to access the arts or a formal arts education (Oliphant and Roome 1999:175).

Under Bantu education, arts and crafts fell under a subject called 'handwork'. Handwork was a required subject in primary schools, yet it remained under resourced, misunderstood, and the subject of mockery from teachers and principals who did not recognise its value. Classes emphasised crafts that could be sold for profit, with less attention given to the more expressive and explorative aspects of the subject (Magaziner 2016:218).

Few black students attended secondary school, and of the few that did, even fewer had access to arts education. At a tertiary level, there were no formal arts institutions or colleges that catered for black students (Magaziner 2016:211).

Nonetheless, in 1955, John Grossert became the national organiser for arts and crafts education. Grossert's practice emphasised two things, arts and crafts as an aid for economic stability, and arts and crafts as a tool for cultural preservation during the increasingly prevalent industrial modernity (Magaziner 2016:54; Oliphant and Roome 1999:175). The NP government supported him, and made art a required school subject.

In addition to the two abovementioned values, Grossert was influenced by the work of Arthur Lismer, a Canadian arts education specialist who I mentioned in Chapter 2. Lismer believed that the arts were central to the development of the child as it allowed them to grow emotionally and socially. Therefore Grossert felt that arts education and creative expression was central to overall community betterment and social harmony (Grossert 1953:37); this is why he continued to advocate for the arts in Bantu schools. However, despite Grossert's fundamental views that arts education could contribute to social coherence, it ultimately fell in line with government's agendas of cultural separation (Magaziner 2016:80).

During the 60s, the decolonisation movement began across Africa, as many countries gained their independence from colonial rule during this time. It was also when Steve Biko and the BCM began to emerge in South Africa. These movements aspired to overturn western pedagogies, and give indigenous knowledge the recognition they deserved. Unfortunately the ideologies of these movements have not yet been realised, and there has been a resurgence in them over the past three years.

Returning to the apartheid era, in terms of general education, Black students were dissatisfied with the education they were receiving, and protested the imposed language of instruction, Afrikaans, on the 16th of June 1976, the beginning of the Soweto Uprising. On this day, thousands of black students took to the streets of Soweto to protest Bantu Education and Afrikaans as the language of instruction. The students were met with ruthless violence from the police, and countless students were injured and many lives were lost. The Soweto Uprising was perhaps the most radical culmination of Black

Consciousness ideals as students were aware of the damaging effects of the sub-par education they were receiving (Rangua 1986:190).

An alternative system to apartheid education was conceptualised in 1985, namely People's Education (PE). It was inspired by the ANC's Freedom Charter of 1956 and was based on ideals such as serving the interests of the people, liberation, participation, relevant content, and equality amongst cultures (van Eeden & Vermeulen 2005:189). Although PE was not clearly defined, its main message was that education should be accessible to all, not just the working class (Clark 1991:3). Like the Soweto Uprising, PE was closely associated with the BCM and was one of the most formidable initiatives towards social and political change (van Eeden & Vermeulen 2005:194).

During the 80s, people began to reclaim their arts, culture, and languages as a form of resistance, As Bhekizizwe Peterson explains:

The 'arts were championed as a crucial component of the rehearsal and performance of a black public sphere, facilitating and embedding progressive forms of consciousness and resistance in response to the marginalization and subjugation produced by oppression and exploitation.' (2014:196).

Cognisant of the transformative potential of the arts, the apartheid state severely repressed all artistic and creative endeavours (Tomaselli 1988:8). However, once under a democracy, stakeholders advocated that this transformative potential of the arts should be used in a positive way, to contribute towards social cohesion and national restoration.

3.3 From 1994 (Democracy) to 1999

During South Africa's transition to democracy, practitioners sought to rectify the ills of apartheid by making the arts more autonomous and accessible. After years of cultural suppression, there was a need for freedom of expression and for previously marginalised artists to be given recognition. In the post 1994 period, democratic ideals

were expressed regarding arts education advocacy; such as accessibility for all regardless of race or class, to give accreditation to the non-formal arts sector and local artists, and to use arts as a tool for empowerment and self-reflection (CEPD 1994, Clark 1991, DACST 1996, Gauteng 1995,).

However as I shall indicate, many of these ideals were continuously repeated throughout this time, yet unfortunately national education and economic policies (such as OBE in 1997 and the Cultural Industries Growth Strategy in 1998), prevented these recommendations from being realised, and curricula have remained largely Western (Nekhwevha 1999:492).

The abovementioned democratic ideals were first formally expressed in 1994, at the Centre for Education Policy Development's (CEPD) seminar in Johannesburg titled *Curriculum Policy for Arts Education*. One of the most important recommendations of the seminar was the need for an arms-length arts council to prevent the state from interfering in cultural productions (CEPD 1994:7). This arms length notion was solidified in the 1996 White Paper on Arts, Culture, and Heritage (ACH). CEPD also emphasised the need to give accreditation to the non-formal arts education sector. This seminar was considered an important event in placing arts education on the agenda during South Africa's period of transition, especially for communities that had been previously marginalised.

The Gauteng Arts Education Policy was released a year later and reiterated many of CEPD's recommendations; such as the significance of the non-formal sector, opening access to arts education, the need to promote local artists in curricula, and the notion that arts education enhances unity and reconciliation (Gauteng 1995).

Arts education advocacy based on democratic access was restated in The Department of Arts, Culture, Science, and Technology's (DACST) White Paper on ACH (DACST 1996). This White Paper aimed to address 'inherited legacies of Apartheid' while fostering the agendas and priorities of the newly elected democratic government (Joffe

2016:2). The underlying values of the White Paper were that access to and participation in ACH are basic human rights, consistent with democracy and the South African constitution (DACST 1996:10). In this sense, it was committed to supporting the intrinsic qualities of the arts (Joffe 2016:16). In addition, the government was aware of the healing potential of the arts in a time of national restoration (DACST 1996:11). In order to address the inequalities caused by apartheid, the White Paper aimed to provide new facilities to previously disadvantaged areas in order to facilitate citizens' right to access and participate in the arts (DACST 1996:24).

Another significant contribution to education during this period was the Department of Education's (DoE) White Paper on Education and Training (DoE 1995). This report aimed to transform the schooling system into a non-racial one, and to close the gap between the standards of education of the minority and the majority (DoE 1995).

South Africa's transition to democracy also required a transformed school curriculum; the first efforts towards this took the form of Curriculum 2005, or OBE, which was launched in 1997 by the newly formed Department of Education (DoE). At the same time the National Qualifications Framework (NQF) was introduced which aimed to create one single education system for all citizens (Mncube & Madikizela-Madiya 2013). OBE was a teaching method that aimed to address the inequalities caused by apartheid era education, and thus it adopted some of the features of PE (van Eeden & Vermeulen 2005:198). It aimed to bring education, and in turn, the economy up to global standards by making English the language of instruction and focusing on outcomes. However it caused many tensions, as I explain below, and was ultimately replaced (Cross et al 2002).

OBE was criticised for multiple reasons, some of which were that it focused too heavily on outcomes and not content, and that it drew too heavily from the west without consideration of the contextual changes required for effective implementation. Additionally it favoured well-resourced schools and teachers, without addressing the socio-economic disparities of institutions across the country (Cross et al 2002). It was

also harshly disputed as it was not linked to indigenous education movements which had been gaining recognition thus far, and stakeholders perceived it as government replacing one authoritarian top-down policy with another (Nekhwevha 1999:498-500). In addition it was criticised for having an overtly neo-liberalist agenda because it was aligned to government's economic policies, specifically GEAR (Growth, Employment, and Redistribution) (Kallaway 2002, Nekhwevha 1999).

During the mid to late nineties, one can notice a shift in focus on education and the arts, from one founded on accessibility and equality, to one centred on economic interests. Gwen Ansell describes the arts and culture sector in South Africa as vibrant and radical during the 80s, when the arts were used as a form of resistance against apartheid. Yet during the 90s, this radicalisation had been replaced by a strong focus on economic and market growth (Peterson 2014:216).

These shifts in schooling reflect that education in post-apartheid South Africa focused more on economic development, with less concern for the content of what was being taught and how this might have affected learners. While economic development and liberation is necessary even today, I believe that this view is problematic for arts education. A neo-liberalist focus on the arts encourages students to produce work that will translate into profit, such as tourist curios or blockbuster theatre productions. It does not allow space for freedom of expression and the development of the art form. This type of emphasis is a reductionist, instrumental view of the arts, and limits the possibilities of the recommendations that stakeholders articulated post 1994. This neo-liberalist emphasis gained momentum in the 2000s when South Africa, in line with global trends, began to question art's contribution to the economy and its relevance to the 21st century. This neo-liberal influence is reflected in the advocacy positions of the following decade.

3.4 From 2000 to 2016

In Chapter 2 I described how arts education advocacy had more neo-liberal underpinnings in the new millennium. This is as true for South Africa as it was for the USA and other countries in the 'global north'. This economic agenda was reflected in some of South Africa's arts education advocacy positions in the 2000s, which were focused on job creation, and equipping students with the skills required for the twenty first century, i.e. creativity and innovation (see DAC 2013, UNESCO 2001). However, towards the later half of the 2010s, other advocates emphasised the economic potential of the arts, while simultaneously trying to bring the importance of heritage and having a distinctly African perspective to the fore (see DoBE 2011, DoE 2016, NEPAD 2010, NEPAD 2015). These more recent advocacy positions are attempting to strike a balance between revisiting the recommendations of the early 90s (based on democratic access and heritage); and the need to develop the economic potential of the arts sector in today's context.

A prominent move towards aligning education with economic agendas was the Revised National Curriculum Statement (RNCS). The DoE held a review process of OBE in 2000, which led to the RNCS. The RNCS was a simplified version of OBE with fewer outcomes and assessment criteria, and it re-emphasised education's role in contributing to the economy (Mncube & Madikizela-Madiya 2013). The national curriculum was revised again in 2007 with the introduction of the National Curriculum Statement (NCS), which gave assessment a more central role in schooling. The curriculum has since been reviewed twice, each time with more emphasis on education's role in contributing to the economy. It was last revised in 2012 but I shall speak more to this later on.

Returning to advocacy specifically, in 2001 UNESCO held a *Regional Conference on Arts Education in Africa*, in Port Elizabeth, South Africa. The objectives of the conference were to provide arts education to formal and informal sectors in Africa in order to teach every member of society the skills required for creativity and innovation in the twenty-first century, and to utilise the potential of the sector to create jobs and

contribute to the economy. However, it was noted that most African countries lack the institutions, skilled teachers, and resources to effectively implement arts education (UNESCO 2001).

After the conference in Port Elizabeth, UNESCO held the two previously mentioned World Conferences (The 2006 Roadmap, and the 2010 Seoul Agenda). These two conferences yielded responses from two African organisations. The first of which was the NEPAD (New Partnership for Africa's Development) report on the Seoul Agenda, and the second was Another Roadmap Africa Cluster (ARAC), which was founded in 2015. The NEPAD report sought to add an African voice to the conversation that had been marginalised thus far. NEPAD outlined that Africa needs to transform its arts education to meet the needs of the 21st century, while teaching students about their heritage and traditions in order to make arts education relevant to its students. Of equal importance, NEPAD stressed the fact that effective arts education requires teachers that are sufficiently trained (NEPAD 2010). Again, the non-formal sector was mentioned as NEPAD suggested that partnerships could be formed between government and the non-formal sector to produce better programmes and curricula (NEPAD 2010).

As I mentioned previously, the national curriculum was last updated in 2012 with the implementation of CAPS (Curriculum and Assessment Policy Statement), and this is the system that we are still using today. CAPS was introduced to improve implementation of the curriculum by amending the NCS (DoBE 2011). CAPS is not a new curriculum, but rather an adjustment to what is taught, shifting from an outcomes format to a content format (du Plessis 2013). In CAPS, the arts subjects are taught under a subject called Creative Arts, from grades 1 to 9.

The DoE produced a CAPS document on each phase of Creative Arts, i.e. foundation phase (grade R to 3), intermediate phase (grade 4 to 6), and senior phase (grade 7 to 9). Creative Arts is compulsory for grades R to 9, in which learners receive 1.5 to 2 hours instructional time per week. From grades 10-12, learners may choose to focus on

a specific discipline, in which case they receive 4 hours in their chosen subject per week.

Creative Arts includes drama, dance, music, and visual arts. The main purpose of the subject is to expose students to a range of art forms to develop their imagination and creativity, and appreciation for the arts. More specifically, the subject intends to advance students' innovation, provide access to the arts and an awareness of diverse cultures, nurture artistic talent, and 'develop life skills through the arts' (DoBE 2011:8).

CAPS is committed to decolonisation (Govender 2017) in that it 'aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives' (DoBE 2011:4). It is based on the principles of social transformation and inclusivity, active and critical learning, increasing knowledge and skills, valuing indigenous knowledge systems, human rights, teamwork, and problem solving.

Soon after the introduction of CAPS, the Revised White Paper on ACH was published in 2013. It argued that the 1996 White Paper downplayed the role of ACH in social cohesion, nation building, and economic development (DAC 2013:11). In addition, it felt that much had changed in the South African political and socio-economic sphere since 1996, and thus the role of ACH needed to be reassessed in order to address this. In light of this, government sought to take a much more hands on approach, as opposed to a facilitating role, in attaining its objectives - which were mainly to develop the economic potential of the ACH sector (DAC 2013:14).

However, the revised White Paper came under intense criticism from the sector and was soon after withdrawn. It was criticised for borrowing too heavily from foreign policies and not addressing the specific needs of South Africa, as well as for not consulting with the sector about what they wanted (van Graan 2013). Over and above this, it advanced the idea of social cohesion; a concept that is contradictory to the core

nature of the artist. As Peterson explains, the role of the artist is someone who can reflect on, and recast knowledge in order to critically challenge systems of power (Peterson 2015).

Two years later NEPAD held a regional conference titled *Advocacy for Arts Education*, in 2015 in Johannesburg, South Africa. The conference aimed to build on the previous two UNESCO world conferences by adding a distinctly African position to the conversation on arts education advocacy. The objective of the conference was to negotiate the tensions between facilitating the arts for economic growth and job creation, and how to develop indigenous post-colonial systems and curricula that are relevant to the youth (NEPAD 2015). There were speakers from numerous African countries, and there were many recurring themes, such as the need to train more teachers, and the need to create partnerships between schools, government institutions, and non-government organisations (NEPAD 2015).

As I mentioned previously, another response to the UNESCO conferences was the formation of ARAC in 2015. ARAC is a group of researchers, practitioners, and advocates from seven African countries, South Africa included. The aim of ARAC is to contribute critically to the development of policy and practice for arts education across the African continent (Segeote 2017). Much of ARAC's work is centred on creating networks throughout Africa, and supporting grassroots organisations.

Each of the seven working groups work respectively in their own capacities, and then come together every few years to discuss their experiences, developments, and challenges. So far ARAC has met in Uganda in 2015, in Brasil in 2016, in South Africa and Austria in 2017, and in Lesotho in 2018. At the first meeting in Uganda, ARAC argued that UNESCO lacks research on arts education in varying socio-economic conditions, and that too much of their work is focused on western hegemonies and does not reflect African practices. They stressed the need for research to be done on the state of arts education in Africa because we rely on bodies of research such as this to inform our policies and legislation (Ba re e ne re 2015).

During South Africa's early democracy, many stakeholders advocated for classless access to arts education that was relevant to its people and local practices. Yet, shortly after this period, the country's concerns became aligned with neo-liberalist agendas and thus education became centred on economic development. However, more recently, arts education advocacy positions are beginning to revisit the early democratic recommendations, while considering them in today's economic climate- one in which job creation is essential. In this way, advocacy is attempting to strike a balance between economic demands, and the need to localise curricula in a post-colonial age.

3.5 Present 2017-

At present (2017-2018), there are numerous advocacy positions and documents being drafted that relate to education, the arts, and arts education. The first two I shall mention are national government initiatives, namely the decolonisation of school curricula and the drafting of a new White Paper on Arts, Culture, and Heritage. The second two are from organisations in the sector, namely ARAC's 2017 meeting in Johannesburg, South Africa, and VANSA's 2017 arts education advocacy toolkit.

The call for the decolonisation of education institutions and curricula began in 2015 when students at the University of Cape Town protested for a commemorative statue of Cecil John Rhodes to be removed from the university campus. This demonstration became known as Rhodes Must Fall, and sparked similar protests at universities around the country, with students demanding that colonial era education institutions and curricula be decolonised. These protests have recurred annually, and some universities have begun to reconfigure their campuses in light of the demands for decolonisation.

However, I feel that the responses by the universities so far have been over simplified and diminish the profound social effects that the decolonisation movement set out to achieve. For example the statue of Cecil John Rhodes has been removed from the University of Cape Town, and Wits University has renamed Senate House and Central

Block to Solomon Mahlangu House, and Robert Sobukwe Block respectively. Although these efforts are steps in the right direction, at this stage they are still surface level and do not challenge the institutionalised academic legacies of colonialism. A lot more needs to happen in terms of reconfiguring these institutions and the curricula that they teach.

On a primary and secondary level, the national schooling system has stated that it is dedicated to the decolonisation of curricula. Suren Govender, the Chief Director for Curriculum for the DoBE presented a progress report to parliament on CAPS in February 2017. In this report he emphasised the need for a decolonised curriculum. Govender explained that currently, government has no policy on decolonisation, or a definition for it; however there are plans to decolonise the curriculum from 2020-2030 with regard to language and content (Govender 2017). Seeing as the decolonisation movement is being considered by both the students and government, I believe it is an exciting time to try and imagine what institutions and curricula will look like in this decolonial period. I resume the conversation on decolonisation in more detail in chapter 4.

Also on a national policy level, the government has been in the process of drafting a new White Paper since 2015. The vision of the revised White Paper is based on nation building, social cohesion, increasing access to the arts and arts facilities for marginalised groups, and job creation through the arts (DAC 2016:5). In this way it is concerned with creating reciprocally beneficial relationships between the intrinsic, social, and economic values of the arts. The revised White Paper seems similar to advocacy positions presented by NEPAD (2011 and 2015), and CAPS (DoBE 2011), in that it aims to strike a balance between the intrinsic and instrumental values of the arts, and the need to teach indigenous practices while contributing to job creation and economic growth.

The DAC appointed a task group of 9 professionals to travel around the country and hold nation wide consultation sessions, in which practitioners could voice their wishes

and concerns for the South Africa ACH sector. The task group also reviewed the 1996 White Paper and assessed the progress that it has made, and identified areas that could be further developed in this revised White Paper (DAC 2016:4).

Drafts of the current White Paper have been made available to the public to read and comment on. On the 5th of December 2016, ANSA (Arterial Network of South Africa) hosted an event called 'Party Your #Artout: White Paper Edition', at the Johannesburg Youth Orchestra Company, University of Johannesburg Bunting Road Campus, Auckland Park. Events of the same nature were hosted at the same time at locations in Durban and Cape Town. These were public events in which arts practitioners and anyone who was interested could come and discuss the upcoming White Paper on ACH. I attended the Johannesburg event, in which a number of criticisms were voiced regarding the new White Paper draft. The criticisms listed here are the positions that I agreed with.

The main criticism of the White Paper draft was that it was not visionary enough. Meaning that it was too task orientated and very rigid with little space for flexibility. This task orientation makes the White Paper more tactical and operational than strategic, and thus not a policy that will be a long-term solution.

Another major criticism was that the draft was extremely long and inaccessible. Inaccessible in terms of the language used, which was English and academic. The draft is over 90 pages; someone such as myself with practice in academic reading struggled to get through the text. Therefore it is improbable to think that someone who is not fluent in English or does not have experience in academic writing will be able to engage with this document in any meaningful manner.

I believe that some of the rationalising behind these criticised choices was to avoid making the same mistakes that the 2013 White Paper did. For example the 2013 draft was criticised for not consulting with stakeholders in the sector (van Graan 2013), therefore this team tried to consult as widely as possible. However many practitioners

felt that this resulted in the current draft trying too hard to include every response and thus it was too long and not visionary enough.

Another criticism of the White Paper draft was that the scope of its focus was not consistent throughout. For example, in terms of the separate artistic disciplines, those present at the event felt that the draft did not consider each discipline in the same depth. In particular they felt that the digital arts was not adequately dealt with. In total, the revised White Paper dedicates two and a half pages to the digital arts (see DAC 2016:44-46); which is inadequate to cover the scope of what it has to offer such as new avenues of dissemination, production, and revenue; as well as completely new artistic mediums, and the arts' possible role in the Fourth Industrial Revolution.

An active non-government organisation is the aforementioned ARAC. On the 2nd to the 7th April 2017, ARAC met for the third time in Johannesburg, South Africa. In attendance were the working groups from Johannesburg (myself included), Maseru, Nyanza, Kampala, Cairo, Lubumbashi, Harare, and Kinshasa. Although the working groups work separately, I feel that there is a common theme throughout their practices, namely the need to relearn what we understand as arts education, particularly in terms of content and format. Although this theme is not stated outright, I believe that it is apparent in many of the sub themes that are mentioned, such as the need to decolonise and localise school curricula, the role that museums and institutions play in shaping and recording culture, the need to resurface informal and unrecorded histories, and to explore the festival format as a space for arts education (Segeote 2017). All of these themes allude to the notion that arts education as we know it is changing, and many avenues of knowledge that have gone unnoticed are now coming to the fore.

Another non-governmental document that is currently being developed is the Visual Arts Network of South Africa's (VANSA) *Arts Education Advocacy Toolkit* (2017). While I was only able to read a draft of the toolkit at the time of writing this research report, I still believe that it is worth including in this discussion.

The toolkit emerged from the previously mentioned 2015 NEPAD conference, and it is aimed at enabling a conversation to develop regarding arts education advocacy that is understood from the ground up. The toolkit reiterates that it is necessary to have a strong South African position regarding arts advocacy and arts curricula (VANSA 2017:11).

I believe that the toolkit will be very helpful to stakeholders or people who want to advocate for the arts but are not sure where to start or what to do. Since each section is clearly articulated and easy to read, I feel that it will be particularly valuable to people who do not have experience in this particular field. It is broken up into 5 sections: definitions of terms, key arguments for arts education, stakeholders and partnerships, key areas to advocate for, and steps for advocacy. The second section (key arguments for arts education), briefly outlines the main advocacy debates that I have mentioned in more detail in previous chapters; namely the debate between intrinsic and instrumental values of the arts, and whether to learn the arts as subjects in themselves or to use the arts to help teach other subjects (what they call 'learning art, or art for learning'). The toolkit also outlines specific spaces that advocates mention when making their case for the arts; such as school, the 21st century workplace, and society at large (VANSA 2017:7-8). All of the key arguments that VANSA has listed are the general trends that I have already unpacked in previous chapters.

While the VANSA toolkit does offer some insights into arts education advocacy I feel that overall it is too shallow and oversimplified. It lacks rigorous historical research and does not include counter positions and criticisms of the mainstream advocacy positions. Additionally I feel that it features a lot of steps on *how* to advocate for arts education, but it does not mention what *types* of education practitioners should actually be advocating for. While I understand that this may not be the purpose of a toolkit, perhaps then the definitions section could have been longer and more nuanced, to alert the reader to the intricacies of each position. For example, it mentions the debate between the intrinsic and instrumental values of the arts (VANSA 2017:7), but it does not state which quality South African arts education focuses on, or suggest which we should

rather be striving towards. The same criticisms can be said for the toolkits outlining of the value of the arts in the 21st century, and integrated styles of learning.

This is when I begin to consider Gaztambide-Fernández's suggestion that arts educators need to reframe and broaden what we consider as 'arts education'. The revised White Paper, ARAC, and the VANSa toolkit have all alluded to the notion that we need to relearn and reconfigure what we understand as arts education within our specific context, and I feel like this discussion will gain momentum under the call for decolonisation.

Historically, we have seen that arts education was part of the civilising mission of the colonial and apartheid eras. It was a tool used to reinforce social hierarchies and subjugate indigenous practices. Perhaps what is now needed is a new tool altogether, a new way of thinking about the arts that is decolonised, not only in terms of content but also in terms of structure and pedagogy. I will unpack this notion in more detail in Chapter 4.

4 Chapter Four: Arts Education Advocacy Recommendations, And Ways Forward

In this concluding chapter I unpack some of the dominant themes and ideas that have been presented thus far, such as the neo-liberalist and instrumental emphasis on the arts, and the call to reconfigure what we understand as arts education in light of the decolonisation movement. I also discuss an area that I feel needs to be dealt with in more detail, specifically the value that the arts can offer South African society. I try to complicate these ideas further by situating them in opposition to each other, and seeing the tensions that arise between them, and how they may compliment one another.

4.1 Decolonisation

As I have mentioned throughout my research report, education systems in South Africa are being challenged to decolonise their curricula and institutions. Before I recommend that stakeholders advocate for the decolonisation of arts education, I find it imperative that I unpack what I understand as decolonisation, and what it would mean for the arts.

Eve Tuck and Wayne Yang offer a radical approach to decolonisation in their article, *Decolonisation is not a Metaphor* (2012). They argue that the process of decolonisation, beyond the metaphorical or figurative, is about reclaiming land, as land is central to the colonial settlers wealth and power. They believe that the redistribution of land will be a messy, unfriendly process that we cannot yet predict the results of. They believe that until we stop using the term decolonisation as a metaphor and subsuming it under other social justice initiatives, we cannot anticipate what its manifestation will be. Their premise is based on unsettling the current status quo, which stands in opposition to the guise of reconciliation that many post-colonial governments impose on their citizens. They feel that the notion of reconciliation is about rescuing settler normalcy and allowing the settler to retain their wealth and power, while leading the indigenous people to believe that the social structure has become more inclusive (Tuck and Yang 2012:35).

They explain that the term 'decolonisation' has been adopted by many settler intellectuals, and used as a blanket term for various experiences of oppression- be it racial, sexual, gendered, and so on. This homogenising of oppressions creates ambiguity between decolonisation and other social justice initiatives, and leads us to evade the real issue at hand. This is not to say that other forms of oppression do not need to be addressed, but rather that this homogenisation obscures the unpleasant truth of what needs to be dealt with- the repatriation of land. A similar concern was raised by two of my interview subjects, who were cautious of the use of the term decolonisation, as they feel that it is being used as a panacea without addressing the crux of the movement.

Tuck and Yang go on to argue that when colonial settlers adopt the term 'decolonisation', it gives them a false sense of innocence and social credibility, as they appear to be progressive and radical, without actually having to change much of their personal lives or give up any of their wealth and power (Tuck and Yang 2016). They call this notion a 'move to innocence'.

More specifically in terms of education, Ramón Grosfoguel (2012) argues that there is a need to decolonise education because westernised universities perpetuate a racist/sexist hierarchy of knowledge, and continue to exclude the perspectives of everyone who is not a white male (in other words, the majority of the population). He explains that westernised universities that are present all over the world today, Wits University and Wits School of Arts being prime examples in many respects, manufacture a neo-colonial ethos.

Already during the 60s and 70s, the process of decolonisation began across Africa, as many countries gained their independence from colonial rule. Around the same time, the Civil Rights Movement in the USA began to contest the dominant hierarchy of knowledge, with the emergence of ethnic studies at universities. These ethnic studies challenged Eurocentric epistemologies that had long dominated, and continue to

dominate, the production of knowledge in westernised universities (Grosfoguel 2012:81). Grosfoguel explains that these studies allowed for the potential decolonisation of knowledge - however this process is not yet complete. I believe that similar student led movements in South Africa, such as the BCM and Soweto Uprising in the 70s, and Rhodes Must Fall in 2015, have also brought the South African education system to the point where it needs to be decolonised.

Mbembe (2016:36) explains that decolonisation is geared towards two things. The first is the critique or dismantling of western modes of knowledge production that have long dominated how we produce knowledge and how we judge what is worth knowing, as was explained by Grosfoguel in the paragraphs above. The second aspect is more complicated, as we have to imagine what an alternative to this model would look like.

Imagining an alternative model does not mean replacing one system with another, and asserting the new system as the absolute truth. Instead it means adopting a very broad kind of *relativism*- the belief that knowledge, truth, and morality are all relative to the culture in which they operate (Broadbent 2017). In this way, we would still learn about western practices, but they would become one idea, instead of the absolute truth.

Grosfoguel describes a similar structure, what he calls a '*pluri*-versity'. A pluri-versity would be a system that allows for epistemic diversity, instead of a '*uni*-versity'; in which only one system of knowledge is considered as the absolute truth (Grosfoguel 2012:84-85). He believes that a diverse range of knowledge and perspectives will contribute not only to the decolonisation of academia, but also to broad scale socio-political and economic liberation (Grosfoguel 2012:88).

While the abovementioned theorists appear to be in favour of an integrated system of knowledge production, Tuck and Yang perceive it as another move towards innocence. They explain that it is much more convenient to suggest concepts such as integration, instead of acknowledging the unpleasanties that are required by real decolonisation (Tuck and Yang 2012:7). The question for further research following this survey is to

consider and engage what it would mean to decolonise arts education advocacy in the terms argued by those such as Tuck and Yang.

A small group of radical South African university students side with the profound notions put forward by Tuck and Yang. These students feel that decolonisation requires existing modes of knowledge production to be dismantled and replaced with more indigenous knowledge systems (La Grange 2017). I agree with Tuck and Yang in that we need to hone in on what decolonisation actually means, and not group it amongst all other forms of oppression. This precise way of thinking will begin to give us clues as to what form decolonisation will take. However, in terms of the decolonisation of education, I feel that the horizontal knowledge system that Grosfoguel (2012), Mbembe (2016) and Alex Broadbent (2017) describe should be the focus of my work, as it will be the system that allows us to consider Gaztambide-Fernández's rhetoric of effects.

A horizontal knowledge system will allow multiple epistemic traditions to exist side by side. This means that we need to reconfigure and retranslate existing education institutions instead of starting from scratch and replacing one authoritarian system with another. Reconfiguring the current education system begins to reflect the concepts put forward by Gaztambide-Fernández (2013) and ARAC (Segeote 2017); that we need to envision a new model for arts education that is not reliant on out-dated western models.

So what does the decolonisation movement mean for arts education?

4.1.1 Decolonising arts education

Before we can decolonise arts education, we first need to state what the consequences of colonialism have been on arts education in South Africa. The effect of colonialism on indigenous forms of knowledge and cultural production has been pernicious. The mission schools set up for Black students during the colonial period aimed to convert them to a Christian, western, way of life (Muller 1988). The arts education at these schools marginalised indigenous arts practices and promoted western art styles and

masters (Oliphant and Roome 1999). As a result, many local practices and traditions have been disregarded and subjugated; not to mention traditional models of knowledge production and sharing that have been replaced by western schooling systems. Therefore, in order to decolonise arts education today, we have to challenge the legacies of colonialism and give indigenous practices the recognition they deserve.

However, this does not mean replacing westernised arts education with a localised arts education, as even the notion of an 'arts education' is a western concept. Instead we need to consider what arts education would look like in a type of horizontal knowledge system that I explained in the previous section. In this system, local and westernised arts practices would exist on equal footing side by side, and arts education would not be understood through Eurocentric definitions and models.

In 1991 Sally Clark completed a Bachelor of Education degree, focusing on arts education. In it she made a suggestion for what a non-western arts curriculum could look like in South Africa. She explained that teaching the arts in separate disciplines, such as visual arts, dramatic arts, music, and dance, is a western practice. She suggested that a local arts curriculum could teach all the disciplines together in a single subject that takes the form of something resembling a broader 'cultural studies', rather than specific classes that separate the disciplines. I suggest that within this subject, students could begin to learn more about the resistance artists of the 80s and the BCM (Mzamane 1991).

However, still borrowing from Gaztambide-Fernández (2013), this does not complicate our understanding of the arts enough. In post apartheid South Africa, arts education has been used to contribute to social cohesion and job creation. However, I believe that these advocacy positions over simplify what the arts have to offer our society.

In South Africa, the youth are increasingly dissatisfied with those in leadership positions and feel as though their voices are not being heard (City Press 2016, Ramphele 2016). Therefore the next generation of leaders, the youth of today, need to be empathetic and

understanding of the diversity of cultures and experiences that they need to cater to in our country. This understanding can be achieved through the arts.

The arts create independent, critical thinkers who add value to society and make democracy stronger. Chinua Achebe, Nigerian novelist, poet, professor, and critic, describes the role of the artist as a *social interpreter* (Peterson 2015:17). Meaning that the artist is someone who can reflect on, and recast systems of knowledge, ways of representation, and social and power relations. As Peterson explains, the arts offer a way of thinking through lived experiences. The arts don't just represent life, they shed new light on reality, they shape our notions of the self and the collective, they help us share pain and joy. They are what make us human and help us to recognise other humans (Peterson 2015:19).

Being an artist is a privilege in that it allows you to be aware of the dynamics in power relations, and it gives you a platform to voice alternative positions to society. Thus to be an artist and to keep quiet in the face of injustices is a betrayal to one's education. Being educated in the arts means being able to ask questions, it means being sceptical, but also it allows you to learn from the past in order to help better the future (Peterson 2015:18). This description of the artist as an independent thinker was epitomised in the 80s, when artists in South Africa used the arts as a political tool in resistance to apartheid (Peterson 2014).

The qualities that are derived from the arts, such as critical thinking, are essential for a healthy functioning democracy. Martha Nussbaum (2010) assures that if students are not taught the humanities and the arts, this will be a huge threat to our political stability. She feels that currently we are in a silent crisis, that schooling is only focused on teaching students to grow profits, and not grow as people. She believes that the arts and humanities help us develop into empathetic humans; they make our relationships more rich and meaningful. She maintains that democracy is built upon this mutual respect and concern, and requires critical thinkers to keep it alive and stable. Without

learning these skills, and focusing only on profits, Nussbaum believes that democracy will fail, as human relationship will be reduced to manipulation and exploitation.

Nussbaum explains that the arts allow students to develop their imaginations, and see the world through the eyes of another, and that the responsibility of the arts- above all- is it's ability to foster empathy in its participants (Nussbaum 2010:101).

Although it is difficult to imagine what a decolonised arts education would look like, as Tuck and Yang (2012) explain, the space of decolonisation is a highly complex and contested space. I believe that it could provide students with a space to think through their lived experiences, without relying on a western lens. Meaning that it would allow students to scrutinise who they are, who others are, and how each person exists in relation to one another. It would enable them to study themselves as independent knowledge producing bodies, instead of depending on the notion put forward by Eurocentric epistemologies that produces knowledge on 'others' from a misunderstood, outsider's perspective (Grosfoguel 2012:86).

Is this not the core aim of decolonisation? To figure out who we are after centuries of colonialism and apartheid, and articulate these multiple identities with confidence and without persecution.

4.2 Neo-liberal and Instrumental underpinnings in arts education

In chapter 2 I mentioned how arts education is being underwritten with neoliberal and instrumental interests (see Buck 2014, Patton and Buffington 2016, UNESCO 2010). This is most evident when advocates claim that the arts can teach students skills required by the 21st century, and when the arts are used to improve student achievement in academic subjects that will lead to economic prosperity, as is the case with STEAM education. In this section I will discuss the benefits and disadvantages to

these types of involvement in the arts. I will first discuss the relationship between big corporations and the arts, and secondly STEAM education and its possible role in South African education.

In Chapter 2 I mentioned how big corporations, specifically technology companies, have a vested interest in education and funding studies regarding education that put them in an advantageous position. Education experts are opposed to this type of involvement, as they feel that corporation's priorities are profits and not what is best for students (see Kohn 2002, Nussbaum 2010, Patton and Buffington 2016). Even though big corporations have supported arts education, we as arts education advocates need to be critical of the *type* of backing they have provided us with. Just like advocates push for a certain type of arts education, not just any arts education at all, so too we need to be critical of the type of support that we receive, as supporters can have their own motives and agendas.

Many advocates have argued for the intrinsic values of the arts, saying that an economic focus will be to the detriment of the arts (Bare 2015, Fowler 1996, Gee 2007, Winner et al 2013). Additionally, critics such as Kohn and Nussbaum are sceptical of the motives that big corporations have for getting involved in arts education. However I believe that we have to question how viable advocacy positions founded in intrinsic value are, and what the value of an arts education with an economic focus could be, particularly in a South Africa context. Last year (2017) youth unemployment rates sat above 50% (Trading Economics 2018), and through personal experience I have found that arts students are criticising their institutions for not equipping them with the necessary corporate skills for life after art school.

As advocates, we have to represent the interests of the people we are speaking on behalf of (Holden 2006:13); in this case it is the students. Therefore I would argue that as educators and advocates we have an ethical responsibility to prepare students for the harsh reality of the South African economy and job market. I believe that it is also

our responsibility to consider the role that arts education could play in addressing the deep-set inequalities that are present in our society.

An arts education advocacy position in favour of an economic rationale is offered by TBWA, a marketing agency, as they ultimately believe that funding from big businesses will increase access to arts education for many students who currently have no access to it. TBWA advocates that the arts need to rebrand themselves and align their interests to those of big corporations, in order to get more sponsorship and thus increase the access to the arts for many South African students. On the 19th of May 2017, TBWA participated in a meeting at the Wits School of Arts to discuss a non-profit art studio called Room 13. The meeting was titled *Strategies towards accessing arts education*, and the aim was to discuss the state of arts education in South Africa and its future, particularly the need to provide access to arts education in underprivileged areas.

TBWA's main argument is that advocates need to prove that the arts are essential to big business and government. They proposed that we do this by highlighting the role that the arts can play in contributing to creativity, innovation, and 21st century competitiveness. This is one of the advocacy positions that I mentioned in chapter 2 (see Buck 2014, Patton and Buffington 2016, UNESCO 2010). They believe that if we advocate for the arts on these terms, it will convince government and funders that the arts are an essential academic subject, on par with maths or science, which needs to be provided to all learners.

While many regard innovation and creativity as essential skills for the 21st century, I would consider entrepreneurial and business management skills as equally important in South Africa. This is not only because of high unemployment rates, but also because there are not many openings for arts graduates in the public or private sectors. Therefore the responsibility falls on students and practitioners to create opportunities and jobs for themselves.

As I mentioned, some arts education advocates are sceptical of economic agendas in the arts, however Hasan Bakhshi et al (2009) believe that economics could be a potential ally of the arts. They explain that when the arts distance themselves from economic discussions by claiming that economic valuations are unable to capture the intrinsic value of the arts, they are in fact excluding themselves from being able to compete for public funding (Bakhshi et al 2009:7). They suggest that if arts advocates learn how to engage in economic discussions effectively, instead of avoiding them, they could potentially add value to arts and culture, rather than seeming to detract from it (Bakhshi et al 2009:20).

4.2.1 A place for STEAM education in South Africa and decolonisation?

Another instrumental use of the arts in education today is through STEAM education. Although STEAM has received a fair amount of criticism from arts education specialists in the USA (Smilan & Miraglia 2009, Sochacka et al 2016) and South Korea (Park et al 2015), I still believe that there are elements from this type of instruction that may be useful in a South African context. I am not advocating that STEAM education would be a suitable model for South African arts education, for reasons I shall explain below; but rather that STEM subjects should consider borrowing practices from the arts to make their content more relevant and relatable to their students.

Throughout my research report I have been considering the complex task of decolonising education and curricula. This effort extends not only to the arts and humanities, but to the sciences as well. Professor Brenda Leibowitz (2016) explains that decolonisation is expressed through recognition (of indigenous and alternative knowledge), redistribution (of access and resources), and lastly through representation.³

³ Professor Leibowitz presented her inaugural lecture at the University of Johannesburg, 18th April 2016, titled *Power, knowledge and learning: A humble contribution to the decolonisation debate*.

I feel representation is an area that the arts specialise in, and that the sciences need to develop.

The lack of representation of diverse cultures in mathematics and science curricula is a problem that numerous education specialists have identified (Brodie 2016, Wild 2017). This lack of representation is a hindrance to student achievement in these subjects, especially for black females, because they have no role models to aspire towards. Therefore they cannot see a future for themselves using these subjects.

Karin Brodie (2016) explains that the way mathematics is taught, it seems as though all mathematical knowledge comes from 'dead white men' (which is just not true), and students from alternative backgrounds (as is the case with the majority of students in South Africa) do not see themselves represented in mathematics. Sarah Wild (2017) confirms this argument, saying that students today see science education as irrelevant because it does not serve their interests.⁴ She believes that this lack of relevance is why most students struggle with the sciences or are not captivated by them. She suggests that in order to attract more students, science needs to be more personal and relatable. This is where I believe the arts could help the STEM subjects diversify their perspectives and representations of cultures, to help them appeal to the curiosities of their learners.

A specific example of how the arts can be used to make the STEM subjects more relatable it offered by Banele Lukhele, a South African STEAM advocate and teacher.⁵ Lukhele explains that when she teaches using STEAM methodology, she does not

⁴ Wild is a science journalist, who spoke at a debate hosted by the French Institute of South Africa on the 26th of January 2017. It was titled *Night of Ideas | Art for Art's Sake & Science for Science's Sake: Must they always serve a purpose?*. The discussion was held at the Market Theatre Photo Workshop in Newtown, Johannesburg

⁵ Lukhele is the founder of Luk Arts. Luk Arts is an organisation that uses creative methodologies to transform workspaces, schools, and NGOs. Lukhele spoke about her work at the 2017 ACT | UJ Creative Conference titled *Creative Uprising*.

teach the art form itself, but rather she uses the elements of the arts that come naturally to each person, such as imitation and pattern formation.

I find her strategy of teaching elements of the arts very useful when compared to critics who say that STEAM education is done at the expense of the arts and does not teach the core concepts of the arts (Wiggins 2001, Logsdon 2013, Kim and Chae 2016). The way that Lukhele teaches STEAM does not suggest that it is a suitable replacement for the arts. In fact I see it as advocating for something more to the contrary. While STEAM is often seen as the sciences saving the arts during times of budget cuts, I believe that in the way Lukhele teaches it, the arts are helping the sciences.

However, arts education specialists in South Africa may be cautious to advocate for STEAM methodologies for two primary reasons. The first is that there are more urgent matters to address, particularly the decolonisation of curricula. The second reason leads on from the first, in that decolonisation means becoming independent of western models of knowledge production, and adopting STEAM education would be the opposite of that. Implementing a form of STEAM would put us at risk of adopting yet another western practice without consideration of the specificities of our country, as was the case with OBE (1997) and the 2013 withdrawn White Paper.

The third reason is that STEAM education is founded in the need to produce students and citizens that are prepared to work in a market driven society. This opens it up to criticisms from advocates such as Kohn (2002) and Nussbaum (2010) who believe that economic agendas are to the detriment of the arts. However this may not necessarily be a bad thing. As I mentioned previously, arts students are expecting their institutions to prepare them for the market once they leave school, so perhaps an economic undertone to education may be beneficial to students if it is done in the correct way.

4.3 A balancing act

Numerous arts education advocacy positions in the second decade of democracy have articulated a need to find a balance between the different types of values and interests related to the arts. For example, CAPS (DoBE 2012) and NEPAD (2010 and 2015), have all stressed the need to develop the economic potential of the arts, in terms of job creation and the advancement of 21st century skills; as well as the need to revisit the indigenous histories, traditions, and practices that were disregarded during colonialism and apartheid.

Revisiting these past histories and practices lends itself to the decolonisation of arts curricula. By giving these practices recognition in today's curricula, it will decentre the western canon as the standard of artistic knowledge and excellence. It will also give students pride in their African heritage and in themselves, as they will be able to see themselves in the subjects they learn, while learning about the rich history of traditions that came before them.

While it would be idealistic to focus mainly on heritage and forming strong South African identities, this would be a naïve approach that does not reflect the reality of our time. The reality is that youth unemployment levels are constantly increasing, and it would almost be irresponsible for school subjects to not equip students with the necessary skills to cope with this. That is why the abovementioned advocacy positions and educational policies have expressed the need for the arts to teach students skills that will make them self-sufficient.

While they may seem like opposing ideologies, I believe that there are some common grounds between the decolonisation movement, and an economic emphasis on the arts. As I understand it, decolonisation is about creating an education system that speaks to the needs and specificities of the people it is serving. As I explained in the previous section, arts students today are expecting their arts degrees to teach them entrepreneurial and business management skills. In this way, and economic dimension

to arts education may be a crucial aspect of a decolonised arts education. Teaching students to become more financially literate will also allow them to achieve a sense of economic liberation.

4.4 Recommendations

Based on the above discussions, I would like to make modest recommendations for what South African arts education advocates should advocate for, and what a reimagined, localised system of artistic production should entail.

My first recommendation is broad, and is based on why we should have the arts in public schools. I recommend that advocates should argue that the arts are essential to create critical thinkers, and thus a strong democracy. This is particularly important for countries such as South Africa, who have a history of oppression and indigenous practices being subjugated. The arts can make students aware of these past injustices and people's lived experiences through them, to ensure that they are not repeated. As Nussbaum (2010) and Achebe (Peterson 2015) explain, the arts create empathetic students, who are more likely to become fair and democratic leaders.

My second recommendation is more specific, and is centred on what a localised arts education should include. It continues on the recommendations from NEPAD (2015), and CAPS (DoBE 2011); in that there should be a balance between the economic demands of the arts and culture sector, and the cultural significance of studying heritage and indigenous practices in arts education. In light of the decolonisation movement, it is imperative that students learn about indigenous artistic practices, and that these practices are taught on the same level as westernised practices so that the hierarchy of knowledge is dismantled. However, it is also important that a decolonised education serves the interests of its students. This is why arts education should equip students with the entrepreneurial and business skills necessary in the 21st century. Although some arts specialists feel that an economic aspect to the arts will reduce its value to a

purely monetary one, as Bahkshi et al (2009) explain, economics is a potential ally of the arts.

4.5 Timeline

ARAC's mode of working has been very influential on my research. Primarily the way in which the working groups deeply reflect on past and unofficial arts practices to ground present day advocacy positions in a strong historical framework; but also their use of the physical timeline has inspired me to create my own timeline.

At the meeting in Johannesburg, ARAC created an 'un-chronological timeline' in response to the timeline published in *Visual Century 1990-2007: South African art in context* (Pissarra et al 2011). ARAC's timeline was created on over 10 meters of thick, clear, cellophane in a public space at Wits University's Education Campus. Members of ARAC and the public were invited to add contributions to the timeline that relate to arts education and the context that surrounds it, using clean sheets of paper and permanent markers. The first contributions dated back to the 18th century and continued up until the present. After the initial timeline iteration, the Johannesburg working group rolled up the timeline and has presented it numerous times since, most notably at the 2017 ACT | UJ conference, and at the Wits University main campus. On each occasion that the timeline has been presented, the general public have been invited to add their experiences and histories to the timeline. (See Appendix A for images of ARAC's timeline at its various stages).

Although the contributions started out in a more or less chronological manner, the timeline is now a multi-layered, multi-faceted object that no longer conforms to the linear progression of time. One can engage with it over and over again, and each time read something new, or gain a new insight into a certain development. What I found particularly fascinating with the timeline was that it helped me to see that events and publications did not occur in isolation. It was easy to see the context surrounding each event, what came before it, and what came after it.

In Appendix A you can see how the timeline has become more multi-layered and more expressive with each iteration. The improvised, spontaneous nature of ARAC's timeline is quite different when compared to my timeline, which is carefully thought out and measured. Although different, they both have value in that they have helped me come to grips with the challenge of writing history, in that it is never ending and continuously developing, depending on the position you approach it from.

I have attached my timeline as Appendix C. it provides an historical context to my research report in that it features the main publications, conferences, and advocacy positions that I have mentioned throughout my work.

It is a single timeline divided horizontally into two parts, South Africa on the top half, and the 'global north' mirrored below it. This was an intentional choice, so that South Africa was could be situated at the head of the conversation.

I have deliberately placed two bodies of literature on one timeline to indicate which events were occurred at the same time. For example, during the mid 1990s while South Africa was transitioning to democracy, American arts education advocates were arguing that the arts help boost student achievement in other academic subjects; and in 2010 while NEPAD was arguing that global arts education movements lacked an African perspective, the STEAM movement was gaining prominence in America and South Korea. In addition to this 'mirroring' function, the timeline has helped me see when certain themes began to emerge and when they tapered out, and the specific texts and events that relate to each advocacy position.

I have tried to make my timeline as reader-friendly as possible (this was quite a challenge, for my first rough draft see Appendix B.) In my timeline, I attempted to clearly define each advocacy position, and group together similar positions into broader advocacy themes. However in this endeavour I have lost some of the complications that were present in ARAC's 'un-chronological' timeline; for example, many positions keep

resurfacing and repeating themselves, and some positions do not fit neatly into a designated category. I think that this complex messiness speaks to the nature of arts education advocacy, in that there is never one right or wrong solution, and that there will always be multiple positions apparent at the same time that are difficult to navigate between.

4.6 Conclusion

In the South African educational climate today, there is a broad call for the decolonisation of education. This means that what we understand as arts education needs to be reshaped and reconsidered along these lines.

Within the decolonisation movement, there is a specific emphasis on teaching students about heritage and indigenous practices, in order to challenge the western canon and westernised systems of knowledge production. Challenging these systems will begin to dismantle the hierarchy of knowledge that has long dominated what we consider as art, and therefore what we consider as arts education.

However, a decolonised arts education must also serve the interests of its students, and speak to the specific context in which it operates. Therefore, I believe that as arts educators and advocates in South Africa today, we have an ethical responsibility to equip students with the necessary entrepreneurial and business management skills that will allow them to survive in a neo-liberal economy once they leave school.

While an arts education system based in two seemingly opposed interests, i.e. heritage and economics, may seem contradictory; I believe that it is necessary to give students the skills that will allow for them to develop each aspect.

5 Bibliography:

BA RE E NE RE. 2015. *Ba re e ne re Literature Festival*. Decolonising Arts Education in Africa- Another Roadmap. Online. <https://barelitfest.com/2015/08/15/decolonizing-arts-education-in-africa-another-roadmap/>. Accessed 16 March 2017.

BAKHSHI, H., FREEMAN, A., & HITCHEN, G., 2009. Measuring intrinsic value: how to stop worrying and love economics. NESTA.

BAMFORD, A. 2006. The wow factor: global research compendium on the impact of the arts in education. Germany: Waxmann.

BARE, J. 2015. *The Hechinger Report*. Advocates for arts education may be doing more harm than good. Online. <http://hechingerreport.org/advocates-for-arts-education-may-be-doing-more-harm-than-good/>. Accessed 22 March 2017.

BERG, B.L. 2001. *Qualitative research methods for the social sciences: fourth edition*, United States of America: A Pearson Education Company.

BIKO, S. 1978. *I write what I like*. Oxford: Heinemann Educational Publishers.

BROADBENT, A. 2017. *The Conversation*. It will take critical, thorough scrutiny to truly decolonise knowledge. Online. <https://theconversation.com/it-will-take-critical-thorough-scrutiny-to-truly-decolonise-knowledge-78477>. Accessed 10 October 2017.

BRODIE, K. 2016. *The Conversation*. Yes, mathematics can be decolonised. Here's how to begin. Online. <https://theconversation.com/yes-mathematics-can-be-decolonised-heres-how-to-begin-65963>. Accessed 25 January 2018.

BUCK, R. 2014. World alliance for arts education: A reflection upon seven years of advocacy. *Intellect Limited* 10 (2), 189-203.

CENTRE FOR EDUCATION POLICY DEVELOPMENT. 1994. *Curriculum policy for arts education seminar*. Johannesburg College of Education, Parktown, Johannesburg.

CLARK, S. 1991. Prospects for arts education in the new South Africa. Bachelor of education. Faculty of Education. Johannesburg: University of the Witwatersrand.

CROSS, M., MUNGADI, R. & ROUHANI, S. 2002. From policy to practice: curriculum reform in south african education. *Comparative Education* 38 (2), May: 171-187.

CITY PRESS. 2016. *City Press*. "People are angry because the situation they are living in is unjust," say youth. Online. <http://city-press.news24.com/Business/people-are-angry-because-the-situation-they-are-living-in-is-unjust-say-youth-20160902>. Accessed 20 January 2018.

DASEN, P.R. 2011. Culture, cognition and learning. In: A.B. Nsamenang, & T.M.S. Tchombe (eds) *Handbook of African education theories and practices: a generative teacher education curriculum*. Human Development Resource Centre, Cameroon, pp. 159-175.

DEPARTMENT OF ARTS AND CULTURE. 2013. Revised white paper on arts, culture and heritage: version 2. South Africa.

DEPARTMENT OF ARTS AND CULTURE. 2016. Revised white paper on arts, culture and heritage: second draft. South Africa.

DEPARTMENT OF ARTS, CULTURE, SCIENCE AND TECHNOLOGY. 1996. *White paper on arts, culture and heritage*. South Africa.

DEPARTMENT OF BASIC EDUCATION. 2011. Curriculum and assessment policy statement, grades 7-9: creative arts. South Africa.

DEPARTMENT OF EDUCATION. 1995. *White paper on education and training*. South Africa.

DIRLIK, A. 2007. Global south: predicament and promise. *The Global South* 1. (1), Winter: 12-23.

DU PLESSIS, E. 2013. Introduction to CAPS, curriculum and instructional studies. UNISA.

EISNER, E.W. 1972. *Educating artistic vision*. New York: The Macmillan Company.

EVANS, J. 2016. *News24*. What is decolonised education?. Online. <http://www.news24.com/SouthAfrica/News/what-is-decolonised-education-20160925>. Accessed 9 May 2017.

FOWLER, C. 1996. *Strong arts, strong schools*. New York: Oxford University Press.

GAUTENG PROVINCE. 1995. Discussion document: towards an arts education policy framework. South Africa.

GAZTAMBIDE-FERNÁNDEZ, R. 2013. Why the arts don't do anything: towards a new vision for cultural production in education. *Harvard Educational Review* 83 (1), Spring: 211-236.

GAZTAMBIDE-FERNÁNDEZ, R., NICHOLLA, R. & ARRÁIZ-MATUTE, A. 2016. For what purpose the arts? An analysis of the mission statements of urban high schools in Canada and the United States. *Arts Education Policy Review* 117 (1), 29-42.

GEE, C.B. 2007. Valuing the arts on their own terms. *Arts Education Policy Review* 108 (3), 3-12.

GOVENDER, P. 2017. *Mail & Guardian*. Baby steps to decolonise schools. Online. <https://mg.co.za/article/2017-03-24-00-baby-steps-to-decolonise-schools>. Accessed 9 May 2017.

GRANVILLE, G. 1999. Art in education education in art: a vision of art education in the twenty-first century. *Circa Art Magazine* (89), Autumn: 10-12.

GREEN, P.E. 2004. A comparative examination of historically disadvantaged institutions in the republic of South Africa and historically black colleges and universities in the United States. *Jean Ait Belkhir, Race, Gender & Class Journal* 11 (3), 153-176.

GROSGOUEL, R. 2012. The dilemmas of ethnic studies in the United States: between liberal multiculturalism, identity politics, disciplinary colonization, and decolonial epistemologies. *Human Architecture: Journal of the Sociology of Self- Knowledge* 10 (1), 81-89.

GROSSERT, J. 1953. Bantu art. *Theoria: A Journal of Social and Political Theory* (5), 36-43.

GQOLA, P.D. 2001. Contradictory locations: Blackwomen and the discourse of the black consciousness movement (BCM) in South Africa. *Meridians* 2 (1), 130-152.

HADLEY, S. 2014. *The Conversation*. The problem with arts advocacy is the people in power. Online. <https://theconversation.com/the-problem-with-arts-advocacy-is-the-people-in-power-23558>. Accessed 22 March 2017.

HALISI, C.R.D. 1991. Biko and black consciousness philosophy: an interpretation. In: N.B. Pityana, M. Ramphela, M. Mpumlwana, & L. Wilson (eds) *Bounds of possibility: the legacy of Steve Biko & lack consciousness*. South Africa: David Phillip Publishers, pp. 100-110.

HARRIS, E. 2006. *Mail & Guardian*. DRC's colonial-era statues wait in graveyard. Online. <https://mg.co.za/article/2006-08-04-drcs-colonialera-statues-wait-in-graveyard>. Accessed 15 November 2017.

HELETA, S. 2016. *The Conversation*. Decolonisation: academics must change what they teach, and how. Online. <https://theconversation.com/decolonisation-academics-must-change-what-they-teach-and-how-68080>. Accessed 10 October 2017.

HERBERT, D.G. 2001. Technology and arts education policy. *Arts Education Policy Review* 117 (3), 141-145.

HIRSCHMANN, D. 1990. The black consciousness movement in South Africa. *The Journal of Modern African Studies* 28 (1), March: 1-22.

HOLDEN, J. 2006. Cultural value and the crisis of legitimacy: Why culture needs a democratic mandate. London: Demos.

JOFFE, A. 2016. Cultural policy making and the cultural industries in South Africa: towards a new agenda. *Arts and Development in South Africa*. Johannesburg, South Africa: Mapungubwe Institute of Strategic Reflection

JONES, C. 2009. Interdisciplinary approach - advantages, disadvantages, and the future benefits of interdisciplinary studies. *ESSAI*, 7. Article 26.

KALLAWAY, P. (ed.) 2002. *The history of education under apartheid: 1948-1994*. South Africa: Pearson Education.

KASHE-KATIYA, X. 2012. Arts education practices and policies in Africa: an African research and policy-formulation project: *phase 1*: draft research report. *NEPAD*.

KIM, H. & CHAE, D-H. 2016. The development and application of a steam program based on traditional Korean culture. *Eurasia Journal of Mathematics, Science and Technology Education* 12 (7), 1925-1936.

KOHN, A. 2002. The 500-pound gorilla. *The Phi Delta Kappa* 84 (2), October: 112-119.

KRUGER, E. & FATAAR, A. 2017. *Litnet*. Decolonising education in South Africa: an interview with Aslam Fataar. Online. <http://www.litnet.co.za/decolonising-education-south-africa-interview-aslam-fataar/>. Accessed 9 May 2017.

LA GRANGE, L. 2017. *Design Education Forum of Southern Africa*. Decolonisation-turning back the clock?. Online. <http://www.defsa.org.za/articles/decolonisation-turning-back>. Accessed 23 November 2017.

LAVIN, D. 1965. The dilemma of Christian-National Education in South Africa. *The World Today* 21 (10), October: 428-438.

LAWRENCE, B.S. 1984. Historical Perspective: Using the Past to Study the Present. *The Academy of Management Review* 9 (2), April: 307-312.

LEVANDER, C. & MIGNOLO, W. 2011. Introduction: the global south and world dis/order. *The Global South* 5 (1), Spring: 1-11.

LOGSDON, L. 2013. Questioning the role of “21st-century-skills” in arts education advocacy discourse. *SAGE Publications, Inc. on behalf of MENC: The National Association for Music Education* 100 (1), September: 51-56.

LYNN, M. 2016. *The Telegraph*. Why the title of ‘developing country’ no longer exists. Online. <http://www.telegraph.co.uk/business/2016/05/23/why-the-title-of-developing-country-no-longer-exists/>. Accessed 5 October 2017.

MACMILLAN, R.G. 1967. Christian National Education. *Theoria: A Journal of Social and Political Theory* (28), May: 43:56.

MAGAZINER, D. 2016. *The Art of Life in South Africa*. United States of America: Ohio University Press.

MARSHALL, J. 2014. Transdisciplinary and art integration: towards a new understanding of art-based learning across the curriculum. *Studies in Art Education* 55 (2), 104-127.

MATSHEKA, S. 2015. *Daily Maverick*. The resurgence of South Africa's student movement. Online. https://www.dailymaverick.co.za/article/2015-10-21-op-ed-the-resurgence-of-south-africas-student-movement/#.Wm6_9FNubEh. Accessed 25 January 2018.

MBEMBE, A. 2015. The Power of the Archive and its Limits. In: E.D. Ose (ed.) *A Story Within a Story*. Sweden: Göteborg International Biennale for Contemporary Art, pp. 16-25.

MBEMBE, A. 2016. Decolonising the university: new directions. *Arts & Humanities in Higher Education* 15 (1), 29-45.

MCCARTHY, K.F., ONDAATJE, E., ZAKARA, L. & BROOKS, A. 2004. Gifts of the muse: reframing the debate about the benefits of the arts. Commissioned by RAND Corporation and The Wallace Foundation.

MULLER, J. 1988. Culture, society and education in South Africa. In: K. Tomaselli (ed.) *Rethinking Culture*. South Africa, Belville: Anthropos Publishers, pp. 50-76.

MNCUBE, V.S. & MADIKIZELA-MADIYA, N. 2013. South Africa: Educational Reform-Curriculum, Governance and Teacher Education. In: C, Harber (ed.) *Education in Southern Africa*. Great Britain: Bloomsbury Academic, pp. 165-188.

MZAMANE, M.V. 1991. The Impact of Black Consciousness on Culture. In: N.B. Pityana, M. Ramphela, M. Mpumwana, & L. Wilson (eds) *Bounds of possibility: the legacy of Steve Biko & lack consciousness*. South Africa: David Phillip Publishers, pp. 179-193.

NEKHWEVHA, F. 1999. No matter how long the night, the day is sure to come: culture and educational transformation in post-colonial Namibia and post-apartheid South Africa. In: C. Soudien, P. Kallaway, & M. Breier (eds) *Education, Equity and Transformation*. South Africa, Dordrecht: Springer Science+Business Media, pp. 491-506.

NEPAD. 2010. Second World Conference on Arts Education, Seoul, Korea 25-28 May, 2010. *A Report*.

NEPAD. 2015. Advocacy for Arts Education, Johannesburg, South Africa, 11-13 March, 2015. *A Report*.

NSEMENANG, A.B. 2011. Toward a philosophy for Africa's education. In: A.B. Nsamenang, & T.M.S. Tchombe (eds.) *Handbook of African Education Theories and Practices: A Generative Teacher Education Curriculum*. Cameroon: Human Development Resource Centre, pp. 55-66.

NUSSBAUM, M. 2010. *Not for profit: Why democracy needs the humanities*. New Jersey: Princeton University Press.

OLIPHANT, A. & ROOME, K. 1999. Artmaking in South Africa: shifting divisions the role of education. In: F. Herreman (ed.) *Liberated Voices, Contemporary Art from South Africa*, New York: Museum for African Art, pp. 173-178.

OURSTORIAN. 2011. *Ourstorian*. Bring us the head of Kwame Nkrumah. Online. <https://ourstorian.wordpress.com/2011/07/29/bring-us-the-head-of-kwame-nkrumah/>. Accessed 22 November 2017.

PARK, H., BYUN, S., SIM, J., HAN, H. & BAEK, Y.S. 2016. Teachers' perceptions and practices of steam education in South Korea. *Eurasia Journal of Mathematics, Science and Technology Education* 12 (7), 1939-1953.

PATTON, R.M. & BUFFINGTON, M.L. 2016. Keeping up with our students: The evolution of technology and standards in art education. *Arts Education Policy Review* 117 (3), 159-167.

PERÄKYLÄ, A. 2005. Analysing talk and text. In: N. Denzin, & Y. Lincoln, (eds) *The SAGE Handbook of Qualitative Research: Third Edition*. United States of America: SAGE Publications, pp. 869-886.

PETERSON, B. 2014. Afrika cultural centre: phoenix under apartheid and burnt ember under democracy?. In: I. Diala (ed.) *Syncretic Arenas: Essays on Postcolonial African Drama and Theatre for Esiaba Irobi*. Brill | Rodopi: pp. 195-221.

PETERSON, B. 2015. Achebe, art, and critical consciousness: notes from/for South Africa. In J. Ogude (ed.) *Chinua Achebe's Legacy: Illuminations from Africa*. South Africa: Africa Institute of South Africa, pp. 1-15.

PHASHA, N. & ZIPHORA M.K. 2011. In: A.B., Nsamenang & T.M.S. Tchombe (eds) *Handbook of African Education Theories and Practices: A Generative Teacher Education Curriculum*. Cameroon: Human Development Resource Centre, pp. 371-384.

PISSARRA, M., GONIWE, T. & MAJAVU, M., (eds) 2011. *Visual century: 1907-2007: South African art in context*. South Africa, Johannesburg: Wits University Press.

RADBOURNE, J. 2002. Social intervention of market intervention? A problem for governments in promoting the value of the arts. *International Journal of Arts Management* 5 (1), Fall: 50-61.

RAEWYN, C. 2016. Decolonising knowledge, democratising curriculum. Prepared for University of Johannesburg discussions on *Decolonisation of Knowledge*, March 2016.

RAJU, C.K. 2016. *The Wire*. To decolonise maths, stand up to its false history and bad philosophy. Online. <https://thewire.in/75896/to-decolonise-maths-stand-up-to-its-false-history/>. Accessed 25 January 2018.

RAMPHELE, L. 2016. *Cape Talk*. South Africans are becoming dissatisfied with the country's leadership. Online. <http://www.capetalk.co.za/articles/11599/south-africans-are-becoming-dissatisfied-with-the-country-s-leadership#>. Accessed 25 January 2018.

RAMPHELE, M. 1991. The dynamics of gender within black consciousness organisations: a personal view. In: N.B. Pityana, M. Ramphela, M. Mpumlwana, & L. Wilson (eds) *Bounds of Possibility: The Legacy of Steve Biko & Black Consciousness*. South Africa: David Phillip Publishers, pp. 214-227.

RAMRATHAN, L. 2015. *IOL*. SA's school journey. Online. <http://www.iol.co.za/dailynews/opinion/sas-school-journey-1806392>. Accessed 10 May 2017.

RANGUA, T.K. 1986. Frantz Fanon and black consciousness in Azania (South Africa). *Phylon* 47 (3), 3rd Quarter: 182-191.

RATELE, K. 2006. Ruling masculinity and sexuality. *Feminist Africa: Subaltern Sexualities* Issue 6: 48-64.

RUPPERT, S.S. 2006. *Critical evidence: how the arts benefit student achievement*. United States of America: National Assembly of State Arts Agencies in collaboration with the Arts Education Partnership.

RUSSEL-BOWIE, D. 2004. Arts education: Are the problems the same across five countries? Preservice teachers' perceptions of the problems to teaching arts education in primary schools in five countries. Paper presented at the *Australian Association for Research in Education*, Melbourne, Australia, 28 November-2 December 2004.

SCHWARTZ, D.T. 1995. Can intrinsic-value theorists justify subsidies for contemporary art?. *Public Affairs Quarterly* 9 (4), 331-343.

SEGEOTE, L. 2017. *Another Roadmap School*. Colloquium 3. Online. <http://colivre.net/africa-cluster/blog/colloquium-3>. Accessed 2 December 2017.

SIEDEL, S. 2013. Exploring parameters and an expanded embrace: a proposal for the arts in education in the twenty-first century. *Harvard Educational Review* 83 (1), Spring:1-4.

SILVER, M. 2015. *NPR*. If you shouldn't call it the third world, what should you call it?. Online. <http://www.npr.org/sections/goatsandsoda/2015/01/04/372684438/if-you-shouldnt-call-it-the-third-world-what-should-you-call-it>. Accessed 5 October 2017.

SMILAN, C. & MIRAGLIA, K.M. 2009. Art teachers as leaders of authentic art integration. *Art Education* 62 (6), November: 39-45.

SOCHACKA, N., W., GUYOTTE, K.W. & WALTHER, J. 2016. Learning together: a collaborative autoethnographic exploration of STEAM (STEM + the Arts) education. *Journal of Engineering Education* 105 (1), January: 15-42.

SOUSA, D.A. & PILECKI, T. 2013. From STEM to STEAM: Using brain-compatible strategies to integrate the arts. United States of America: Corwin.

STEINBERG, C. & MEINTJIES, F. 1993. The New South Africa?. *TDR (1988-)* 37 (1), Spring: 7-8.

TARNOFF, J. 2010. *The Huffington Post*. STEM to STEAM- recognizing the value of creative skills in the competitiveness debate. Online. https://www.huffingtonpost.com/john-tarnoff/stem-to-steam-recognizing_b_756519.html. Accessed 10 February 2017.

TOMASELLI, K. (ed.) 1988. *Rethinking culture*. South Africa, Belville: Anthropos Publishers.

TRADING ECONOMICS. 2018. *Trading economics*. South Africa youth unemployment rate. Online. <https://tradingeconomics.com/south-africa/youth-unemployment-rate>. Accessed 8 February 2018.

TUCK, E. & YANG, K.W. 2012. Decolonization is not a metaphor. *Decolonization: Indigeneity, Education & Society* 1 (1), 1-40.

UNESO. 2001. Cultural heritage, creativity and education for all in Africa. *Regional Conference on Art Education in Africa*. Port Elizabeth, South Africa, 24-30 June, 2001.

UNESCO. 2006. Road map for arts education. The World Conference on Arts Education: Building Creative Capacities for the 21st Century. Lisbon, Portugal, 6-9 March 2006.

UNESCO. 2010. Seoul agenda: goals for the development of arts education. *The Second World Conference on Arts Education. Seoul, Republic of Korea, 25-28 May 2010.*

VAN EEDEN, E.S. & VERMEULEEN, L.M. 2005. Christian National Education (CNE) and People's Education (PE): Historical perspectives and some broad common grounds. *New Contree* (5), November: 177-205.

VAN GRAAN, M. 2013. Revised white paper on arts, culture, heritage (2013): A critique by Mike van Graan. African Arts Institute.

VANSA. 2017. Arts Education Advocacy Toolkit Draft. Visual Arts Network of South Africa. Johannesburg, South Africa.

VELÁZQUEZ, Y.H. 2015. Archiving to oblivion. In: E.D. Ose (ed.) *A Story Within a Story*. Sweden: Göteborg International Biennale for Contemporary Art, pp. 180-185

WA THIONG'O, N. 1986. *Decolonising the mind: the politics of language in African literature*. Westlands, Nairobi, Kenya: East African Educational Publishers Ltd.

WATERMAN, E.C. 1959. Evaluation of the art product. *Art Education* 12 (4), April: 5-10.

WEISS, T. 2009. Moving beyond north-south theatre. *Third World Quarterly* 30 (2), 271-284.

WIGGINS, R.A. 2001. Interdisciplinary curriculum: music educator concerns. *Music Educators Journal* 87 (4), 40-44.

WINGFIELD, B. 2017. *The Conversation*. What “decolonised education” should and shouldn’t mean. Online. <https://theconversation.com/what-decolonised-education-should-and-shouldnt-mean-72597>. Accessed 9 May 2017.

WINNER, E., GOLDSTEIN, T.R. & VINCENT-LANCRIN, S. 2013. Art for art’s sake?: the impact of arts education. *Educational Research and Innovation*, OECD Publishing.

YEBOAH, E. 2009. *Modern Ghana*. Broken head; broken arm- leave Nkrumah’s statue alone.... Online. <https://www.modernghana.com/news/221172/broken-head-broken-arm-leave-nkrumahs-statue-alone.html>. Accessed 20 November 2017.

6 Appendix A: Photographs of Another Roadmap Africa Cluster's Timeline



Figure 1: First Iteration of ARAC's Timeline at Wits Education Campus.

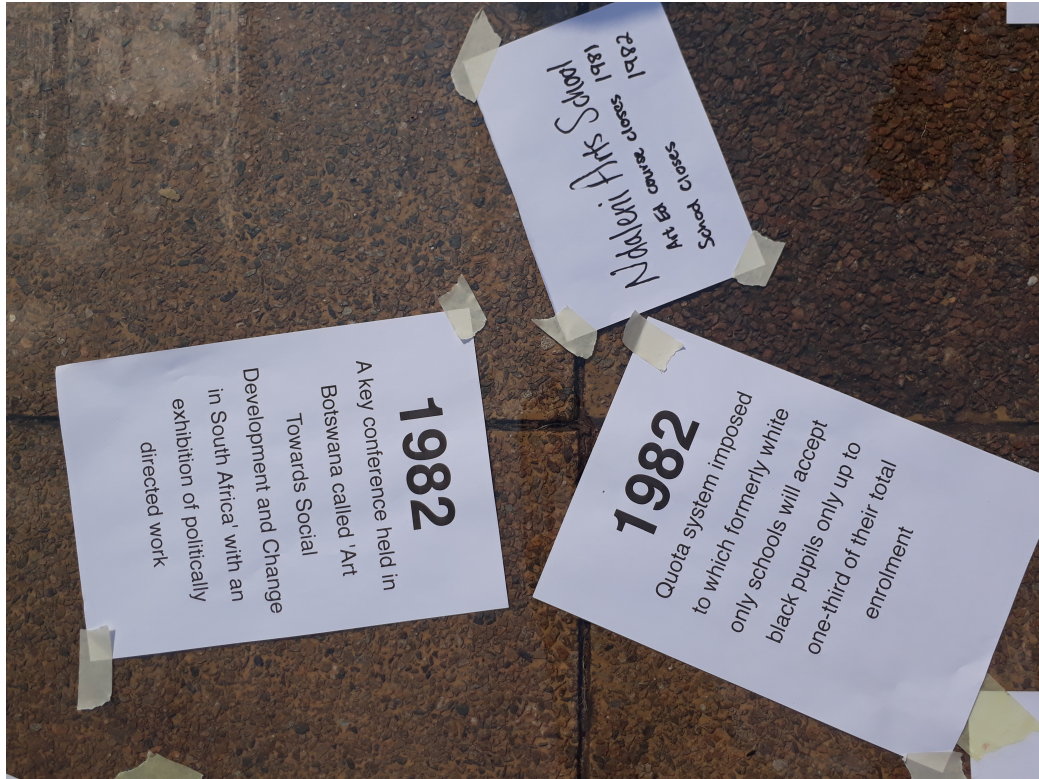


Figure 2: Detail Of ARAC's Timeline, first iteration.



Figure 3: Detail of ARAC's Timeline, third iteration.



Figure 4: Third Iteration Of ARAC's Timeline at Wits University Main Campus.

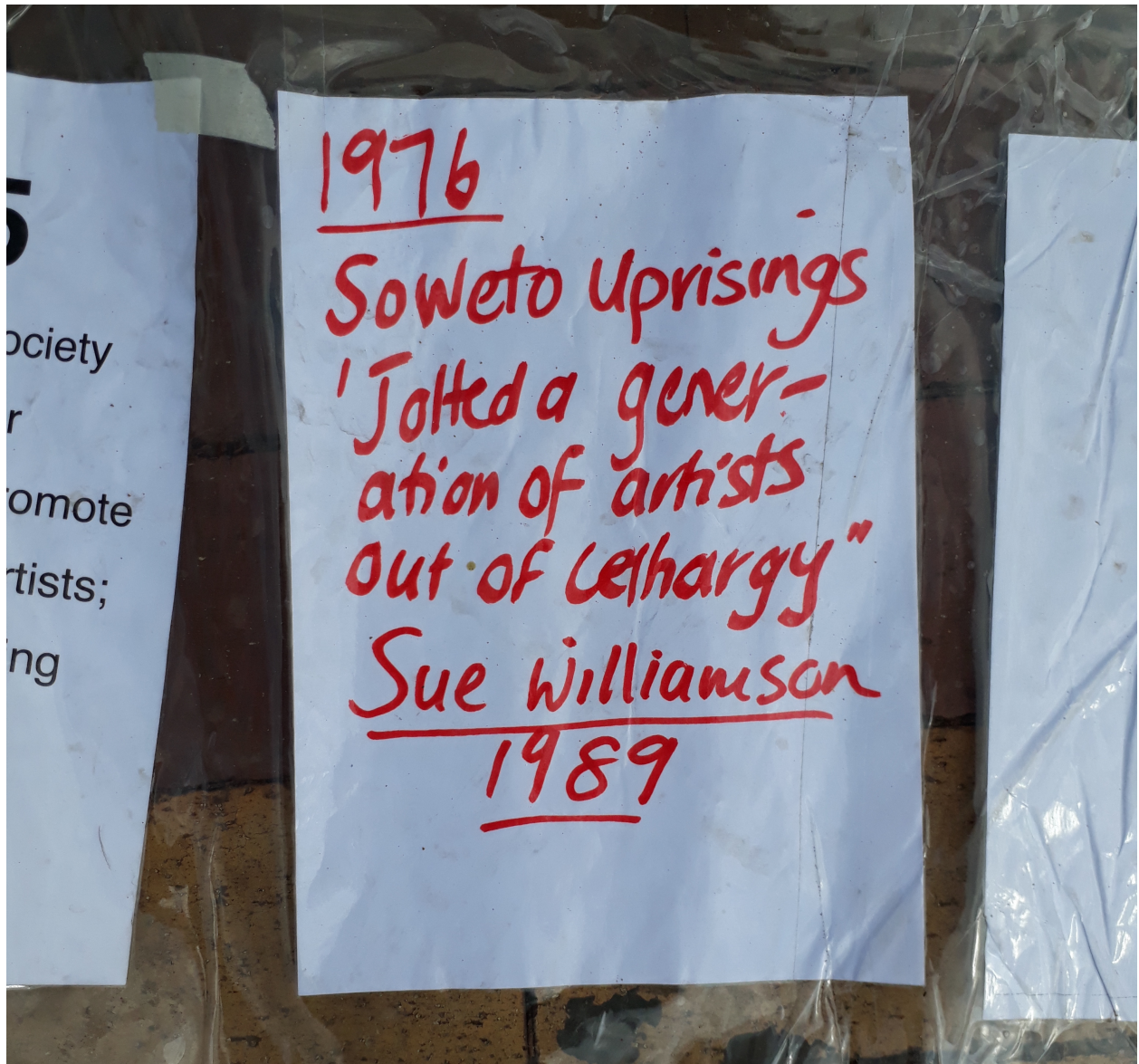


Figure 5: Detail Of ARAC's Timeline, third Iteration.

7 Appendix B: Rough Draft of the Timeline

8 Appendix C: Final Timeline