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Investigating Teacher Artist Partnership Programmes as possible intervention for the professional development of creative arts educators at public schools in South Africa

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UNIVERSITY OF THE WITWATERSRAND

Investigating Teacher Artist Partnership Programmes as Possible Intervention for the Professional Development of Creative Arts Educators at Public Schools in South Africa.

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1444989

A Research Report submitted in Partial Fulfillment of the Requirements for the Degree of

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ABSTRACT

This research report is a documentation of a qualitative study which is supported by empirical evidence to investigate teacher artist partnership programmes as a possible intervention for the professional development of creative arts educators at public schools in South Africa. Although evidence of some studies and scholars have suggested that the impact of Teacher Artist Partnership Programmes on students is inevitable and highly valuable, the focus of the research is on Teacher Artist Partnership Programmes themselves as well as the impact they have on creative arts curriculum implementation post the programmes as well as the professional development of the creative arts educators. The aim of the study was to explore the experiences of creative arts educators at public schools in South Africa as well as their partnerships with artist facilitators whilst participating in Teacher Artist Partnership Programmes. The objectives of the research were to describe the implementation challenges that creative arts educators are experiencing at public schools in South Africa and to make recommendations about the policies concerning the professional development of creative arts educators.

The study utilised a qualitative, exploratory, descriptive, and contextual research design. The target group comprised of creative arts educators and artist facilitators who had undergone Teacher Artist Partnership Programmes. A non-probability sampling method was used and a purposive sampling technique to select ten participants for this study. The researcher interviewed participants regarding their experiences and challenges with curriculum implementation related to the creative arts subjects as it is set out by the Curriculum Assessment Policy Statement. Data in this study was collected through semi-structured interviews with the use of open-ended questions. Thematic analysis was used to analyse the data. All the ethical principles were adhered to by the researcher while conducting the research.

Findings revealed that there is in fact a need for professional skills development of creative arts educators in the form of Teacher Artist Partnership Programmes and that Teacher Artist Partnership Programmes add real value to the professional skills of creative arts educators. Therefore the researcher recommends that further study be conducted so as to provide further insight into how Teacher Artist Partnerships can serve

the education system in valuable ways. Further research on this subject will contribute further observations and understandings into how Teacher Artist Partnership Programmes improve best practice in teaching and learning and to possibly transform their approaches to creative arts education in South African public schools.

Key Words:

Creative arts, arts education, professional development, curriculum implementation, teaching and learning, teacher artist partnership programmes

DECLARATION

I, Letshego Kgalalelo Seekoe (1444989), am a student registered for Master of Arts by Coursework and Research Report in the field of Applied Drama: Theatre in Education, Communities and Social Contexts (full-time) in the year 2022**.** I hereby declare that the work presented in this research report is my own work. I give credit to the sources mentioned in my research for their creative insights. I will, however, take full responsibility for the contents of this research report if it is found faulty or offensive.



24/10/2022

L.K. SEEKOE **DATE**

DEDICATION

I dedicate this work to my loving parents, Mr Dan Seekoe and Professor Eunice Seekoe, who instilled the value and importance of education in me and for their continued support, encouragement and sacrifices they have made for me to achieve my academic goals; to my siblings, Leanetse and Lemone, for their love and support and, finally, to the light of my life, my son, Lesedi Seekoe, for his love, comforting hugs, encouragement and patience.

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1 CHAPTER 1

1.1 INTRODUCTION

This chapter of the study will focus on the background, rationale and significance of this research. The researcher will provide an outline of the research problem, the research question as well as the aims and objectives of the study and definitions of terms and concepts that are significant to the study.

1.2 BACKGROUND OF THE STUDY

The focus of this study is on possible interventions for the professional development of creative arts teachers through Teacher Artist Partnership Programmes. According to the Bill of Rights listed in chapter two of the Constitution of the Republic of South Africa (1996), every person has the right to a basic education and adult basic education, and the right to further that education, which the state must make realistically accessible. Every person has the right to receive their education in any official language or languages offered at public educational institutions of their choice, where that education is feasible. In order to ensure the successful access to and execution of this right, the state must consider all reasonable educational choices, as well as single medium institutions, taking into consideration fairness, practicality and the need to redress the results of past racially discriminatory laws and practices. Every person has the right to pursue at their own expense private educational institutions that do not racially discriminate, are registered with the state and uphold standards that are not lower than those at equal public educational institutions (The Constitution of the Republic of South Africa, 1996).

The National Plan for Higher Education (2000:5) in South Africa identified the need for the transformation of higher education in order to reduce the inequalities of the past. Similarly, the Higher Education Act (Act 101 of 1997) emphasises the need for access to higher education and the need for education that develops competencies that prepare learners to be able to contribute to the economic climate of the country. Learners are exposed to develop required skills and competencies in performing arts while they are in high school.

According to the prospectus (2022) of the Tshwane University of Technology, the Diploma in Performing Arts has four discipline elective streams: Dance, Music, Technical Theatre and Design, and Theatre Arts and Performance. In order for applicants to be selected for this qualification, they are required to fulfil the relevant assessment processes. Dance applicants are invited to attend an audition during which they must either participate in a dance class where they are expected to demonstrate skills and technique or present a solo in a desired style. Music applicants are invited to attend an audition during which they will be interviewed, take a music proficiency test, play an instrument or perform a vocal solo of their own choice. Theatre Arts and Performance applicants are invited to attend an audition where they are expected to perform a prescribed text, and perform an own choice extract comprising either acting, or singing and dance (TUT, 2022).

Learners who have not been well prepared might find it difficult to access higher education in the performing arts. This is against the requirements of the Higher Education Act (Act 101 of 1997), emphasising the importance of universal access for success in higher education. Despite all efforts to transform education in lower and higher education in South Africa, inequalities still prevail (Amnesty International, 2020). It is, however, important to investigate the reasons for the lack of competencies in school learners/ prospective university students from public schools in South Africa.

In 1997, the Department of Education introduced Outcomes Based Education (OBE) which was designed with the aim to overcome curricular divisions of the former apartheid education system (Jansen, 1998). OBE was reviewed in 2000 due to implementation challenges. In 2002 the Department of Education developed the Revised National Curriculum Statement Grades R-9 and the National Curriculum Statement Grades 10-12. Curriculum implementation remained a challenge for creative arts educators, so the National Curriculum Statement was reviewed once more in 2009. By 2012 the two curriculums were combined into a document that is now known as the National Curriculum Statement (NCS) Grades R-12 (DoE, 2012) which is a policy statement for teaching and learning in South African schools. The NCS document is accompanied by the Curriculum and Assessment Policy Statement (CAPS), amongst other documents (DoE, 2012).

According to the Department of Education (2012), the aim of revising these documents was to make improvements on the implementation of all subjects in the school curriculum. The aim of the NCS Grades R-12 is to provide “expression to knowledge, skills and values worth learning in South African schools”. Under Section 1.3 subsection (b) of the General Aims of the South African Curriculum, it is stated that the purpose of the NCS Grade R-12 is to equip learners with knowledge, skills and values required for self-fulfilment so that they can make a significant contribution in society as citizens of South Africa, irrespective of their socioeconomic background, race, gender, physical or intellectual ability (South Africa DoE, 2003). Furthermore, the NCS Grade R-12 aims to provide access to higher education, facilitate the transition of learners from education institutions to the workplace and to provide employers with a sufficient profile of learners’ competences.

In the United State of America the No Child Left Behind Act of 2001 is an education reform policy amongst others that is intended to bridge the achievement gap and account for all children in American schools (Roege and Kim, 2013). However according to Roege and Kim (2013), arts education continues to be diminished in favour of traditional subject such as mathematics and science. The Teacher Artist Partnership for supporting and enhancing Arts in Education for primary schools in Ireland called (TAP) CPD is an initiative by the Department of Education in response to the objectives outlined in Ireland’s Arts in Education Charter (Sweeny and Vieux, 2022).

In 1996 there was a need for economic empowerment and growth of the previously disadvantaged majority and the issue of skills development was apparent in South Africa and a complete skills training revolution was recognised (Klotz, 2016). The skills Development Act (Act 97 of 1998) provides an institutional framework to implement sector and workplace strategies for the development of the skills in the workplace and to integrate said strategies within the National Qualifications Framework (NQF) contemplated in the South African Qualifications Authority (SAQA) (Act 58 of 1995), through the Sector Education and Training Authority being its implementing arm. Each sector is governed by its own governing body to ensure quality and compliance for training according to the national framework policy and standards.

The Culture, Art, Tourism, Hospitality and Sports Sector Education and Training Authority known as CATHSSETA is the governing body for the arts sector, which is responsible for the support, administration and quality assurance of learning programmes (Republic of South Africa, 1998). According to Klotz (2016), there is a misguided perception about the knowledge and skills required to teach the creative arts and most public school teachers have no experience nor are they aware of the possible transformation that comes with efficiently taught arts education in schools.

1.3 DEFINITION OF CONCEPTS

1.3.1 Teacher Artist Partnership Programmes

According to Ledgard (2006), a Teacher Artist Partnership Programme is Professional Development programme for artists and teachers by a consortium of organisations. For the purpose of this study, a Teacher Artist Partnership Programme refers to a professional or skills development programme run by qualified and/or accredited organisations, where creative arts educators and artist facilitators work in partnership to develop creative strategies, techniques or skills in creative arts education in school settings with children.

1.3.2 Creative Arts Educators

According to Ewing (2017), the creative arts educator is any educator who uses creative teaching and learning methods to educate students in the classroom. In this study creative arts educators refers to individuals who are employed or contracted by a non-specialist government school in South Africa to teach the creative arts subject**.**

1.3.3 Artist Facilitators

Beitiks (2019) defines an artist facilitator as an individual who supports an exchange of attempting to understand between people and between things. For the purpose of this study the term ‘artist facilitator’ refers to individuals who are employed to facilitate learning in creative arts education whilst working in partnership with creative arts educators on creative strategies and techniques for facilitating and documenting the experience of implementing the CAPS curriculum in schools.

1.3.4 Professional Development

Professional development is any type of educational experience related to one's work where one is expected to learn and apply new knowledge and skill that will improve one's job performance (Mizell, 2010). For this study professional development refers to new knowledge and skills learned by creative arts educators through the support of Teacher Artist Partnership Programmes.

1.3.5 Public Schools

The Oxford (2021) dictionary's definition of a school is an institution for educating children. In this study a school is an institution for educating children of grades R to 12 in the learning areas prescribed by the South African Government: Department of Education under the guidance of the Constitution of the Republic of South Africa.

1.4 TEACHER-ARTIST PARTNRSHIP PROGRAMMES UNDER REVIEW

TAP Programmes Under Review **The below mentioned organisations are established and therefore deemed credible regarding information pertaining to this research**				
Name	**Genesis**	**Duration**	**Partnership**	**Purpose**
ASSITEJ SA - The Kickstarter Creative Arts Empowerment Programme	Programme Pilot - 2015	7 Years	Facilitator and Intermediate phase Life skills educators of creative arts CAPS curriculum	To train facilitators in the CAPS curriculum and in experiential methodology for high-quality Creative Arts lessons and the CAPS curriculum. To pair said trained facilitators with intermediate phase Life skills educators in rural and peri-urban schools in the various districts of KZN; Free State and The Northern Cape, and Gauteng from 2022 for the purpose of capacitating the educators in the Arts curriculum that is directly connected to the CAPS curriculum (Assitej South Africa, 2020).
Sibikwa Arts Center Artists in Schools	1988	34 years	Facilitator and Intermediate phase Life skills educators of creative arts CAPS	To support the advancement of arts education on schools. To capacitate artists to work alongside Creative

programme			curriculum	Arts Educators in schools across Gauteng to enhance the delivery of the CAPS Curriculum
Rhoo Hlatswayo Arts Centre (RHAC) Arts 4 Education Project	Established in 2005	22 years	Facilitator and Intermediate phase Life skills educators of creative arts CAPS curriculum	To provide multi-disciplinary arts and culture based programmes for the empowerment and development of South African youth.

1.5 STATEMENT OF INTENTION

1.5.1 Problem Statement

According to the prospectus for the Diploma in Performing Arts of the Tshwane University of Technology (2022), in order to meet the entry requirements for a performing arts programme at a higher education institution, candidates are required to pass a series of auditions. Depending on the institution and the specifications of the programme, the audition process may require candidates to sing, dance, act, play an instrument or even read music. Failure to meet the requirements of these auditions results in rejection from courses even if the student has met the basic generic requirements of the institution (TUT, 2022).

Through my experience as a once prospective student[1] and as a lecturer/audition panellist[2], I have observed that, despite the unified design of the creative arts curriculum, prospective students from public schools are more inclined to demonstrate less knowledge and fewer competencies in performing arts than prospective students from private schools[3]. It has been my observation as a lecturer of performing arts in higher education that public school candidates are not as exposed to the art forms and are less likely to succeed in the audition process. Furthermore, if they are successful, they experience challenges throughout the entire course of their studies trying to catch up. This is assuming that they do not drop out altogether.

According to Section 2 (2.2 Specific Aims) of the CAPS (2011) curriculum, the intention of the subject creative arts is to "equip learners with adequate basic skills to pursue further studies in the art forms of their choice" among others (DoBE, 2011). However, having adjudicated intake auditions at a Higher Education Institution and the researcher has observed that most prospective students of the performing arts programme do not meet

[1] Letshego Seekoe studied and graduated from Tshwane University of Technology with a BTech in Musical Theatre in 2008.

[2] From 2011 to 2018, Letshego Seekoe served as a lecturer in the Department of Performing Arts Dance and Musical Theatre programmes at Tshwane University of Technology, teaching theory and practical modules and adjudicating prospective students during intake auditions.

[3] The South African Schools Act (SASA) OF 1996 recognises two categories of schools. Public schools are controlled by the state and Independent schools are governed privately (ISASA, 2022).

the Admission Requirements of the Institution. Therefore on paper, in theory and in policy this document displays good intentions. However, in practice the opposite seems to be true for most non-specialist public schools in terms of implementation and practice of the teaching and learning of the creative arts subject. Creative arts teachers who are not trained performers and have not been professionally trained and developed for creative arts education may experience challenges when it comes to the implementation of the subject in order to adequately prepare learners for access to higher education in the creative arts.

1.6 POSSIBILITY STATEMENT

1.6.1 Teacher Artist Partnership Programmes as Professional Development

According to Beukes (2016), the arts provide multiple advantages and make important contributions to education. Beukes (2016) further states that all students should have equal and sufficient opportunities to experience arts activities in their lives. The creative arts subject that are prescribed by the Curriculum Assessment Policy Statement (CAPS) and National Curriculum Statement (NCS) documents are taught by generalist teachers with little to no arts professional training. The quality of arts education may be compromised, because creative arts educators lack preservice training in the arts (DoBE, 2011).

Teachers without training may be willing but are met with challenges related to lack of knowledge and skills to enable them to implement the curriculum as it was intended in the CAPS document (DoE, 2011). In South Africa CAPS is the prescribed curriculum document for schools. Creative rts is one of the subjects in the document for Grades R-9. It is comprised of four art forms (dance, drama, music and visual arts). The purpose of this subject is to introduce students to the arts, to teach them skills and knowledge in the arts and to prepare them for higher education in the arts should they seek access to higher education in the arts (DoBE, 2011).

Staff development such as Teacher Artist Partnership Programmes is essential to the success of any new curriculum enrolment, and significant time should be devoted to

teacher training as a means of providing support for quality arts education (Beecher and Sweeny, 2008). These programmes are intended to enable considerable professional development and to create opportunities for both the teacher and the artist to challenge, develop and transform their practice for the benefit of the students and the school community in which they work (Paris and O'Neill, 2018).

Artist teachers are not a new phenomenon in arts education, and although they are typically not certified educators they have proven to be able collaborators with classroom teachers (Kind et al., 2007). Booth (2010) describes artist teachers as professional artist practitioners with skills, curiosity and sensibilities of a teacher and are able to effectively engage with a wide range of people in learning through, in and about the arts. Artist teachers can be especially effective in arts education when they have come from the communities they represent by their ability to integrate the curriculum and community through their practice. They are able to develop sustained relationships with teachers, schools and communities.

Students are able to get support from schools and partnering organisations and institutions of higher learning. Environments that support the arts and collaborative thinking provide multiple pathways to success that benefit students (Kind et al., 2007). These partnerships also build bridges into communities when schools, universities and communities work together to strengthen the arts infrastructures in schools, which in turn strengthen and impact the very same communities. Partnership projects strengthen the professional development of teachers, artists and students as well as university departments that get involved (Carlisle, 2011).

1.7 ONCEPTUAL FRAMEWORK

1.7.1 Collaborative Teaching/Learning

Sir Francis Bacon (1597), is famously quoted from the 1597 Meditationes Sacrae publications to have said “Knowledge itself is Power”. Nelson Mandela once said that “Education is the most powerful weapon which you can use to change the world”. According to Schiema and Plickert (2008), education is positively associated with a sense

of personal control. The standard theory of power is based on the belief that power lies in the control of the resources that are valued or wanted by others (Turner, 2005).

The current study is focused on the field of arts education and the concept of empowerment through knowledge. The researcher has framed this study around the concept that in order for educators to be of value in their professions and to grow in their effectiveness in the classroom, there needs to be a high quality of professional knowledge and skills development. Chen and Chang, (2006) refer to this concept as the Whole Teacher Approach to professional development. It is a theory that is supported by the educational theories that relate to the topic of the research as it pertains to the professional skills development of creative arts educators who need to acquire skills and knowledge in order to improve their teaching and learning practices in the creative arts subject. Amongst the variety of theories available, the researcher has chosen to focus on the constructivist theories of John Dewey and Lev Vygotsky.

Dewey's theory sets his beliefs apart from philosophers of his generation because he was not in support of the traditional classroom setting. In the case of this research, the creative arts class is the non-traditional setting due to the nature of curriculum and the teaching methodology required for effective and efficient instruction (Williams, 2017).Dewey believed in a progressive education which he described as socially engaging experiences which are developmentally appropriate for the student (Williams, 2017). This study is working on the concept that, through collaborative teaching and learning, Teacher Artist Partnership Programmes are able to provide knowledge and skills development to alleviate the challenges faced by creative arts educators which in turn can result in more effective skills and knowledge development of the students in their classrooms and schools.

Rivera-Mueller and Erickson (2021) argue that curriculum should be a process of making meaning and sense that involves both the teacher and the student and not the making of a product by the teacher which they can deliver to the students. Furthermore, student development should be about teaching the student you have and not the student you wish you had. This is called resilience pedagogy, which is about acknowledging that students may not always meet educators or the learning institution where they expect and vice

versa. In addition, when the process of teaching and learning is sincere it will not look identical to another. When it is acknowledged that not all students will meet the expected criteria of the teacher or institution and not every educator or institution will meet the criteria of their students and the work is sincere, that is resilient pedagogy (Rivera-Mueller and Erickson, 2021).

Foucault's (1975) theory says that knowledge and power are joined at the proverbial hip because knowledge is an exercise of power and power is a function of knowledge. Freire (1972) says that in education power or empowerment is the control taken by the teacher and student over their own teaching and learning by developing an understanding of themselves through active participation and engagement.

1.8 RATIONALE

Arts education partnerships have the potential for developing and sustaining school arts programmes that engage students, teachers and communities. In the 21st century programmers such as these are able to address the needs for strengthening schools and communities as well as developing an understanding of culture, while furthering students in their capacity for creativity, collaboration and innovative thinking (Carlisle, 2011).

1.8.1 SIGNIFICANCE OF THE STUDY

The findings of this research may contribute to sensitising the various districts and departments of education and the department of Arts and Culture on the issues that are currently affecting the creative arts subject and the stakeholders concerned about the need to implement professional and skills development programmes that are currently existing and offered to creative arts educators at public schools in South Africa. The outcomes of this study could furthermore facilitate a better understanding of the purpose and focus of Teacher Artist Partnership Programmes and their specific roles in creative arts curriculum implementation. This will in turn ensure more efficient creative arts classrooms, adequately skilled and developed prospective academic students of higher education, successful entry into higher education institutions and later effective, skilled and contributing professionals of the performing arts industry.

1.9 RESEARCH QUESTION

In what ways can Teacher Artist Partnerships Programmes best support the professional skills development and curriculum implementation needs of creative arts educators at public schools?

1.10 AIMS AND OBJECTIVES OF THE STUDY

1.10.1 Aims

- To explore the experiences of creative arts educators in relation to challenges pertaining to teaching and learning as well as challenges pertaining to curriculum implementation as required by the CAPS curriculum on creative arts.
- To explore the experiences of the creative arts educators and artist facilitators through Teacher Artist Partnership Programmes.
- To discover the views and opinions of creative arts educators and artist facilitators on Teacher Artist Partnerships Programmes and the extent to which they are useful as a possible intervention method to alleviate existing teaching and learning challenges related to the professional and skills development of creative arts educators.

1.10.2 Objectives

- To describe the implementation challenges that creative arts educators are experiencing at public schools in South Africa.
- To inform the possibilities that were hypothesised by the researcher.
- To make recommendations about the policies concerning the professional development of creative arts educators.

1.11 OVERVIEW OF THE RESEARCH REPORT

This research report is divided into five chapters:

1.11.1 Chapter 1

This chapter presents the background and rationale or the significance of the research as well as the conceptual framework. The conceptual framework outlines and links Teacher Artist Partnership Programmes and creative arts education to other present theoretical

and pedagogical approaches that inform the research. A definition of concepts will also be provided within this chapter.

1.11.2 Chapter 2

In this section the study will examine some of the scholarly contributions that have been made on the subject of Teacher Artist Partnership Programmes, the professional development of creative arts educators and the CAPS curriculum as it pertains to creative arts for public schools in South Africa. Furthermore, the chapter will evaluate existing material, acknowledge criticisms and determine the relationships between core terms presented in the research.

1.11.3 Chapter 3

This chapter is a presentation of the method which was followed by the researcher to achieve the objectives stated in chapter 1. The discussions in this chapter will reveal the research paradigm, research design, the population of the study, sampling technique, data collection and analysis method and process as well as the validity and ethical considerations of the research.

1.11.4 Chapter 4

This chapter of the research will reveal the findings of the study. It will also describe in detail how the research data was analysed and what discoveries were made by the researcher through this analysis. The chapter will also discuss the conclusions drawn from the data and the impacts thereof.

1.11.5 Chapter 5

Through this chapter the researcher will describe the experiences of artist facilitators and creative arts educators who participated in Teacher Artist Partnership Programmes at public schools in South Africa. Finally, this chapter will present a summary and conclusion of the research report, future intentions of the research, limitations and delimitations of the study as well as recommendations by the researcher.

2 CHAPTER 2: LITERATURE REVIEW

2.1 INTRODUCTION

In the previous chapter the researcher provided the background, the rationale and the significance of the research as well as the conceptual framework and definitions of the concepts that make up the context of this study. In this chapter the researcher offers a literature review in order to provide a theoretical basis for the study as well as a summary of empirical studies related to aspects of Teacher Artist Partnership Programmes, professional skills development of creative arts educators and curriculum implementation. As a lecturer I have observed limited performing arts skills in students who have not received specialist training in their basic education. I have found that it is challenging to develop students effectively and efficiently, because the majority of the first year is spent on teaching the 'basics' so as to ensure that all students have a solid foundation. However, in order to make sure that all students are at the same level, some students end up repeating grade 12 level work whilst others are learning it for the first time. Professional development and support for creative arts educators may have a positive effect on the skills and knowledge development of students. This will also enable lecturers and/or facilitators to focus more time and attention on deeper development of skills in the three or four years it takes to complete a performing arts qualification

2.2 LITERATURE REVIEW

2.2.1 Curriculum Implementation

The introduction of any concept or practice can experience challenges in its early stages of implementation. With time and practice, those challenges should iron out. But what if they are never resolved? The Curriculum Statement Policy is a prescribing document for private schools concerning curriculum implementation but is a more regulatory document for public schools. The creative arts subject included in the curriculum is a challenge for most public schools to implement because it has some specialised requirements that accompany it in its teaching. One of those is a specialised knowledge in the four art forms that are categorised in the subject. For some schools the lack of resources and budget to employ professionally developed teachers for this subject is the reason learners are

not able to get the most out of the creative arts curriculum. For other schools there is a lack of interest and respect for the art forms as critical learning subjects.

In her article Rita Upitis highlights some of the implementation challenges in arts education curriculums specifically those which are caused by the lack of professional skills development. Creative arts are abstract in their nature and artists as well as teachers are not able to predict how long an artistic process with students may take (Upitis, 2005). During an interview with performing arts practitioner and creative arts educator Molebogeng Fynn (2021), the researcher learned that creative arts teachers in South African schools face similar challenges. She explained that the CAPS allocates only 45 minutes to an hour a week for two art forms in Senior Phase and four art forms in Intermediate Phase which creates greater demand and pressure. If one is teaching one of the performance arts such as dance, 45 minutes is barely enough time for a warm up and a full lesson. On page 6, table (a), under 1.4.2 Intermediate Phase of the CAPS Creative Arts document it is stated that the instructional time allocated towards the Intermediate Phase for Life skills is 4 hours, with 1,5 hours (90min) allocated to Creative Arts (DoE, 2012). This information supports the concern about the pressure and demand expressed by Fynn (2021).

Similarly another interview with a specialist creative arts educator revealed that correctly linking the curriculum to the artistic processes is a concern, even for teachers who are trained in the arts (Seekoe, 2021). A study by Upitis (2005) also revealed that artist teachers[4] find it challenging to work within the confines of the curriculum because they feel that the expectations and demands of the curriculum compromise their work with the students because they are unable to focus freely on the artistic process. Other concerns include limitations related to facilities such as space and resources such as instruments and art materials.

[4] The artist teacher is an individual who maintains the role and practice of both an artist and that of a teacher simultaneously (Thomas, 2014).

2.2.2 Professional Development

In a study titled “The Role of Context in the Efficacy of Professional Development in the Creative Arts”, Alethea de Villiers makes recommendations that the Department of Basic Education needs to re-evaluate the training and development of teachers in the creative arts. Furthermore, those teachers who have not been professionally developed in creative arts and the teaching thereof should not be expected to or contracted to teach creative arts in schools (de Villiers, 2016). Moodley (2013) noted that although teachers welcomed CAPS in its inception there were clear challenges and implications in the implementation of the curriculum related to training, resources and workload amongst other factors.

Guskey (2002), high quality professional development is a key ingredient in achieving improved education. The purpose of professional development programmes is to bring about change to the general classroom practices of educators in order to improve overall teaching and learning for the benefit of the student. Guskey (2002) further asserts that, although teachers may be contractually obligated to participate in professional development programmes, teachers participate because they want to enhance their effectiveness with their students and improve learning outcomes. Teachers expect professional development programmes to expand their knowledge and skills as well as to contribute to their growth and provide specific, concrete and practical ideas which they can apply to their everyday classroom operations. Programmes which do not address these issues result in failure (Guskey, 2002). Likewise, Chen and McCray (2012), assert that when teachers are capacitated through professional development, they are able to construct, develop and internalise new methods of practice. Through professional development programmes teachers are able to apply new knowledge and methods to the inevitable unexpected challenges that may present in their classrooms and will require adaptability on the part of the teacher for the sake of effective and improved classroom practice.

In 2016 the co-founder of the Sibikwa Arts Centre, Phylis Klotz, addressed a letter to the departments of Education and Arts and Culture suggesting that the South African Council for Educators (SACE) reconsider its requirements for the registration of teachers and re-evaluate its criteria and take into consideration the relevant factors contributing to the

poor teaching of the arts in the majority of South African Schools. In her letter Klotz (2016) highlights the state of the creative arts education environment in South African schools, implying that there is a general lack of training in arts education at universities in South Africa. She emphasises that universities offer arts subjects but their focus is mainly on science and language related subjects, effectively neglecting the creative arts subjects. Klotz (2016) further suggested that the universities were not producing effective creative arts educators and that it was more conducive for an arts educator to teach at a private school because they tend to invest in the development of their arts teachers, programmes and facilities while public schools, particularly those in previously disadvantaged areas, are left to battle poor facilities and teachers who have little to no knowledge or skills to effectively guide their students, resulting in students who are under achieving.

2.2.3 Artist vs Teacher or Teacher Artist Collaboration

Taylor (2000) asserts that the artist and the drama teacher should not be separate roles. The drama teachers should use their training and experience within the art form to inform their teaching as a reflective practitioner. Taylor suggests that this kind of teacher is able to overcome the barriers of a curriculum document by making use of their acquired knowledge of the art form and is able to contemplate critically some aspects of their own teaching and learning process. Perhaps implementation challenges that affect teachers and students in public schools arise as the result of a lack of teacher professional training or development in the creative arts. Szekely, (1978) asks, who is the arts teacher? What are his/her characteristics, skills and abilities? What attitude should they display in order for them perform their role as a teacher?

According to Stephens (1995), much like children, artists have a heightened sense of perception, sensitivity and awareness which allows them to make ‘out of the box’ connections to their environment. This heightened existence inspires such people to produce what may later be deemed ‘art’. However artists are not always technically equipped with the skill to impart knowledge. Stephens (1995) says that this is where the artist and the teacher meet and further suggests that effective teaching lies in the ability of the teacher to see the world through the lens of a child. According to Stephens (1995), it is for this reason that the collaboration of the artist and the teacher in creative arts

education makes complete sense. Similarly, Green (2019) reveals in an article on the ASSITEJ SA Kickstarter project how the element of play can be used in the classroom to shift the power dynamic between teacher and student, which results in students who are more willing, empathetic and engaged. John Dewey's *Experience and education* (1959), theoretical perspective on progressive education .also seems to support Stephens (1995) by suggesting that the classroom experience of the student should be socially engaging and developmentally appropriate for young children.

For Stokes (2001), the partnership between the teacher and the artist is an opportunity for both to elevate the status of the arts or art forms within the culture and curriculum amongst the general school community as well as the community at large. Furthermore arts can become a platform for at risk students who struggle with skills such as communication to transform and empower them by providing the possibility to convey and express ideas and feelings through the creative arts. The collaborative relationship between teachers, artist facilitators and students working together to employ arts skills and techniques which connect the traditional curriculum with culture in public schools can build a bridge in the partnership and reshape the way students receive and experience education.

Although Teacher Artist Partnership Programmes may not be able to solve issues related to space or curriculum restraints, it may be able to offer assistance in other areas such as facilitation, subject knowledge and creative ways for educators to use their given or existing resources, which may relieve some of the pressure that lies with the educator. Fallen (1982) suggests that work with teachers should include theory, practice and demonstration and that professional development should be considered as a continuous undertaking.

A case study conducted in two Chicago public schools revealed that teacher artist partnerships provide both the teacher and the artist facilitator with the unique opportunity for significant professional growth in the classroom space. Furthermore, they enhance the professional value of the partners as they develop various arts disciplines within the school environment and curriculum. It was also established that this partnership requires considerable time commitment and substantial personal risk-taking on the part of the

teacher and artist facilitator in order to develop and foster a truly authentic collaborative working relationship between teacher and artist facilitator as well as students in the classroom, where clear expectations of roles and responsibilities are clearly established and maintained (Stokes, 2001). Sibikwa Arts Centre states that the purpose of their 'Artist in Schools programme' is to form a partnership between the artist facilitator and the teacher in schools. It aims for the artist facilitator to facilitate learning in the creative arts strands in partnership with teachers, to develop creative strategies for planning and reflection together with the teacher and students and to observe and document the experience of implementing the CAPS curriculum in Gauteng schools (Sibikwa Arts Centre, 2019).

Samaras (2002), emphasises the concept of mentorship or 'teaching by example', that is, teachers are able to develop through collaboration with others. By learning from another's point of view and harvesting multiple perspectives to improve on skills can be a key part of the development of teachers (Samaras, 2002). Kind et al. (2007), suggests that as artists and teachers work together, they influence each other's experiences, teaching methods and artistic practices. This is similar to Lev Vygotsky's sociocultural theory of cognitive development which suggests that teachers in the position of students under the guidance and facilitation of artists can achieve the development of basic required skills in creative arts education (Mcleod, 2022). This theory supports Samaras (2002) by suggesting that partnership plays an integral role in forming and developing specific skills while simultaneously influencing the way that students think about the world around them.

Vygotsky called this the 'Zone of Proximal Development', which is the distance between what the student is able to accomplish on their own and those things which the student requires the assistance of an experienced individual, i.e. the teacher (McLeod, 2019). "What a child can do in cooperation today, he can do alone tomorrow" is a quote by Lev Vygotsky, which suggests that a learning partnership can provide the student with sustained development. If it is considered that the teacher in the partnership is the 'student', then it can be considered that the Teacher Artist Partnership may potentially create an environment and partnership between teacher and artist where the teacher is

able to develop new or multiple viewpoints on the skills of creative arts education from the ‘mentor’ artist as well as equip teachers with sustainable skills moving forward.

Lind (2007) says that professional development should not only focus on providing teachers with new information but should also result in change and sustainable growth of teaching practices for creative arts educators and artist facilitators alike. According to Lind (2007), professional development should be meaningful with colleagues, materials as well as ideas in a social, intellectual and emotionally engaging context. It should take into account the contexts and teaching experiences of its participants, support informed disagreements and provide the context for classroom practice in the larger scope of the school practice as well as student experiences. In addition, professional development should prepare educators and students in the use of techniques and analytical viewpoints whilst governing in a manner that balances the interests of both the individual (teacher) and the institution (Lind, 2007).

Snook and Buck (2014) argue that, while the artist in schools may play a valuable part, their presence may have a negative effect on the already existing low confidence of the creative arts educator and may cause further damage instead of facilitating professional development or contributing to improved curriculum implementation. Snook and Buck (2014) emphasise that the best way for a partnership between the artist facilitator and teacher to add positive value is through the inclusive cooperation of the teacher and the students. In order to achieve ongoing benefits and sustainable development from such a programme, where creative arts educators are able to continue teaching on their own once the artist facilitator has left, there must be a balance in the partnership. There must be no obvious superiority between artist facilitator and creative arts educator (Snook and Buck, 2014).

Lee (2013), stands in agreement with Snook and Buck (2014), stating that there should be a “give and take” relationship between the artist facilitator and the creative arts educator throughout the duration of the partnership. This give and take partnership should tip towards the artist facilitator in the beginning and shift by the end of the partnership towards the creative arts educator who must at this point be able to continue on their own

(Lee, 2013). This would be an indicator of the programme's success in providing sustainable professional development of the creative arts educator.

2.2.4 Teacher Artist Partnership Programmes

While there are existing programmes such as this in South Africa, most of these programmes are after-school programmes and are not part of the structures and policies that govern and inform the curriculum on creative arts education. Therefore they are not afforded to every school in need of such skills development for teachers. Between 2004 and 2007 a pilot programme called the Teacher Artist Partnership Programme (TAPP) model was developed in London. The model was informed by various programmes and was established by a consortium of leading arts and education organisations. It was an accredited postgraduate professional development programme for teachers and artists working in a traditional school setting. The programme was accredited towards a Graduate Diploma in Professional Studies at the Institute of Education at the University of London. Participants of this programme undertook guided learning and reflection and completed action research projects together in educational settings (IVE, 2019). In Ireland a Teacher Artist Partnership was started in 2014 by the Department of Education in response to the objectives outlined in the Arts in Education Charter. This initiative is guided by the principles expressed in the Arts in Education Charter of 2012 and Pillar 1 (Creative Youth) of the Creative Ireland Programme 2017-2022 (AiE, 2021).

In September 2021 the STAND Foundation hosted the STAND- TOGETHER ARTS SUMMIT in Stellenbosch, Western Cape, South Africa and resolutions were adopted by delegates from various organisations. Resolution 5: Mainstreaming the arts in education and expanding support for sector specific arts education, noted that:

- There is indeed a lack of capacity to support adequate arts and culture teaching and learning in the basic education system.
- Revision, decolonisation and interrogation of the existing curricula is required.

This of the belief that all children have a right to arts-based learning that will prepare them adequately through balanced cognitive development which promotes holistic, adaptive thinking and creativity. The delegation further resolved to encourage further artistic

research which will demonstrate the importance of Arts Education, and nurture partnerships in education in order to ensure access to arts education for all (STAND-TOGETHER ARTS SUMMIT RESOLUTIONS, 2021).

2.2.5 Teacher Artist Partnership Programmes in South Africa

ASSITEJ SA: Kickstarter Creative Arts Empowerment Programme

ASSITEJ SA was established in July 2007 and registered as a Non-Profit Organisation (NPO) in 2009. It connects and supports theatre practitioners, organisations, institutions and schools across South Africa in an effort to transform theatre and arts education for children and youth. ASSITEJ SA is the national centre for ASSITEJ (the International Association of Theatre for Children and Young People) which was founded in 1965 in Paris and works with about 100 countries worldwide (NASCEE, 2022). In South Africa, ASSITEJ SA runs the Kickstarter Creative Arts Empowerment programme which works with teachers and schools in the Intermediate Phase in the Free State, Kwa-Zulu Natal and Northern Cape provinces and in 2022 the project was launched for the first time in Gauteng. It is an artist-in-residency programme designed to train Intermediate Phase Life Skills teachers in an arts curriculum connected to the CAPS curriculum. The training involves high quality creative arts lessons taught through experimental methodology. The teachers then return to their schools in rural and semi-urban schools in their various districts. A participant of the project noted, "Arts and culture has changed my attitude towards learners and colleagues and even towards authority. It helps learners to see the bigger picture and how it can change their lives and careers" (Thope, 2020).

The principal of a school in the Free State noted that as a result of the Kickstarter Project there was a change in the learners' cooperation, that learners had become invested and cooperative despite the trauma and violence of their socio-economic situation and they were more involved and their behaviour showed improvement. Furthermore, learners had become aware that following the processes allowed them to achieve the goals and outcomes which may have an effect on their lives beyond the classroom.

Sibikwa Arts Centre was founded by Smal Ndaba and Phyllis Klotz in 1988. Sibikwa's mission is to promote quality arts education, performance, vocational training and job

creation in South Africa. Sibikwa is highly experienced in arts education and training, performing arts production and community development through the arts. The Gauteng based programme runs its Artist in Schools programme in association with the National Department of Arts and Culture and focuses on the creative art forms laid out in the CAPS curriculum to provide and develop creative interventions to support the implementation of the creative arts curriculum, transfer skills to creative arts educators and positively impact on the organisational environment of the schools.

Rhoo Hlatshwayo Arts Centre (RHAC) is an NGO established in 2005 in Daveyton in the East Rand of Johannesburg, Gauteng. RHAC was established as a custodian of the Ekurhuleni Metro “Batho Pele” principles and a vehicle for community change initiative through the increase of post-school skills training and development for youth. This initiative’s mission is to provide opportunities to empower and develop the African child and by so doing provide conducive environments for youth to develop. RHAC organisation has partnered with the National Arts Council on an initiative called the RHAC Arts 4 Education Project which is a six month project that was established in an effort to combat challenges in education at township schools. These artists are prepared to collaborate with teachers in these schools to integrate the arts into the school curriculum. Local artists are provided with skills to develop original productions that encourage educational objectives and improvement of learning experiences for learners in township schools (RHAC, 2022).

Imbali Visual Litreracy Project is an arts organisation which was founded in 1988 in Johannesburg Gauteng which utilises new and applied worked-based learning methods and strategies to teach art, design and critical thinking to young people and women as a way to give them and their economic and cultural opportunities and sustainability. Imbali Visual Literacy Project also offers creative art workshops that are tailored to the specific need of teachers and their schools in order to support teaching and learning of the creative arts curriculum as it pertains to visual arts. This with the observation and understanding that under privileged schools form the vast majority of schools in South Africa and school administrators often overlook arts education as a priority. Therefore resources are often very limited with few or no art materials, books or even access to

original artworks for teachers and their students to make reference from. Imbali Visual Literacy Project aims to equip teachers with added skills, knowledge and methods to enhance their professional practice because they understand that all teachers, even those with prior training and/or experience in the arts require additional teaching support and comprehensive teaching resources (Imbali, 2022).

In the Western Cape province of South Africa, the Cape Craft and Design Institute (CCDI) was established as an NPO and joint initiative of the Western Cape Provincial Government and the Cape Peninsula University of Technology to promote and grow craft as an economic sector in the Western Cape. CCDI partnered with the Nyanga Arts Development Centre on an Artists in schools programme. This was in response to the limited training of public school teachers in the creative art forms. The artists undergo a workshop process that includes a variety of experiential activities that expose the artists to new ideas of teaching and learning before they are placed to partner with teachers in schools (CDI, 2017). The CCDI applies the Howard Gardner theory of Multiple Intelligences which challenges the traditional notion that there is only one single type of intelligence. Gardner's theory argues that each child evolves with his or her own needs; therefore, if a child does not show interest in one area, they may show great ability in another area and possess another kind of interest (Gardner, 2011).

Mizell, (2010) argues that the quality of teaching and leadership provided by schools is key to student achievement. In order for the school system to be effective, teachers, schools and government must continually increase their knowledge and skills for efficient implementation of educational practices. Pandey (2018) supports this by suggesting that teachers are the key to efficient student preparation and development and that understanding the barriers that prevent teachers from properly implementing a curriculum could be central to providing administrators and policy makers with the information needed to address challenges and concerns as well as to provide the correct skills development and training for successful curriculum implementation.

Dewey's theory affirms that the school setting should be considered a social institution and that effective education takes place primarily through social interactions. Dewey was of the idea that the classrooms and schools should be representative of real life situations

where students participate in learning activities interchangeably and flexibly in a variety of social settings (Williams, 2017). Sibikwa Arts Centre describes the ‘Artist Facilitator’ as an individual who is trained and qualified in any one of the arts strands that form part of the CAPS curriculum for South African schools. The arts centre’s description seems to echo Dewey’s theory by stating that the artist facilitator is a person who is dedicated and committed to socially engaged creative arts practice (Sibikwa Arts Centre, 2019).

2.3 SUMMARY

The related literature has been reviewed and the literature provided in this chapter was informed by the objectives of the study. Various authors have argued on the issues related to the professional development of creative arts educators and curriculum implementation as well as teacher artist collaborative teaching and learning. It has been argued that professional development is a key component to achieving best practice and producing high quality creative arts education.

3 CHAPTER 3: METHODOLOGY

3.1 INTRODUCTION

The previous chapter provided a discussion of literature from scholarly contributions that have been made on the subjects of curriculum implementation and professional development related to creative arts education as well as an examination of teacher artist partnership programmes through literature. This chapter is a presentation of the methodology of the study. The discussions in this chapter will reveal the research paradigm, the research design, the population of the study, sampling technique, the data collection and analysis method and process as well as the validity and ethical considerations of the research. The chapter will also explore the methods through which the conclusions of this study have been shaped by the work of other scholars.

This chapter also intends to describe and discuss the efficacy of the chosen methods and design of the research. The central question to the research was to determine the extent to which Teacher Artist Partnership Programmes could serve as an intervention model for the professional development of creative arts educators at public schools in South Africa. The researcher makes an argument that the quality of creative arts education in South African public schools is dependent on the knowledge and skills of the creative arts educators who are employed to deliver the subject. As a result, creative arts educators could benefit from professional and skills development programmes which are designed to assist them to effectively deliver a higher quality of creative arts education. Furthermore, the study aims to assist creative arts educators to implement the curriculum efficiently according to the requirements of the CAPS curriculum outline regardless of their formal training.

3.2 RESEARCH PARADIGM

According to constructivism, people actively construct their own understanding and knowledge of the world through experience. Through analysing the data gathered from experiences of participants, the researcher is able to produce new information (McLeod, 2019). Methodology defines the way in which one resolves to study a particular

phenomenon (Slawecki, 2018). Qualitative research is a holistically constructed inquiry (Lincoln and Guba, 1985) which is informed through the experiences of its informants, the participants of the research. It is supported and validated by theory and said experiences. The researcher translates the actual knowledge of the informants into a cultural description which can be academically understood (Spradley, 2016). The purpose of conducting qualitative research is for the researcher to explore the meaning or describe and promote understanding of human experiences (Brink, 2009). This research followed a qualitative approach, with the intention to explore and describe the views and experiences of creative arts educators who are currently teaching at a public school and have been part of Teacher Artist Partnership Programmes as well as artist facilitators who have worked in partnership with creative arts educators in these programmes.

3.3 RESEARCH DESIGN

Qualitative research is a naturalistic manner of inquiry that explores and analyses data in the form of written documents, fieldwork observations and/or open ended[5] interviews to explore a particular phenomenon. Patterns and themes are the fruit of qualitative research which are produced through a process of inductive analysis. Here real world settings inductively produce a rich description (Patton, 2005). A qualitative, exploratory, descriptive and contextual design has been used in this study to explore and describe the experiences of creative arts educators in the implementation of the CAPS curriculum for creative arts post Teacher Artist Partnership Programme experiences.

3.4 POPULATION AND SAMPLING

According to Haque (2010), Sampling is the process of finding information about a particular population by exploring only a portion of that population. It is any number of people or objects chosen to represent the population according to the outline of the research. Purposive sampling is a method where the researcher subjectively selects a sample which they consider to be important to the outline of the study and according to

[5] Open ended interviews allow participants to answer questions more extensively, which provides the researcher with information which would not be obtained by simple yes or no answers (APA Dictionary of Psychology, 2022).

them is typical and representative of the larger population (Haque, 2010). In this study the participants were selected through the use of a purposive sampling method because the researcher wanted to pay specific attention to creative arts educators and artist facilitators who have taken part in the following Teacher Artist Partnership Programmes. The participants of this research were selected from the following arts organisations and their respective Teacher Artist Partnership Programmes:

- ASSITEJ SA- the Kickstarter Creative Arts Empowerment programme;
- Sibikwa Arts Centre Artists in Schools programme; and
- Rhoo Hlatswayo Arts Centre (RHAC) Arts 4 Education Project.

Although each of the listed organisations are based in Gauteng, South Africa, the available and willing participants were not all located within the Gauteng area. A situation which would directly affect the researcher's choice in data collection methods.

3.4.1 Setting of the Study

The physical, social and cultural setting in which the researcher is conducting a study is referred to as the setting of the study. The focus thereof in qualitative research is mainly on meaning making (Given, 2008). It is of utmost importance for the researcher to describe the setting accurately as the setting may directly influence the results of the study (Editage Insights, 2002). In this study the setting of the study refers to the creative arts education at public schools in the basic education and training sector of the South African education system. Due to the fact that the focus of this study was not on specific schools but rather on creative arts educators who teach at public schools in South Africa, the researcher interviewed creative arts educators and artist facilitators from various schools and provinces where Teacher Artist Partnership Programmes have taken place. The provinces are the Northern Cape, Free State, Gauteng and Kwa-Zulu Natal. Every participant had experienced Teacher Artist Partnership Programmes one of these provinces.

3.4.2 Inclusion Criteria

Inclusion criteria refer to the attributes outlined in the study which describe the participants. These could include the demographic, geographic and/or occupational

attributes of the study subjects (Connelly, 2020.) The following criteria of inclusion were used in this study:

- Artist facilitators male and female from various Teacher Artist Partnership Programmes who were formally or informally trained in one or all of the art forms (dance, drama, music and visual arts). Some of these participants have also undergone training for this form of facilitation through a SAQA accredited organisation or programme and have worked in schools settings with teachers and their students.
- Creative arts educators who were not previously trained in the four arts and are employed to teach creative arts at a public school in South Africa. Some of the participants who responded in this category have not been trained since their initial experience of Teacher Artist Partnership Programmes and are now part of those Teacher Artist Partnership Programmes.

3.4.3 Exclusion Criteria

According to Connelly (2020), the exclusion criteria identify the characteristics that prevent a particular group or individual from being included in the study. These characteristics are often variables that may confuse the findings of the study. Exclusion criteria can also refer to practical qualities in people such as the inability to read. For the purpose of this study, the criteria for exclusion is the following:

- Creative Arts Educators at public schools who have been formally or informally trained in the arts dance, drama, music and/or visual arts.

3.5 DATA COLLECTION

3.5.1 Research Instrument - Interviews

Semi-structured interviews can be used when the researcher needs to ask probing, open ended questions in order to determine the independent thoughts and experiences of each individual in a selected group of participants (Adams, 2015). This style of interview provides some structure whilst allowing the interviewees to express themselves freely and provides them with some guidance on what to talk about (Gill et al., 2008). This

researcher had intended to make use of semi-structured interviews as a primary data collection tool. In order to take precautions against Covid-19 infection, as well as to reach participants in provinces outside of her own, the researcher chose to conduct interviews through the use of online meeting platforms such as Zoom or Microsoft Teams as tools. Data would then be collected and analysed concurrently. The value in conducting research interviews in this manner is being able to reach participants who reside in different provinces just as effectively as conducting face to face interviews.

The research instrument chosen was interviews. The choice to make use of interviews as a method for collecting data developed from the need to explore the lived experiences of the participants. The researcher needed to know how the educators experienced the Teacher Artist Partnerships they had been a part of. The researcher also wanted to learn whether the individual experiences of the creative arts educators had directly affected the way in which they practise creative arts education now and how different their experiences are now compared with what they were before they underwent Teacher Artist Partnership Programmes. The interviews would allow the researcher to ascertain whether Teacher Artist Partnerships had brought about any noticeable changes, be it positive or negative, to the current teaching practice of each creative arts educator. This would also allow the researcher to discover if the creative arts educators experienced any challenges in teaching and learning before, during and/or after the Teacher Artist Partnerships. Finally, the interviews were intended to uncover whether Teacher Artist Partnership Programmes had any direct impact on the teaching skills of the creative arts educators and their ability to effectively and efficiently implement the creative arts curriculum outlined in the CAPS document.

Each participant has worked or participated in one of the Teacher Artist Partnership Programmes listed above. The organisations of each programme facilitated the relationship between the participants and the researcher by providing the contact information of the participants. The researcher requested each participant to take part in the research and ensured that every participant was informed about the research study.

3.6 DATA COLLECTION PROCESS

3.6.1 Creative Arts Educators

The participants of this study were referred to the researcher by arts organisations that run Teacher Artist Partnership Programmes for public schools. Since the researcher had no previous knowledge of the participants, she randomly selected the participants from lists provided to her by the arts organisations, whilst one was identified through the online network LinkedIn. One of the interviews was conducted via the online meeting platform Zoom, and another was conducted telephonically. The third interview was attached as a document on WhatsApp as the participant had indicated that due to their busy schedule they would only be able to participate if they were allowed to respond to the questions in writing.

The following open ended interview questions were asked to participants who were artist facilitators:

1. Briefly explain the nature of the TAPP you have participated in as an arts facilitator.
2. How do you as the artist facilitator negotiate the partnership between yourself and the teacher?
3. In what ways does your experience as a teaching artist with TAPP differ from other specialised teaching environments in the arts?
4. In what ways does TAPP impact the actual teaching and learning of creative arts in the classroom?
5. In what ways does TAPP impact on the professional development of educators?
6. In what ways does TAPP impact on curriculum implementation of creative arts at public schools?
7. Should TAPP be included as a part of professional and skills development policies of the education system as it relates to the CAPS creative arts curriculum?

3.6.2 Artist Facilitators

These participants were also referred to the researcher by organisations that run Teacher Artist Partnership Programmes at public schools. All five of these interviews were attached as a document on WhatsApp as the participants had also indicated challenges

of time and busy schedules. These participants also requested to submit their responses in writing and through voice notes.

The following open ended interview questions were asked to participants who were creative arts educators:

1. Did you have any formal training in either one of the art forms (dance, drama, music or visual art) before your experience with TAPP?
2. What were your experiences of teaching creative arts before your participation with TAPP?
3. Do you believe that TAPP has improved your teaching and learning experience in creative arts education?
4. What changes, if any, have you noticed in your classroom since your experience with TAPP?
5. Can you confirm that TAPP has improved the way in which you are able to implement the curriculum? If not, why not?
6. Do you believe that all creative arts educators with or without prior training in the arts should undergo TAPP?
7. Do you believe that TAPP should be included as a part of professional and skills development policies of the education system as it relates to the CAPS creative arts curriculum?

3.6.3 Interviews Conducted

The researcher conducted semi-structured interviews with eight (8) voluntary participants. All eight participants who were interviewed all met the inclusion criteria for the study. The interviews were constructed in a manner that was understandable to all participants. The online and telephonic interviews were recorded and thereafter transcribed verbatim by the researcher. Some of the interviews which were administered on WhatsApp were responded to via voice notes and were later transcribed by the researcher. Other interviews which were administered through WhatsApp did not require transcription as the participants responded in writing. The researcher simply copied and pasted the

responses from WhatsApp onto Word documents for effective record keeping. The researcher stopped collecting data when the information collected reached saturation.

3.6.4 Data Analysis

Thematic analysis is a systematic way of identifying, arranging and contributing to understanding the patterns of meaning in data (Braun and Clarke, 2012). Thematic (content) analysis was used to analyse data with the aim to discover and determine the experiences of the participants in the implementation of the CAPS curriculum on creative arts with the assistance of Teacher Artist Partnership Programmes and without. The second aim of the analysis was to discover and determine the views and opinions of each participant on Teacher Artist Partnerships as an intervention to alleviate existing teaching and learning challenges related to the professional and skills development of creative arts educators.

3.6.5 Content Analysis

The presence of certain themes, words or concepts in qualitative data can be determined through the use of content analysis, which enables the researcher to quantify and analyse the relationships and meaning of those themes, words or concepts (Columbia Public Health, 2022). When the research questions of a study are focused on the subjective experiences of participants, thematic analysis allows the researcher to assess the participants' experiences, views, and opinions (Crosley and Rautenbach, 2021). The researcher has compared and contrasted participant responses by searching for patterns within the data that are consistent with or opposite to the theoretical framework and findings from research conducted by other scholars. After engaging with the data for a period, relationships between the patterns were identified in order to find themes or structures which may lie within the findings.

3.7 TRUSTWORTHINESS

Credibility, dependability, transferability and confirmability are the ways in which qualitative researchers ensure trustworthiness (Babbie and Mouton, 2011). The initial proposed study had only one participant group which was the creative arts educators. Upon further consideration it became apparent that the artist facilitators who work in

partnership with creative arts educators would provide information which would be just as valuable. The research also widened the scope of participants at a provincial level. The provinces that are included in the study are the Northern Cape, Gauteng, Free State and Kwa-Zulu Natal. The researcher developed and used two sets of interviews for each category of participants to ensure that the information and data collected from each participant group was relevant to the research question and the study's objectives.

3.7.1 Consent

Ethical conduct is the protection of participants, community and environments which are the subject for a research study (Israel and Hay, 2006). The process where a participant is informed about all the aspects of a research study which involves human participants is an important part of the participant making a decision about their voluntary involvement in the research; this is an ethical and legal requirement known as informed consent. It is the participant's voluntary confirmation of their willingness to participate in a study for the advancement of knowledge and society (Nijhawan et al., 2013). Permission and ethical clearance was granted by the ethics ccommittee of the Wits University in Gauteng. Consent to participate in the interviews for the study was obtained from the participating creative arts educators and artists who shared their experiences and opinions during the interviews. Each participant shared their experiences and opinions of their own free will. Participant information was provided to all participants informing them of what they could expect, their rights as well as what the researcher expected of them during the course of the study. The researcher also obtained clear informed consent from each willing participant to ensure that they were aware of the nature of the study and that they fully understood what to expect from the study and from the researcher during the course of the study.

3.8 ANONYMITY AND CONFIDENTIALITY

Securing information provided by or about a research participant is an ethical principle of ensuring confidentiality by protecting certain knowledge or information during the research process (Bourke and Wessely, 2008). Maintaining confidentiality is ethical best practice on the part of the researcher and a show of good faith between a researcher and

the participants according to Bourke and Wessely (2008), who argue that practicing confidentiality gains participant trust and affords the researcher the information which they seek from the participants. Confidentiality preserves the dignity of all individuals and prevents information from being misused. In this study participants were provided with information detailing the purpose of the interview, procedures of the study, the nature of the participants' involvement, benefits of the study to the participants and the right to withdraw at any time. The participants were not expected to disclose their identities during the interviews and the researcher ensured that the names of the participants were not included or published in the results of this study. The information that has been entrusted to the researcher by the participants will be kept private and confidential by the researcher as the participants are also expected to maintain confidentiality about the study.

3.9 HEALTH AND SAFETY

There were no health and safety related issues during the process of conducting this research study and collecting data. As a health and safety precaution the data collection was intentionally conducted remotely to avoid Covid-19 health risks. The researcher conducted all interviews online, telephonically or via WhatsApp, thereby ensuring that physical contact with participants was avoided.

3.10 SUMMARY

This chapter has provided a presentation and explanation of the research design and method. In this chapter the researcher has described the area of study as well as population and participants of the research as well as the exclusion and inclusion methods employed by the researcher. Data collection and analysis processes for the study were also explained. Interviews were presented as the instrument of data collection and explained by the researcher. The researcher also explained the steps taken and methods used to ensue validity and trustworthiness of the data as well as the health and safety, anonymity and confidentiality and consent as the ethical considerations of the study. The following chapter will then outline the results of the analysis through the use of thematic analysis.

4 CHAPTER 4: FINDINGS

4.1 INTRODUCTION

In this chapter the researcher will discuss the process of data collection and the analysis followed. The researcher will then discuss the characteristics of the participants followed by a discussion on the themes and sub-themes which were identified and which addressed the research question. Each identified theme will be discussed independently with a detailed explanation of the relevant identified sub-themes. The researcher will also support each theme and sub-theme with quotations derived from the participants during the data collection process. A literature control will also be used to substantiate the themes and sub-themes of the study. All findings presented in this chapter serve to answer the following research question for this study: In what ways can Teacher Artist Partnerships Programmes best support the professional development and curriculum implementation needs of creative arts educators at public schools?

4.2 OPERATIONALISING OF DATA AND LITERATURE CONTROL

4.2.1 Literature Control

A literature control is conducted as a measure of verification to identify the commonalities and differences in the research results (Poggenpoel and Myburgh, 2005).

4.3 DEMOGRAPHIC PROFILE OF THE PARTICIPANTS

Eight (8) participants in total took part in the study. The participants were not asked to disclose their age, race or gender. Three (3) participants were artist facilitators who were employed by different Teacher Artist Partnership Programmes and possess the experience required by the study. Five (5) of the participants were creative arts educators from various schools in various provinces who have participated in Teacher Artist Partnership Programmes.

Table: 4.1 the distribution of participants according to professional experience, knowledge and skill

	POSITION	**QUALIFICATION**
1.	Manager of TAPP & Artist Facilitator	Theatre for Development
2.	Artist Facilitator & Accredited Assessor	Performing Arts/ SAQA Level 6
3.	Artist Facilitator	Degree in Fine Art
4.	Creative Arts Educator	Post Graduate Diploma in Education
5.	Creative Arts Educator	Bachelor Degree in Education
6.	Creative Arts Educator	Bachelor Degree in Education
7.	Creative Arts Educator	Bachelor Degree in Education
8.	Creative Arts Educator	Post Graduate Diploma in Education

4.4 DISCUSSION OF THEMES

Thematic analysis is the process of identifying themes or patterns in the data which the researcher deems to be significant to the study and thereafter using those themes to address the research question and comment on any issues which the study aims to address (Braun and Clarke, 2012). In the current study the data used was analysed through thematic analysis. The first aim of the study was to explore the experiences of the participants in implementing the CAPS curriculum on creative arts with the assistance of Teacher Artist Partnership Programmes. The second aim of the study was to discover the views and opinions of participants on teacher artist partnerships as interventions to alleviate existing teaching and learning challenges related to the skills development of creative arts educators.

Table 4.2: Identified themes and sub-themes

NO	THEMES	SUB-THEMES
1	Challenges of teaching and learning before Teacher Artist Partnership Programmes	1.1 Frustration and anxiety in teachers and students 1.2 Lack of subject knowledge and understanding 1.3 Reassignment without subject knowledge
2	The role of the artist facilitator	2.1 Establishing the partnership
3	Changes in classroom culture	3.1 Improved confidence in educators' subject knowledge and understanding 3.2 Improved students' confidence in subject understanding
4	Capacitation and sustainability of TAPP	4.1 Ability to share learned skills with others 4.2 Improved knowledge, understanding & skill 3.3 Aftercare support
5	Added value creation	5.1 Improved overall marks

4.4.1 Theme 1: Challenges of teaching and learning before TAPP

According to Moodley (2013), there have been clear challenges related to curriculum implementation since the inception of CAPS and although educators may be willing there are issues related to training, resources and workload which affect the ability of educators to perform their duties effectively. All the participants of the study who are creative arts educators expressed that prior to their participation in a Teacher Artist Partnership Programme they experienced difficulties and challenges in teaching the creative arts subject as required by the CAPS curriculum.

Sub-theme 1.1: Frustration and anxiety in teachers and students

Most of the participants in this category expressed that they experienced frustration with having to teach the creative arts subjects due to their lack of subject knowledge and understanding as well as not knowing how exactly to implement the subject according to the requirements set out by the CAPS curriculum.

> *"Often times teachers are just moved into teaching these subjects without any skill or knowledge because they were teaching subjects that are seen to be less important such as Life Skills"* (Facilitator).

> *"I used to be confused miserable, not knowing how to deliver this to learners"* (Educator).

Sub-theme 1.2 Lack of subject knowledge and understanding

Participants expressed difficulty in teaching the creative arts subject due to a lack of knowledge, understanding of the art forms themselves and confusion caused by not knowing what was expected or required of them. Creative arts educators who had been teaching Arts and Culture described teaching creative arts as "difficult in the beginning". The role of the artist facilitator supports these experiences, as they are employed to provide skills development support to teachers by collaborating on lessons, curriculum planning, and subject interpretation in order to assist the creative arts educators to implement the curriculum.

> *"I didn't understand what was going on in the subject. I used to bunk class at times as I was frustrated going to class not knowing what to do"* (Educator).

Sub-theme 1.3 Reassignment without subject knowledge

Participants noted that the reason some creative arts educators lack the subject knowledge and understanding they do is that they are randomly placed into their positions without adequate training or background in the arts.

> *"Teachers often express challenges with the practical part of teaching creative arts because they are not from an arts background"* (Facilitator).

"Even though they have all these documents which are supposed to guide them, they have not been taught how to teach this subject" (Facilitator).

4.4.2 Theme 2: The role of the artist facilitator

The artist facilitators for a teacher artist partnership programme have a very important part to play in the professional skills development process of the creative arts educators. It is their job to provide the support that the educators require to improve their knowledge, skills and understanding in the creative arts on how to approach teaching and learning in order to effectively implement the creative arts curriculum according to the stipulations of the CAPS.

Sub-theme 2.1: Establishing the partnership

When asked how they negotiate the partnership between themselves and the teacher, one of the participants expressed that at first encounter with the creative arts educators the educators felt threatened by them, as they felt insecure because they lacked the knowledge and understanding they required to approach creative arts teaching and learning with confidence. The participant further elaborated that this initial defensive reaction from the teachers requires a certain level of sensitivity on the part of the facilitator in order to cultivate an effective and collaborative partnership with the teacher. On the other hand the participants responded that in most instances the creative arts educators were accepting and they received the artist facilitators with open arms because they welcome the much needed help. However, in some of those instances the creative arts educators were more excited to relinquish their responsibilities to the artist facilitators. In these instances the artist facilitator needed to be clear about what their role was in the partnership.

"Sometimes they tend to think that I am there to relieve them and do their job for them, so I have to explain that no, they have to be present at all times so that they can learn and be able to continue once I am gone" (Facilitator).

"Going into schools sometimes the teachers feel threatened by the artists and feel like they are going to lose their jobs" (Facilitator).

"In order to get along well and work well together, I explained myself and my position. Then I asked the teacher how I could help with any of the challenges they are facing in creative art subject" (Facilitator).

4.4.3 Theme 3: Changes in classroom culture

The artist facilitators all stated that there was noticeable change in the teachers with whom they had worked towards the end of the partnership. They expressed that the teachers exhibited newly developed confidence towards teaching the subject. They became more involved in the development of the student and they themselves developed more confidence to interact with the students on the topics that might arise during teaching and learning.

Sub-theme 3.1: Improved Confidence in Educators

Beukes (2016) suggests that it is important when acquiring knowledge in the arts that one has a personalised experience with the arts in order to truly understand them. Ewing and Gibson (2015) argue that if educators are to feel empowered and confident to initiate creative teaching and learning in their own classrooms, they need to experience creative teaching and learning in their own higher education studies. Therefore students should learn through the process of creating art themselves. Similarly, creative arts educators need to develop their own experiences if they are to transfer any knowledge to students.

"In my first month in school in 2019, I noticed that the creative arts educators send the kids home in order to go and do the task at home. They do not practice in class" (Facilitator).

The artist facilitators accredited this confidence to the increase in knowledge and understanding as well as the improved creative skills which the teachers were given to assist them on how to approach the practical aspects of the art forms. This in turn improves the overall classroom culture. To some participants this experience brought back a sense excitement in teaching which had been diminished due to the frustration of not knowing how to navigate the topics effectively.

"Yes, it brought a big difference and really made me to understand and enjoy teaching Creative Arts" (Educator).

Artist facilitators also emphasised that part of the confidence it developed due to encouraging the teachers to participate in their own development by taking the lead and not just following the facilitator and by expressing their needs clearly and receiving the support and working as a team together with the artist facilitator. This is expressed as a key part of negotiating a partnership between the facilitator and the teacher.

"The teachers gain more knowledge and understanding of the subject and as a result more confidence in teaching the subject" (Facilitator).

Sub-theme 3.2 Improved Confidence in Students

The creative arts educator participants experienced the same change in confidence in their students. They explained that the students developed more enthusiasm towards creative arts which they did not have before. Some students even developed an interest in pursuing higher education or careers in the arts. One artist facilitator expressed how they observed that at the beginning of the process students lacked confidence and were not accustomed to working in the art spaces and physically engaging with the arts or developing a "conscious awareness" for the environment in which they were learning. But towards the end of the process as a result of their teacher's confidence the students developed a confident and a changed perspective towards the subject.

4.4.4 Theme 4: Capacitation and Sustainability

Upitis (2005) stated that the abstract nature of the creative arts subject makes it difficult of educators to teach the subject. As such educators may require special skills development if they have not been previously or formally trained in the arts. Seekoe (2021), who is a trained and qualified artist and teacher, noted that even with specialised knowledge teaching creative arts can be a challenge for educators. This theme illuminates the sustainability of the professional skills development which creative arts educators acquire from Teacher Artist Partnership Programmes.

"In my opinion they need more time because remember they are not trained artists. When we leave maybe they are at a level 4 in terms of skills development but if the contract was maybe a year or two years long they would be at a 10" (Facilitator).

Sub-theme 4.1: Ability to share learned skills with others

Samaras (2002) emphasises that the concept of collaboration through mentorship or teaching by example is a positive way in which educators are able to develop their professional skills and knowledge. A creative arts educator who participated expressed that not only did their experience of the Teacher Artist Partnership Programme improve their creative arts and overall teaching skills, but they were also able to share what they had learned with other teachers in their school and even neighbouring schools who had not undergone the TAPP process.

Sub-theme 4.2 Improved knowledge, understanding and skill

Artist facilitators responded to have noticed significant changes in the attitudes of the educators which were brought on by increased knowledge and skill. The creative arts educators themselves confessed to experiencing positive changes in their teaching and classrooms due to an increase in knowledge and understanding of the art forms and creative arts subject which allowed them to be able to implement the curriculum more easily.

"With visual art, through effective trainings, I now can implement the relevant information in accordance to CAPS and learners enjoy the subject so much" (Educator).

Sub-theme 4.3 Aftercare Support

All three participants in this category explained that in the short amount of time that teachers are provided support through the Teacher Artist Partnership Programmes they gain a lot of knowledge, understanding and skills. However, this time is not nearly enough to give the teachers all the necessary knowledge and skills they require to be deemed as sustainable. Therefore, the teachers are provided with "aftercare support", where they

can call on the artist facilitator as time goes by to ask a question or clarify some particular subject matter. One of the programmes mentioned that they provide the teacher with pre-recorded video materials which they can refer back to when they need to remind themselves of how to navigate a specific topic.

> *"Sometimes we dramatise the books which they are learning from, which helps them to grasp the information more quickly and easily. This also gives the learners something visual or physical to refer back to when they are preparing for and writing exams"* (Facilitator).

4.4.5 Theme 5: Added Value Creation

Stokes (2001) suggested that the collaborative relationship between educators, artist facilitators and students working together to develop art skills and techniques can build a bridge in the partnership and reshape the way in which students receive and experience education overall. Guskey (2002) asserts that professional development is key to achieving improved and quality education. Every single participant agreed that Teacher Artist Partnership Programmes should be included in the policies of the education system for professional and skills development purposes. All the participants expressed in one form or another the importance of the creative arts subject and its contribution to the individual growth and success of the students, the educators and the general school community.

> *"Both teacher and students develop confidence toward the subject which flows over into the other subjects. It brings a difference to the other subjects because arts teach more than just creative arts knowledge but also teach one how to think in business, how to behave or respond to social situations, how to read people and how to think creatively"* (Facilitator).

Sub-theme 5.1 Improved overall marks

The majority of the creative arts educators noted that the change brought on by the Teacher Artist Partnership Programmes flowed over into other subjects which in turn resulted in improved marks throughout the school. Some participants expressed that

students developed the courage and confidence to succeed in other subjects which are deemed more ‘challenging’ because they began to excel in the creative arts.

Sentiments from the participants

> *“TAPP training has helped a lot towards my teaching and engaging with my learners in the art forms because I did not understand what I was supposed to do before undergoing TAPP”* (Educator).
>
> *“I believe that TAPP should be included as a part of professional and skills development policies of the education system as it relates to the creativity of teaching and learning”* (Educator).

4.5 SUMMARY

This chapter presented the findings of this study from data analysis in the form of four main themes and eight sub-themes. Actual statements made by the participants of the study were highlighted in the form of quotes. The findings of this research mirror the sentiment reflected under resolution 5 of the STAND- TOGETHER ARTS SUMMIT which is that there is indeed a current need for the professional skills development as well as adequate capacitation and support of educators in the teaching and learning of creative arts. The findings also revealed that creative arts educators who had no formal or previous training in the arts but were contracted or expected to teach the creative arts subject in their classrooms experience implementation challenges due to the lack of knowledge, understanding and skills in creative arts teaching and learning, challenges that were later addressed and mitigated through the support provided by the various Teacher Artist Partnership Programmes that have been reviewed by this study.

5 CHAPTER 5: CONCLUSIONS, LIMITATIONS, DELIMITATIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

The previous chapter presented a discussion on the data that was analysed and verified with the literature control. This chapter will discuss the conclusions based on the data findings from the previous chapter. Here the researcher will present recommendations which are based on the five main themes that have been generated, such as the challenges faced by creative arts educators in implementing the creative arts subject as required by the CAPS curriculum and the notable changes in the classrooms of those educators who have undergone Teacher Artist Partnership Programmes.

5.2 THE AIMS AND OBJECTIVES OF THE STUDY

The aims of this study were as follows:

- To explore the experiences of creative arts educators in relation to challenges pertaining to teaching and learning as well as challenges pertaining to curriculum implementation as required by the CAPS curriculum on creative arts.
- To explore the experiences of the creative arts educators and artist facilitators through Teacher Artist Partnership Programmes.
- To discover the views and opinions of creative arts educators and artist facilitators on Teacher Artist Partnerships Programmes and the extent to which they are useful as a possible intervention method to alleviate existing teaching and learning challenges related to the professional and skills development of creative arts educators.

This study adhered to the following objectives:

- To describe the implementation challenges that creative arts educators are experiencing at public schools in South Africa.
- To inform the possibilities that were hypothesised by the researcher.
- To make recommendations about the policies concerning the professional development of creative arts educators.

5.3 THEMES GENERATED FROM INTERVIEWS CONCERNING THE IMPLEMENTATION CHALLENGES AND EXPERIENCES FACED BY CREATIVE ARTS EDUCATORS

According to Lind (2007), the new models of professional development in education are focused on building a culture of inquiry that is linked to student achievement and school reform. Lind (2007) points out that previous educator training models are no longer seen to be adequate for the current reform initiatives and that newer models are based on the recognition that active learning takes place over time and requires opportunities to link previous knowledge with new understandings. In the discussion below the researcher will reveal how and to what extent Teacher Artist Partnership Programmes as a possible model for creative arts professional development affects the challenges experienced by educators.

5.3.1 Challenges related to teaching and learning Pre-TAPP

In a study de Villiers (2016) discovered that in the early stages of the creative arts subject compulsory orientation workshops were presented to generalist educators by provincial and district departments of education in an effort to provide professional development. However these workshops did not focus at all on the content, knowledge and competencies of the educators but rather on language and terminology, therefore failing to adequately equip the educators with the skills and knowledge necessary to teach creative arts effectively. According to de Villiers (2016), as a result of these failed attempts at professional development, creative arts educators at public schools, particularly those in low income socio-economic areas resorted to teaching only those components with which they were confident or comfortable.

The findings of the study reveal that creative arts educators who have not been previously formally or even informally trained in the arts experience stressful challenges with teaching and learning and the curriculum implementation of creative arts in their classrooms. De Villiers (2016) stresses that once there is a change in the curriculum, there also needs to be professional development for the educators who are required to implement that change in order for those educators to improve on their competencies in the specific area so as to engage with their students in meaningful learning experiences.

According to a study conducted by de Villiers (2016), educators at schools situated in lower income socio-economic areas are often reassigned or redeployed to teach different subjects which brings about challenges that have a direct impact on the efficiency of professional development in the creative arts. The findings of this study revealed evidence which supports de Villiers (2016), that part of the reason creative arts educators are not able to implement the curriculum is that they are placed and replaced into these teaching positions without adequate or any professional development support in the arts.

These challenges bring about anxiety and frustration which result in educators becoming discouraged to perform their duties in the classroom effectively because they develop a negative attitude towards the subject. The data also indicates that educators who are not trained in the arts experience challenges mostly with regards to the teaching of the practical components of the creative arts subject because they lack subject knowledge. The educators also experience feeling professionally inadequate in the classroom because they do not know how to deliver the content to their students. They do not know how to interact with students and are therefore unable to create a classroom culture that encourages creativity or allows the students to develop confidence in the artist space. Therefore the negative effects of these challenges show up in the classroom spaces. As a result the students too are unable to develop and grow in this subject as they are expected to do.

5.3.2 The Role of the Artist Facilitator

According to the Oxford Dictionary, the definition for ‘collaboration’ is the action of an individual or group working with another to produce a particular desired outcome (Oxford, 2022). Although the artist facilitator and traditional teacher are not synonymous roles, they are closely related. An artist facilitator is an arts practitioner whose role is to facilitate, educate or enable within the scope of their particular art form. And much like any good educator the artist facilitator acts as a moderator, supportive guide and advocate (Thomas, 2014). This theme seeks to clarify the particular responsibilities of the artist facilitator, and provide suggestions for best practice in terms of how best to negotiate a mutually beneficial and collaborative partnership between the participating creative arts educator and the artist facilitator.

The findings of the study reveal that there is value in working with both the educator and the students. Teacher Artist Partnership Programmes aim to achieve similar goals in terms of the professional and skills development of creative arts educators, but these programmes are not uniform in terms of practices. Some programmes work with the educators only whilst others work with the educators during their classes. This is somewhat due to the fact that it is not feasible to take the educators away from the classroom during teaching hours but also because in this way the educators gain first-hand experience. According to Nock (2008), when artist facilitators engage with the students with the creative arts educator present, the educator is able to witness the impact on the students for themselves; furthermore, the educators are able to draw on those experiences in their future classroom practice.

> *"It is still an ideal situation because people learn better when they see things"* (Facilitator).

> *"I engage with the learners to build a culture of artistic appreciation"* (Facilitator)

According to Lee (2013), it is important that in the Teacher Artist Partnership the creative arts educators are given a clear understanding that the role of the artist facilitator is not to take over the classroom but rather to provide support to the educator towards developing teaching and learning strategies. Snook and Buck (2014) suggest that the presence of an expert such as the artist facilitator may cause the educators to feel insecure about their abilities in the classroom due to their lack of subject knowledge and understanding. Upitis (2005) suggests that in order for the artist to work successfully with the educator they need to be willing to build relationships with both teachers and students and most importantly they must be willing to check their egos in at the door. The findings of the study reveal that the artist facilitator needs to negotiate his/her partnership with the creative arts educator in order to establish a good working relationship and collaboration.

According to Stokes (2001), a collaborative working relationship between the creative arts educators and the artist facilitator requires amongst other things the establishment and maintenance of clear expectations with regards to roles and responsibilities. The findings of the study show that the artist facilitator must clarify their role to the educator to avoid

any confusion and eliminate any insecurities which the educators might have. The artist facilitator must emphasise their position within the partnership. They must explain to the creative arts educator that they are there to provide support, how they in tend to provide that support and that it is of utmost importance that the educators learn from the partnership.

Lind (2007) says that the professional skills development should take into consideration the context of the teaching and the experience of the educator. The findings of the study show that in order to achieve this the artist facilitator should find out the specific challenges the educator is facing in their classroom in relation to curriculum implementation as well as teaching and learning. Another way the artist facilitator is able to provide support is to ensure that they put the creative arts educators at ease by allowing the educator to lead the process. This can be achieved through finding out how the creative arts educator was approaching the subject prior to the partnership so as they collaboratively develop methods and tools to aid the educator according to their specific needs and context.

Upitis (2005), suggests that the difference between authentic art making and art making in the classroom is that professional learning programmes are required to make connections to job related tasks. However, the evidence provided by the study suggests that artist facilitators understand that theirs is not to facilitate an authentic art making experience with the creative arts educators or the students. Instead theirs is to observe, analyse and then provide creative techniques and experiences to the educator that they will be able to draw from and to communicate back to their students in ways that cultivate creative thinking, problem solving and the ability to observe the world through creative experiences. It is a process of experiential learning that is carried from the artist facilitator through to the creative arts classroom.

5.3.3 Changes in Classroom Culture

Nock (2008) emphasises that Teacher Artist Partnerships are about providing the educators with a new/different way of looking at the curriculum. The findings of the study reveal that the artist facilitators are there to provide support by collaborating with the educators to develop lesson plans, and to interpret the subject information creatively into

their lessons so that the learning which takes place in the classroom is interactive and engaging for the students. Furthermore, the findings of the study reveal that positive changes occur for both creative arts educators and their students through Teacher Artist Partnership Programmes. The study further reveals that Teacher Artist Partnership Programmes produce positive changes in the attitudes and outlook of creative arts educators and the students they teach.

The findings of the study also reveal that through Teacher Artist Partnership Programmes educators and students develop confidence in the subject matter as well as in their own abilities. The manner in which educators relate to their students is positively changed due to the new manner of approaching teaching and learning. The study also shows that students respond positively to the practicality of the creative arts teaching methods, that students are more vibrant and enthusiastic in the classroom. The findings show that when students excel in the creative arts subject they are inspired and encouraged to work harder to achieve better marks in other subjects too.

5.3.4 Capacitation and Sustainability of TAPP

According to Nock (2008), Teacher Artist Partnership Programmes are less about teaching creativity and more about creative teaching and focusing on developing a range of skills which creative arts educators can use in their classrooms. The findings of the study reveal that through Teacher Artist Partnership Programmes creative arts educators are provided with skills, knowledge and understanding that give them the capacity to teach and approach the theory and practical aspects of the creative arts subject in creative ways. This capacitation of skills and knowledge does not stop at creative arts but flows over into the teaching and learning of other subjects.

Through this professional and skills development educators are able to use the creative teaching methods of teaching in other subjects such as dramatising the contents of the text book, therefore making it more relatable and understandable to the students. One of the participants responded that they shared their learned skills and knowledge with other educators in their own school and those from neighbouring schools. In terms of the sustainability of the professional and skills development, the study reveals that, although

there is value in Teacher Artist Partnership Programmes, three to six months is not always enough for creative arts educators to gain sufficient long term and solid skills.

5.3.5 Creating Value Proposition

Amongst many things including the social and cultural experience, a large part and perhaps the most important part of any school's value proposition to prospective students and their parents is academic excellence (Garden, 2018). A study conducted by Stokes (2001) revealed that the partnership between educator and artist facilitator provides for substantial professional growth as well for a significant increase in the value and status of both the educators and the various art forms within the school. In this study the findings reveal that the benefits of Teacher Artist Partnership Programmes extend beyond the skills and knowledge of the creative arts educators. As the creative arts educators develop new skills and learn creative ways in which to navigate and approach teaching and learning, positive changes take place. These changes become evident in the academic improvement of students and the overall school. As the students excel in creative arts, they are encouraged to improve in other subjects, which in turn improves the overall academic excellence of the individual students and the school.

5.4 LIMITATIONS OF THE STUDY

The limitations of a study refer to those characteristics of the research which are out of the researcher's control but have significant influence on the findings of the study. They are those things which the researcher cannot do as opposed to those which the researcher will not do (Discover PhDs, 2020). This study was limited to creative arts educators and artist facilitators who have participated in Teacher Artist Partnership Programmes. Secondly the study was limited to only those provinces where creative arts educators and artist facilitators were willing to participate in the study, namely Gauteng, Kwa-Zulu Natal, Free State and the Northern Cape. Furthermore, the study was limited to the Teacher Artist Partnership Programmes mentioned earlier in the study. These programmes are the Kickstarter Creative Arts Empowerment programme run by ASSITEJ SA, the Artists in Schools programme run by Sibikwa Arts Centre and the Arts 4 Education Project which is run by the Rhoo Hlatswayo Arts Centre.

Due to the nature of the participants' work schedules and the time allocated for data collection, it proved particularly challenging for the researcher to find synchronicity with the busy back to school schedules of the creative arts educators and the artist facilitators. All the participants expressed the same difficulty with regards to their schedules and the effect of that on their availability to participate in the study. A current reality that had an effect on participation was that the Covid-19 pandemic which has brought on added stress for most educators. Educators were under pressure to complete the curriculum efficiently and on time and could not set aside time to be interviewed for the study. Participants' schedules were too busy to sit for an interview in the middle of the school day as it was the beginning of the school year, which demanded a lot from them. As a result the majority of the participants expressed that they in fact preferred to answer the interview questions in writing in their own time. This and a delay in ethics clearance had its own cause and effect because it delayed the entire data collection process even further. However, once all technicalities and schedules were cleared, the responses collected provided valuable data.

5.5 DELIMITATIONS OF THE STUDY

The delimitations of the study are those characteristics of the research that limit the scope and describe the boundaries of the study in order to narrow it to a particular focus. (Editage Insights, 2022). In this study the delimitations refer to the population and sample size of the study and the setting of the study.

5.6 RECOMMENDATIONS

The researcher recommends the following:

- Further research should be conducted towards the development of a standard Teacher Artist Partnership Programme model for South African schools.
- Policy makers and governing bodies of the South African education system should consider Teacher Artist Partnership Programmes as standard professional and skills development practice for creative arts educators in South African schools.

5.7 SUMMARY AND CONCLUSION

In this chapter the researcher presented an account of the areas which were noted and discovered throughout the study. The researcher noted the aims and objectives that were set and how they were met and achieved. This chapter further details all the themes which were generated concerning the experiences of creative arts educators pertaining to implementation challenges of the CAPS curriculum. This chapter further detailed the researcher's recommendations which include further research, developing a model and possible additions to existing standing policy pertaining to the professional and skills development of creative arts educators.

The data also shows that creative arts educators who undergo Teacher Artist Partnership Programmes are able to gain skills, knowledge and understanding that they are able to use to implement and teach the creative arts subject more effectively and according to the requirements of the CAPS curriculum. This current study confirms that there is a need for more Teacher Artist Partnership Programmes. The data also suggests that there may be a need to include Teacher Artist Partnership Programmes in the professional and skills development as policies of the education system as a means of providing support for creative arts educators.

In conclusion, the findings of this study have revealed that there is still a need for professional skills development for generalist educators in the arts. With the support and collaboration of the provincial and district departments of education, Teacher Artist Partnership Programmes have the potential to alleviate if not resolve the implementations challenges which creative arts educators are faced with in their classrooms.

> *"It is not beyond our power to create a world in which all children have access to a good education. Those who do not believe this have small imaginations."* – Nelson Mandela

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7 APPENDIX A: PARTICIPANT CONSENT FORM



Ethics Clearance Number: **WSOA/2021/10/04**

Research Title: Investigating Teacher-Artist Partnership Programmes as Possible Intervention for the Professional Development of Creative Arts Educators at Public Schools in South Africa.

Researcher: Letshego Seekoe

I ……Hereby acknowledge,

The aims, methods, and anticipated benefits, and possible risks/hazards of the research study have been explained to me.	YES	NO
That I voluntarily and freely give my consent to my participation in such research study.	YES	NO
I agree that my participation will remain anonymous	YES	NO
I agree that the researcher may use anonymous quotes in his / her research report	YES	NO
I agree that the interview may be audio and/or video recorded	YES	NO
I agree that the information I provide may be used anonymously after this project has ended, for academic purposes by other researchers, subject to their own ethics clearance being obtained.	YES	NO
I understand that aggregated results will be used for research purposes and may be reported in scientific and academic journals.	YES	NO

That I am free to withdraw my consent at any time during the study, in which event my participation in the research study will immediately cease and any information obtained from me will not be used. YES NO

(Please circle the relevant options below).

Name of Participant: …….. Name of Researcher……..
Signature: …….. Signature: ……
Date: ……..… Date: ……..

8 APPENDIX B: RESEARCH INSTRUMENT 1 – CREATIVE ARTS EDUCATORS

INTERVIEW QUESTIONS

Please answer the following questions as honestly as possible. The results of this research will be kept confidential, between the participant (you) and the researcher. This interview is merely to explore your experience as a participant of a Teacher-Artist Partnership Programme

Formal Qualification: _____

Years of Teaching Experience: _____

1. Did you have any formal training in either one of the art forms (dance, drama, music or visual art) before your experience with TAPP?
2. How was your experience teaching creative arts before your participation with TAPP?
3. Do you believe that TAPP has improved your teaching and learning experience in creative arts education?
4. What changes, if any have you noticed in your classroom since your experience with TAPP?
5. Can you confirm that TAPP has improved the way in which you are able to implement the curriculum? If not why?
6. Do you believe that all creative arts educators with or without prior training in the arts should undergo TAPP?
7. Do you believe that TAPP should be included as a part of professional and skills development policies of the education system as it relates to CAPS Creative Arts curriculum?

9 APPENDIX C: RESEARCH INSTRUMENT 2 – ARTIST FACILITATORS

INTERVIEW QUESTIONS

Please answer the following questions as honestly as possible. The results of this research will be kept confidential, between the participant (you) and the researcher. This interview is merely to explore your experience as a participant of a Teacher-Artist Partnership Programme

Formal Training/Qualification: _____

Name of TAPP: _____

1. Briefly explain the nature of the TAPP you have participated in as an arts facilitator.
2. How do you as the artist facilitator negotiate the partnership between yourself and the teacher?
3. In what ways does your experience as a teaching artist with TAPP differ from other specialised teaching environments in the arts?
4. In what ways does TAPP impact the actual teaching and learning of creative arts in the classroom?
5. In what ways does TAPP impact on professional development of educators
6. In what ways does TAPP impact on curriculum implementation of creative arts at public schools?
7. Should TAPP be included as a part of professional and skills development policies of the education system as it relates to CAPS Creative Arts curriculum?

10 APPENDIX D: PERMISSION LETTER SIBIKWA ARTS CENTRE

It is noted that the spelling of Researcher's first name in this letter has been spelled

Sibikwa
arts centre

8 October 2021

To whom it may concern,

This letter serves to give permission for Letsego Seekoe to conduct research on Sibikwa Arts Centre's Artists in Schools Programme as part of her studies as a Masters student in Applied Drama: Theatre in Education, Communities and Social Contexts at the University of the Witwatersrand, Johannesburg.

A Centre of Excellence that promotes the use of the arts for advancement, with years of experience of working with artists, schools and communities, Sibikwa supports the focus of Ms. Seekoe's research on Teacher-Artist Partnership Programmes as Possible Intervention for the Professional Development of Creative Arts Educators at Public Schools in South Africa, under the supervision of Alison Green.

Sibikwa is able to assist Ms. Seekoe's research in the following ways:

- Providing documentation and reports related to our Artists in Schools Project, which builds the capacity of creatives to work as artists-in-residence in schools across Gauteng; working alongside Creative Arts teachers to enhance the delivery of the CAPS curriculum, to support the advancement of arts education in schools.
- Identifying and facilitating a relationship between Ms. Seekoe and 3 or 4 relevant participants of our Artists in Schools project for the purpose of conducting one on one online interviews.

We wish Ms. Seekoe the best on this relevant and necessary research, recognising the potential impact that it may have on enhancing the teaching and learning experience of creative arts educators and school-going learners, through the assistance of Teacher- Artist Partnership Programmes.

If you require any further information with regard to the contents of this letter, please do not hesitate to contact me.

Sincerely,

Caryn Green
CEO, Sibikwa Arts Centre
011 422 4359
businessarts@sibikwa.co.za

Tel: 011 422 4359 | E-mail: info@sibikwa.co.za | Website: www.sibikwa.co.za

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P.O Box 3398 Benoni 1500
Executive Directors: Ms. C Green (CEO), Ms. N Masheane (AD) Board of Directors: Ms. P Grayman (Chairperson), Mr. S Ndaba, Ms. P Klotz, Mr. R Edmonds, Ms. M Kekana, Mr. Z Gumede

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Cathsseta Accreditation # 613/P/000256/2014, SACE Accreditation # NG13471
BEE rating: Level 1

11 APPENDIX E: PERMISSION LETTER KICKSTARTER CREATIVE EMPOWERMENT ARTS PROJECT

Assitej South Africa
Theatre for Young People

The South African National Centre of ASSITEJ
(International Association of Theatre for Children and Young People)
Patron: Gcina Mhlophe

VAT # 4090278724; NPO 066 875; PBO 930031176
www.assitej-international.org & www.assitej.org.za

07th October 2021

Dear Letshego Seekoe

RE: RESEARCH PERMISSION LETTER for the KICKSTARTER CREATIVE EMPOWERMENT ARTS PROJECT

ASSITEJ SA is very excited that you are interested in our flagship Education project the Kickstarter Creative Arts Empowerment project. The programme is an educational teacher empowerment and artist in residency project, at the Intermediate level (Grade 4, 5 and 6) in South African Primary Schools in Kwa-Zulu Natal, The Free State and the Northern Cape.

We are happy to grant you permission to use our project in your teacher Artist Partnership (TAP) research to 'explore the experiences of creative arts educators in implementing the CAPS curriculum on creative arts with the assistance of Teacher- Artist Partnership Programmes,' and will do our best to ensure access to literature, reports and teachers / schools for your interviews.

As we profoundly believe in the impact the Arts can have on a school community, we are very excited by the potential your work may have.

We do however request that ASSITEJ SA is quoted and referenced in your thesis, and that you keep us informed of any publications which may come from your research in order for us to include these in our media and on our website.

We wish you all the best with your research.

Kind Regards

Yvette Elisabeth Hardie
Director: ASSITEJ South Africa

Board Members: Z Ngwenya, A Machobane, I Mahomed, S Mokuku, O Molusi, L Msiza, R Peach, J Watts.

Nedbank: Current Account, 194405, 1944208127.

ASSITEJ SA, Vrygrond Trust Office, 42 Vrygrond Avenue, Vrygrond, Muizenberg East, 7945 / Postnet Suite 22, Private Bag X7, Muizenberg, 7950
Phone: +27 872227983
Fax: +21 86 583 8481
Email: info@assitej.org.za

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12 APPENDIX F: CONSENT FORM RHAC

CONSENT FORM

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Research Title: Investigating Teacher-Artist Partnership Programmes as Possible Intervention for the Professional Development of Creative Arts Educators at Public Schools in South Africa.

Researcher: Letshego Seekoe

I ANDREW Mongezi MOLALOSE .....Hereby acknowledge,

(Please circle the relevant options below).

The aims, methods, and anticipated benefits, and possible risks/hazards of the research study have been explained to me.	YES	NO
That I voluntarily and freely give my consent to my participation in such research study.	YES	NO
I agree that my participation will remain anonymous	YES	NO
I agree that the researcher may use anonymous quotes in his / her research report	YES	NO
I agree that the interview may be audio and/or video recorded	YES	NO
I agree that the information I provide may be used anonymously after this project has ended, for academic purposes by other researchers, subject to their own ethics clearance being obtained.	YES	NO
I understand that aggregated results will be used for research purposes and may be reported in scientific and academic journals.	YES	NO
That I am free to withdraw my consent at any time during the study, in which event my participation in the research study will immediately cease and any information obtained from me will not be used.	YES	NO

Name of Participant: Mongezi Molalose

Signature: .....

Date: 08/03/2022

Name of Researcher: Letshego Seekoe

Signature: .....

Date: 01/09/2022