

## **Section 6**

# **Education and Training in the Visual Arts**

This section is concerned with the current framework for and position of visual arts education and training in the country, analysing the impact of this position on industry growth and development, and making recommendations aimed at addressing problems in the present provision of visual arts education and training within schools, the tertiary system and the industry itself. Prior to 1994, the majority of South Africans had only the most limited access to arts education through the formal schooling system, and education and training in the arts for black South Africans relied largely on the efforts of community arts organisations and NGOs.

The critical importance of access to arts education at both a formative and more advanced levels is noted in the White Paper for Arts, Culture and Heritage in relation to three key policy objectives:

- Growing new audiences and consumers of the arts (relating primarily to the provision of arts education in schools)
- Growing future creative talent (relating primarily to the provision of arts education in high schools, FET colleges and universities)
- Addressing areas of scarce and critical skills lacking in the industry – in for example, the areas of arts administration, management and entrepreneurship (relating primarily to tertiary education and the provision of work-based training)

The core mandate for arts education lies with the National Departments for Basic Education and Higher Education respectively. The two departments were formed from the splitting of the Department of Education into two Departments in 2009. This reconfiguration of government competencies also involved the Department of Higher Education absorbing functions and responsibilities associated with industry training and the system of Sector Education and Training Authorities under the Skills Development Act from the Ministry of Labour. The two departments together are responsible for the largest single area of government expenditure, with R165 billion allocated to education in the 2010 budget speech of the Minister of Finance. Government expenditure on education is in line with the expenditure of most advanced economies, comprising between 5 and 7% of Gross Domestic Product and 18 and 22% of all government expenditure between 2002 and 2006<sup>1</sup>.

A plethora of policy and legislation governs the operation and structure of the schooling, FET College and Tertiary Education and work-based training frameworks. The introduction of the National Qualifications Framework in the late 1990s and early 2000s sought to integrate all of these different components of the education and training system into a single system for the recognition of competencies and qualifications, aimed at ensuring that learners would be able to easily progress between different parts of the education and training system. The Qualifications Framework was constructed around three Bands – General Education and Training (including Adult Basic Education and Training), Further Education and Training and Higher Education and Training – and (originally) eight different levels at which different qualifications and units of learning would be pegged. The South African Qualifications Authority (SAQA) was tasked with the realisation of this framework, through engagement with all stakeholders in the education and training system. Each of these components of the education and training system – and their impact in the visual arts field – are considered below.

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<sup>1</sup> Department of Education. 2009. Trends in Education: Macro-Indicators Report. Pretoria: DoE. Pp 105-7

## 6.1 The Schooling System

The National Department of Basic Education is responsible for the setting of national policy for education in schools, including the establishing of a common national curriculum framework for all schools. Provincial departments of education are responsible for the direct management of the schooling system at a provincial level. Umalusi is the statutory agency responsible for the quality assurance of education in schools in the General and Further Education and Training bands.

Two significant shifts occurred in education policy in the post-1994 period that are relevant for visual arts education. The first shift emerged out of policy research, which focused on the role of schools in the creation of a new kind of citizenry in the wake of decades of oppression. The 2001 “Manifesto on Values, Education and Democracy” notes the important role that the arts play in value formation and transmission, and explicitly promotes the linking up of arts practitioners with schools:

“...[I]t might be easier for well-resourced schools to integrate arts and culture education into the curriculum than poorly resourced ones. Arts and Culture education will be effective only if communities commit themselves to involving their artists and cultural workers in the formal education of their children. It has been proposed that each school have an artist-in-residence, a proposal to be assessed and implemented at district and provincial level.”

The “Values in Education: Schools-Based Research report: Opening Pathways for Dialogue” document additionally highlights the importance of arts and culture as a medium through which democratic values can be nurtured:

“There is a desperate need for creative programming at the school level – both inside and outside the classroom. Curriculum 2005 provides a framework for building creative opportunities inside the classroom. This research highlights the massive challenge that still awaits us in confronting the hierarchical and authoritarian instincts of many educators, to provide educators with the facilitation skills, leadership skills, and creativity to unleash fully the capacity of the new curriculum in the classroom. Currently educators associate “creativity” with “arts” and “sports” programming. Both of these areas need deepening and reconfiguration. *The establishment of artist in residence programmes in schools, mobilizing local artists and artisans, is strongly supported.* [emphasis added]”

The June 2002 Race and Values Programme of Action document makes reference to the intention to establish an annual celebratory arts event that would involve schools in producing creative writing, art and presentations on oral history. Additionally, an endowment to enable residencies for creative writers and artists in schools and bursaries for promising students was also contemplated, which was to be initiated in 2003. It is unclear what the current status of these proposed initiatives is.

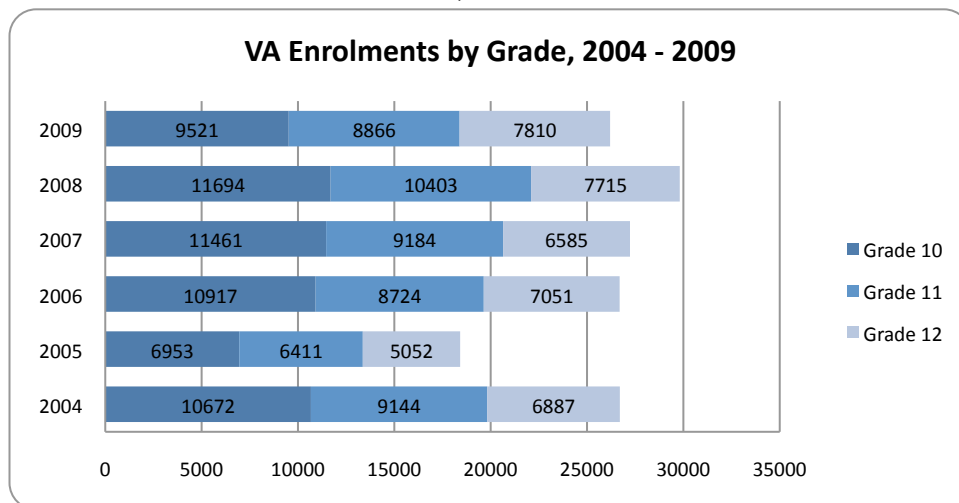
The second major shift – and the one with the greatest implications from an implementation point of view - was the adoption of Outcomes Based Education (OBE) as an approach at the level both of curriculum design and teaching and learning, and the introduction of the Arts and Culture learning area as a compulsory component of the curriculum for grades 1-9 (known as the General Education and Training Band), alongside seven other learning areas. The OBE approach introduced a complex and demanding new framework for programme design, assessment and teaching and learning methodologies, which (at least in theory) was aimed at radically repositioning the learner at the centre of the teaching and learning experience. There have recently been strong moves to simplify and rationalise some of the more administratively cumbersome implications of this approach. 8% of curriculum time is

assigned to the Arts and Culture learning area, which seeks to integrate education across ALL art forms as well as heritage education.

The present curriculum framework – while laudable in its ambitions – has placed complex demands on a pool of educators that generally do not have an evolved pedagogic skills-set in a single one of these forms. Research conducted by the CSIR and the Department of Education in 2003 presents a bleak picture of arts curriculum at schools<sup>2</sup>. The report indicates that between 60% and 80% of the schools included in the sample indicate that they have no adequate staff for Arts and Culture teaching for grades 0 – 7. Zero participation rates in arts and culture in the curriculum range from between 25% (grades 4-7) and 60.5% (girls participation in the arts in grades 10-12). Both the Outcomes Based Education framework as a whole, and the place of arts and culture in the curriculum are currently under review – one of the key proposals is the conflation of the Arts and Culture and Life Orientation curricula within General Education and Training – a proposal which would further dilute the presence of visual arts education in the curriculum.

In Grades 10-12 (falling into the Further Education and Training Band), the visual arts was developed as one of twenty nine more specialised subjects that learners could choose to pursue at this level. The majority of schools however are not able to offer these subjects in the absence of both educators trained to teach them at this level, and specialist infrastructure and resources to support this provision. EMIS data shows the extraordinarily low levels of participation in the visual arts at an FET level: of the 568 995 Grade 12 enrolments in 2009<sup>3</sup>, only 7810 (1,7%) of these learners were enrolled in visual arts as a subject. The following charts show data for visual arts enrolments broken down by grade, by race and gender, and by province.

Figure 92: Visual Arts Enrolments Grades 10 - 12, 2004 - 2009

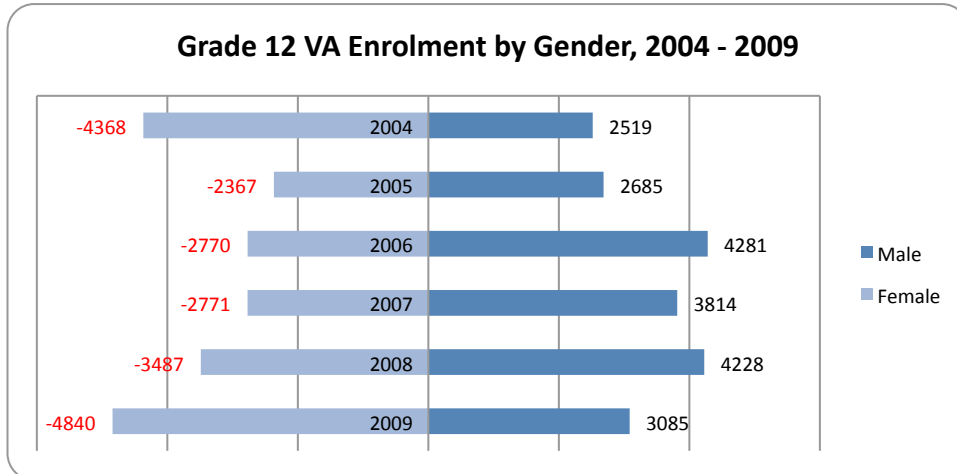


Source: EMIS, Department of Education, Annual School Survey, 2004 - 2009

<sup>2</sup> CSIR 2010. The National Audit of School, Sport, Arts and Culture Programmes: Nodal Focus Phase One – Draft Report, Department of Education. The report, as yet unpublished, represents the findings and recommendations drawn from Phase 1 of this national audit, which included surveying a sample of about 3 000 public schools in the General Education and Training (GET) and Further Education and Training (FET) bands. 2 000 of these were schools from the twenty-one education poverty nodes as defined by the Department of Education, and the balance were a non-representative sampling of non-nodal schools.

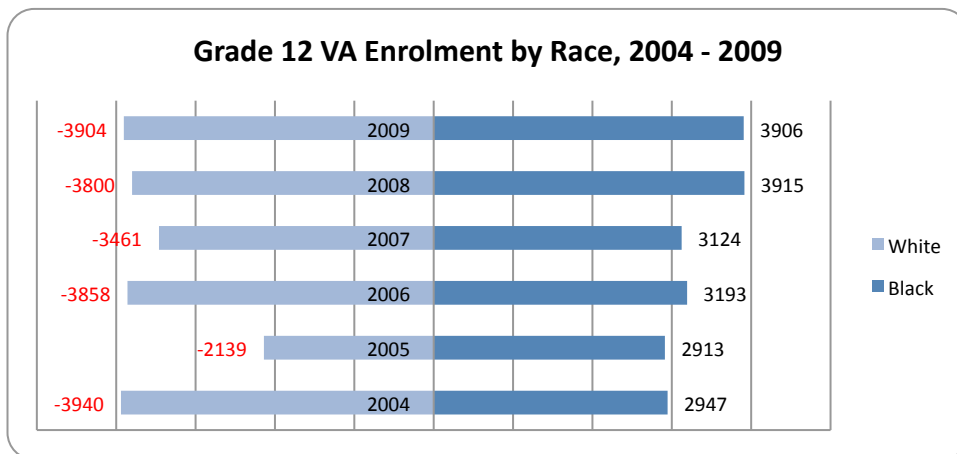
<sup>3</sup> DoE (EMIS). 2009. 2009 School Realities. Accessed at [www.education.gov.za](http://www.education.gov.za)

Figure 93: Gender Breakdown of Grade 12 Visual Arts Enrolments, 2004 – 2009



Source: EMIS, Department of Education, Annual School Survey, 2004 - 2009

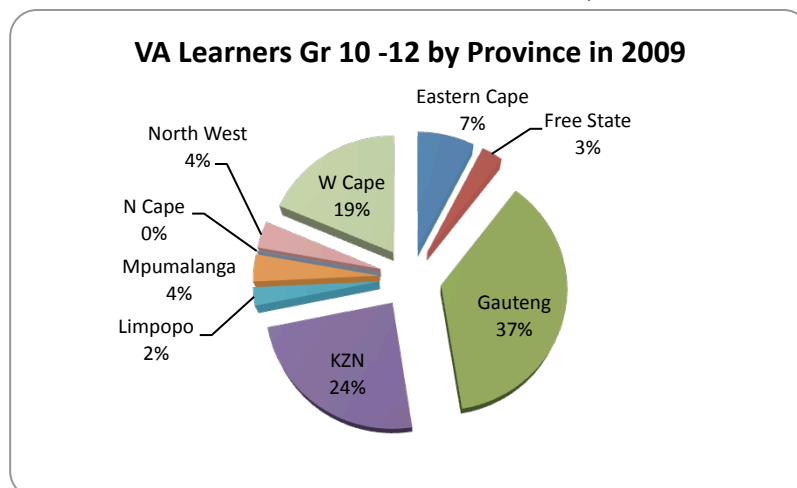
Figure 94: Race Breakdown of Grade 12 Visual Arts Enrolments, 2004 – 2009



Source: EMIS, Department of Education, Annual School Survey, 2004 - 2009

Provincially, there are significant variations in enrolments in the visual arts. The bulk of visual arts students in grade 12 in 2009 were located in Gauteng, followed by Kwazulu Natal and the Western Cape. Combined, the Northern Cape, North West, Mpumalanga and Limpopo provinces present only 10% of visual arts enrolments.

Figure 95: Provincial Breakdown of FET Band Visual Arts Enrolments, 2004 – 2009



Source: EMIS, Department of Education, Annual School Survey, 2004 - 2009

The CSIR survey found that between 78% and 89% of schools indicated that they have no staff able to teach arts and culture subjects at the grade 10 - 12 level. At all levels of the education system, educators from other learning areas in (say geography, or mathematics) have found themselves having to teach a learning area that they have no training or background in.

The same survey also revealed that at least 70% of schools do not offer arts and culture in the context of extra-curricular activities. 70% of schools indicated a complete absence of facilities for supporting arts and culture provision in schools, and 84% of schools indicated the absence of equipment and learning resources to support the implementation of the learning area.

A clear trend that emerged from the survey was that the areas with strongest links to existing religious-cultural practices (e.g. choirs and dance) are more likely to be offered than areas which have weaker links (e.g. visual arts), though generally this kind of provision is only able to address a limited dimension of the overall curriculum.

Teacher training largely occurs through district level initiatives and NGO service provision: these are generally short, sharp interventions outside of an accredited framework. More sustained interventions, usually through NGOs, face the problem of formal accreditation and recognition. There are a very small number of specialist arts and culture in-service and pre-service degree programmes offered through tertiary institutions that address specialism in the arts and culture learning area, or any of the individual art forms.

The closure and merging of teacher training colleges with universities and technikons has exacerbated this situation. There is limited student enrolment for 'upgrade' degrees (such as the Postgraduate Certificate in Education) aimed at training art graduates to function as senior phase/FET teachers. There are only two instances of in-service teacher training programmes in arts education leading to formal degrees (Advanced Certificate in Education programmes at WITS and the University of the Free State).

The CSIR report made a variety of recommendations regarding greater coordination between different governmental departments at national and provincial level in providing targeted support to schools in realising curriculum policy. The formation of a body along the lines of the United School Sports Association of South Africa (USSASA) was contemplated, which would drive interventions in the following areas with support from national and provincial Departments of Education and Arts and Culture:

- Advocacy
- Educator development (both In-Service and Pre-Service Teacher Training)
- Learning and Support Materials
- Infrastructure Development
- Resources

It is unclear what the current status of the proposed coordinating structure is, and there appears to be the absence of a concerted strategy between the Departments of Education and Arts and Culture at a national and provincial level. It is understood that a Memorandum of Understanding exists between the two departments, though it is unclear what the current status of this agreement is. Various ad-hoc initiatives between the two departments – largely centred around arts competitions and schools festivals – have been staged, but these do not adequately address the serious systemic issues outlined above. Within the more

resourced provinces such as Gauteng and the Western Cape, various efforts have also been undertaken to establish schools that have an arts and cultural specialism, which has begun to address some of these issues at an FET level.

## 6.2 The Tertiary System

The landscape of the tertiary education system, similar to that of the GET and FET bands has experienced significant revision since 1994. The White Paper on Higher Education (1997) provides the policy framework for tertiary education in the country for the purpose of<sup>4</sup>:

- Meeting the learning needs and aspirations of individuals through the development of their intellectual abilities and aptitudes throughout their lives.
- Addressing the development needs of society and provide the labour market, in a knowledge driven and knowledge dependent society, with the ever-changing high level competencies and expertise necessary for the growth and prosperity of a modern economy.
- Contributing to the socialisation of enlightened, responsible and constructively critical citizens.

A number of mergers implemented during the course of the early 2000s, reduced the number of institutions from 36 universities and 15 technikons to 23 new institutions<sup>5</sup>. Of these twenty three 'new' institutions, the majority (17) offer fine arts degree programmes. Six of these institutions are located in Gauteng, and four in the Eastern Cape. Anecdotal evidence suggests that fine art schools in historically black universities are severely under-resourced and under-staffed by comparison to their historically white counterparts. The University of Fort Hare is perhaps the most extreme example of this disparity – with the art department at the university currently comprised of 3 Full Time Equivalent staff and between 50 and 60 students, with access to very rudimentary infrastructure and facilities. The Visual Arts Division at the WITS School of Arts at the University of the Witwatersrand, by contrast, has in the region of 10 Full-Time Equivalent staff and 120 Full-time Equivalent students<sup>6</sup>.

The Department of Higher Education also presides over the FET (Further Education and Training) college system, formerly known as technical colleges. This system has seen very small numbers of learners moving through vocationally oriented programmes in the visual arts, with curriculum development and provision in this component of the education and training system focusing increasingly on competencies in finance, commerce and marketing, various trades and para-professional training in construction and engineering. A new qualification framework was introduced in 2007 with options in a number of consolidated vocational learning paths based on identified areas of need and demand within the system and the wider economy. The visual arts do not feature in this new framework, though delivery of certificate courses continues within the old 'N-certificate' framework. In 2009, nearly 2400 individual enrolments were recorded for visual arts related subjects at different levels of this framework (N2-N6), equating to an estimated 600 learners in the system.

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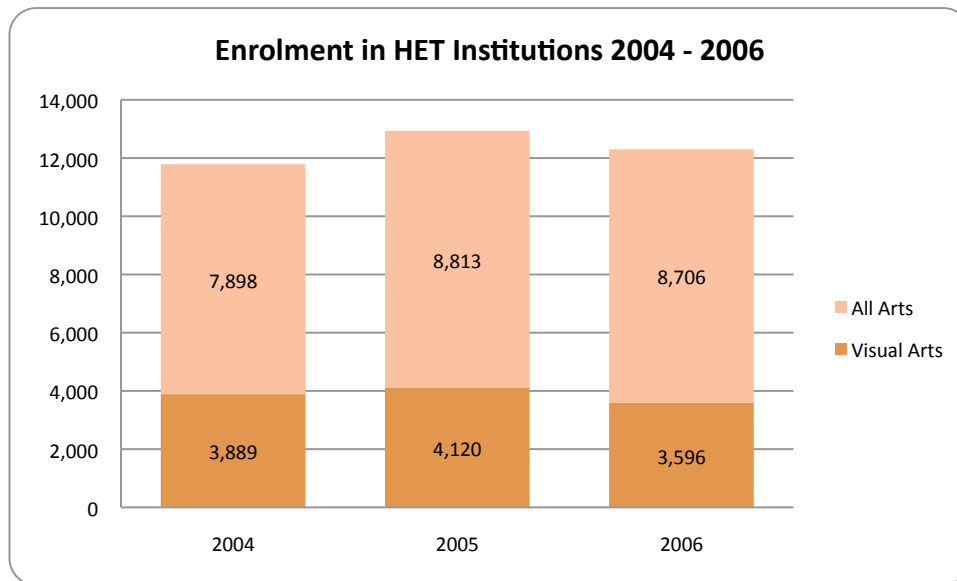
<sup>4</sup> Principal and Vice Chancellor: University of South Africa. Keynote address at Bill Venter/Altron Literary Awards 2003; Wednesday 7 April 2004, Westcliff Hotel, Johannesburg.

<sup>5</sup> Jansen, J (2007). "Tracing and Explaining Change in Higher Education: The South African Case", in Review of Higher Education in South Africa, Council for Higher Education

<sup>6</sup> WITS School of Arts. 2010. Quinquennial Review 2005-9. Internal report.

Substantially larger numbers of students are enrolled in visual arts programmes at a university level, accounting for just less than a third of all professional arts enrolments in the tertiary education system in 2006.

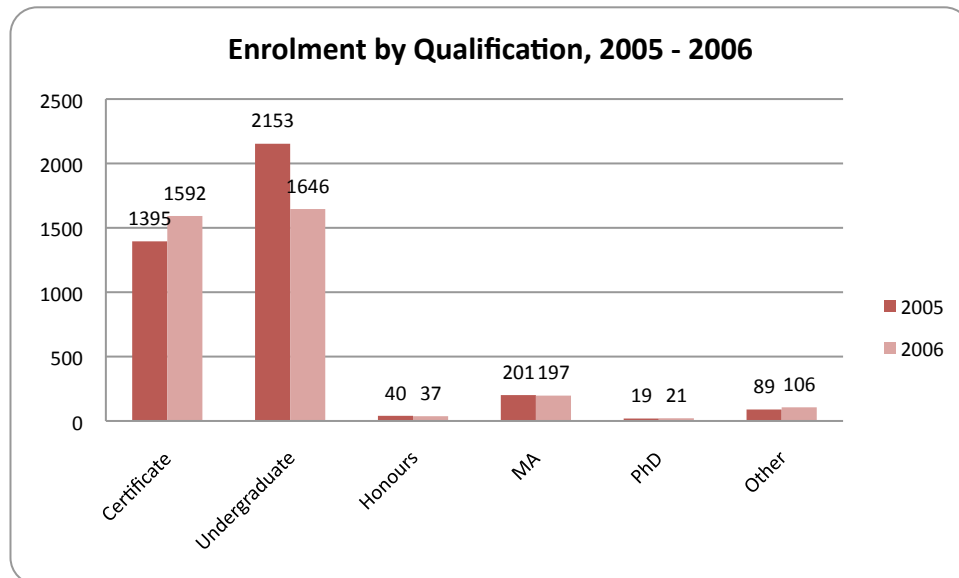
Figure 96: Arts Enrolments at Higher Education Institutions, 2004 – 2006



Source: HEMIS, Department of Education, 2004 - 2006

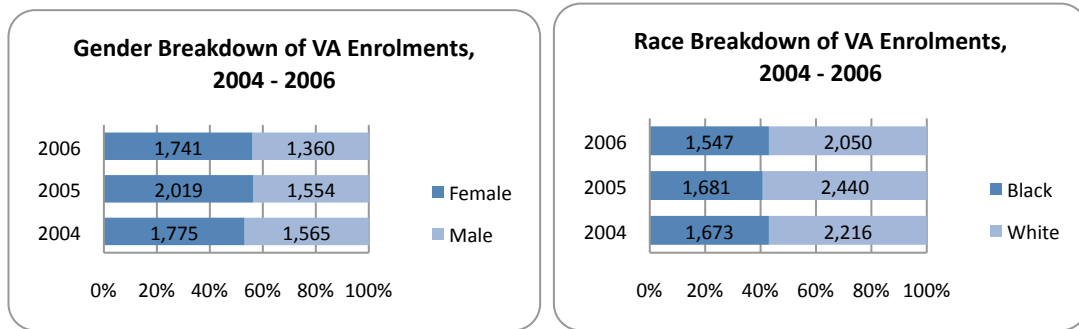
The bulk of these enrolments related to certificate and undergraduate degree programmes, as shown in the following chart:

Figure 97: Arts Enrolments by Qualification at Higher Education Institutions



There is reasonable parity in the gender of all students enrolling in visual arts programmes at higher education institutions. Just over 50% are women and the trend is reasonably consistent over time. The racial profile however, reveals that approximately 40% of all students enrolling are black South Africans, a fairly consistent trend between 2004 and 2006.

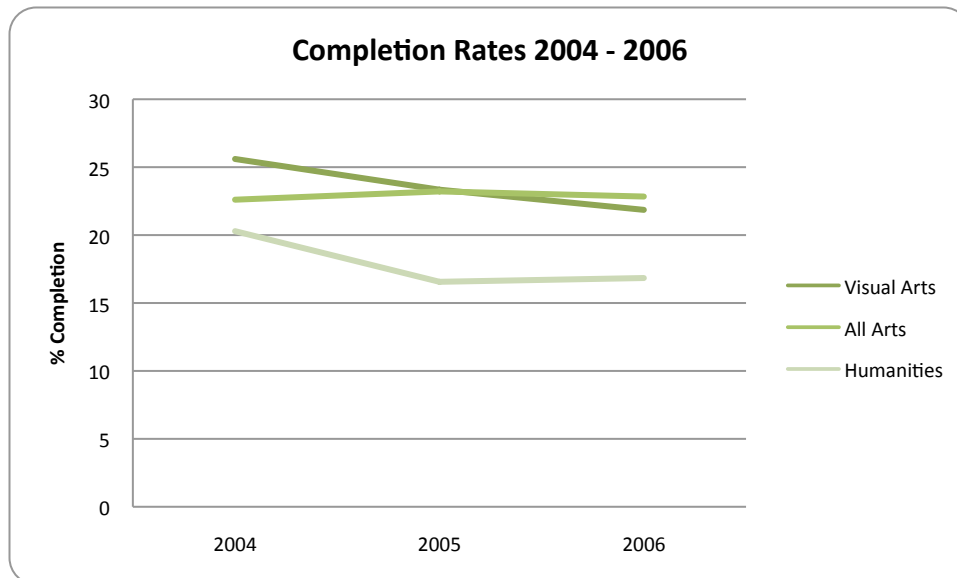
Figure 98: Gender and Race Profile of Enrolments at Higher Education Institutions, 2004 – 2006



Source: HEMIS, Department of Education, 2004 - 2006

In terms of completion rates (an area in which South African tertiary education generally fares poorly by international standards), arts programmes have higher completion rates than other humanities programmes averaging just over 23% of enrolments. The visual arts in 2004 had a higher rate than the rest of the arts although this dropped between 2004 and 2006 as outlined in graph below. Despite the decline in completions, graduations in the visual arts are still well above the overall completion rates for programmes in the Humanities.

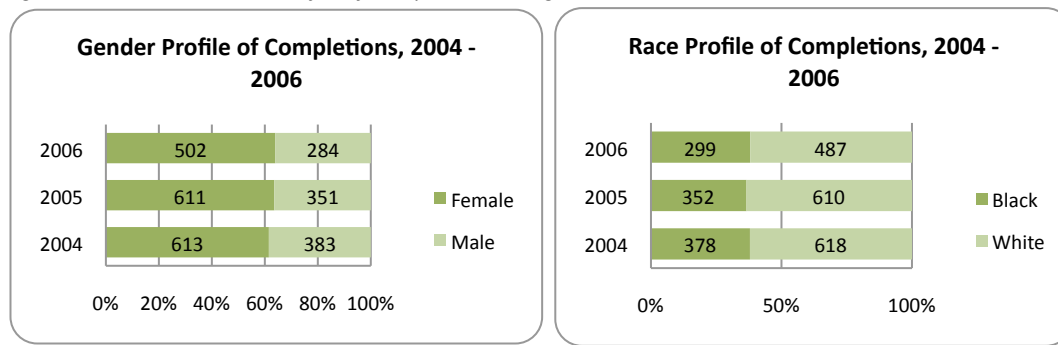
Figure 99: Completion Rates at Higher Education Institutions, 2004 – 2006



Source: HEMIS, Department of Education, 2004 - 2006

With regard to completions, the trend in enrolments for both race and gender are more significant. Over 60% of women generally graduate versus 40% of men. Less than 40% of black students graduated between 2004 and 2006 compared to 60% of their white counterparts. Notably, the overall pattern of enrolments and graduations corresponds closely to the demographics of practicing visual artists outlined in section 5 of this report.

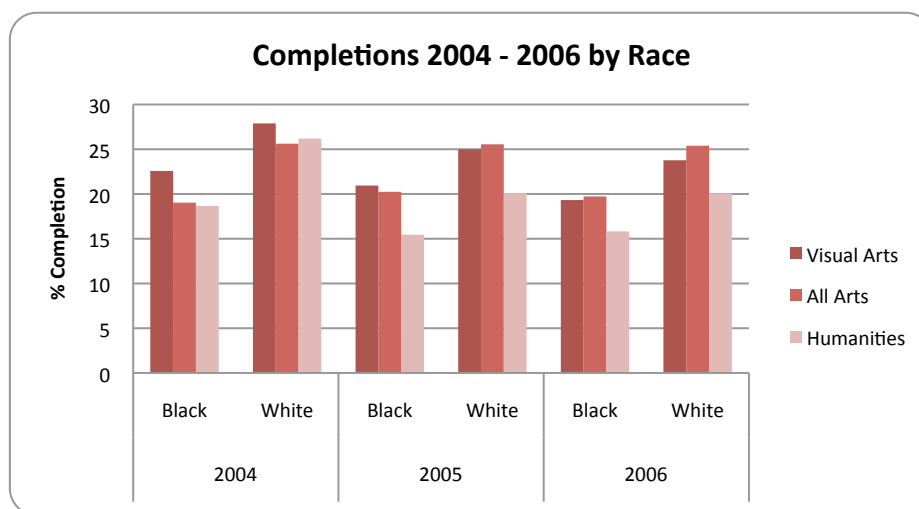
Figure 10: Gender and Race Profile of Completions at Higher Education Institutions, 2004 – 2006



Source: HEMIS, Department of Education, 2004 - 2006

The completion rate for black South Africans in arts programmes is generally higher than that of other humanities programmes. The completion rate for black students in the visual arts is generally higher or equal to that of all professional arts programmes.

Figure 101: Race Profile of Enrolments at Higher Education Institutions, 2004 – 2006



Source: HEMIS, Department of Education, 2004 - 2006

### 6.3 Work-based training

Most industry training that takes place within the visual arts sector occurs outside of a formal accredited or recognised framework. Industry organisations and associations, NGOs and private organisations have been the main providers of training associated with professional practice needs within the industry, both for individual artists and for organisations. The regulatory framework for industry training is outlined in what follows, together with some of the difficulties that organizations have experienced in engaging with this framework.

During the course of the early 2000s the various Sector Education and Training Authorities (SETAs) were established under the Skills Development Act, presided over by the Department of Labour and the National Skills Authority. The Sector Education and Training Authorities were tasked with addressing the skills development needs of the work force within different sectors of the economy, and promoting access into the labour force for

youth in particular through demand-driven work-based training programmes (known as learnerships and skills programmes), informed by an analysis of industry needs. Within this legislative framework, the operating costs of the SETAs and the financing of these programmes are addressed through the collection of a skills development levy from all employers with a wage bill above a certain level. The South African Revenue Services then distributes this levy to relevant SETAs based on industry cluster to which employers belong. Employers are able to claim this money back based on the development and implementation of a Workplace Skills Plan which they submit to the SETA. New qualifications based on unit standards (outcomes-based packages of minimum standards for competence in specific areas) were developed to establish minimum standards for this work-based training, which would notionally articulate with learning pathways within other parts of the General, Further and Higher Education system.

Responsibility for addressing the needs of the cultural and creative industries fell largely within the scope of the Media, Advertising, Printing, Publishing and Packaging Sector Education and Training Authority. Due to the fact that very little revenue was envisaged coming from the arts sector through the collection of Skills Development levies (based on the preponderance of micro-enterprises and freelance workers), the national Department of Arts and Culture secured substantial additional funding from the National Skills Fund of the Department of Labour, for the development of qualifications, learnerships and skills programmes through the Create SA programme, undertaken in partnership with the MAPPP SETA between 2002 and 2006. One of the important achievements of this programme was to establish a framework through which training historically provided by NGOs and industry organisations, could be accredited. Finance for training in the arts has subsequently been largely provided through the allocation of discretionary grants by the MAPPP SETA as well as some additional project funding from the Department of Arts and Culture (largely targeted at the craft sector).

Within the visual arts, most of the training that has been provided within this framework has been accredited through qualifications developed for the design sector, and offered by a very small number of training providers across the country. Draft qualifications were developed for the visual arts in 2006/7, but these have yet to be ratified with the South African Qualifications Authority. Qualifications and unit standards developed for arts and culture administration and management and craft entrepreneurship have also been adopted by a small number of independent training providers. The administrative demands and costs of accreditation have however excluded smaller enterprises from taking this formal route for accreditation of workshops and short courses that they may provide, and most of the workshops and short courses that are provided outside of the tertiary system are not accredited.

A wide-ranging review of the SETA landscape and operations has accompanied the recent shifting of responsibility for this part of the education and training system to the Department of Higher Education (from the Department of Labour). This is likely to result in a reconfiguration of the scope of individual SETAs, with a number of SETAs being merged. It is not as yet clear what the implications of this reconfiguration will be for the arts sector in general, and the visual arts in particular.

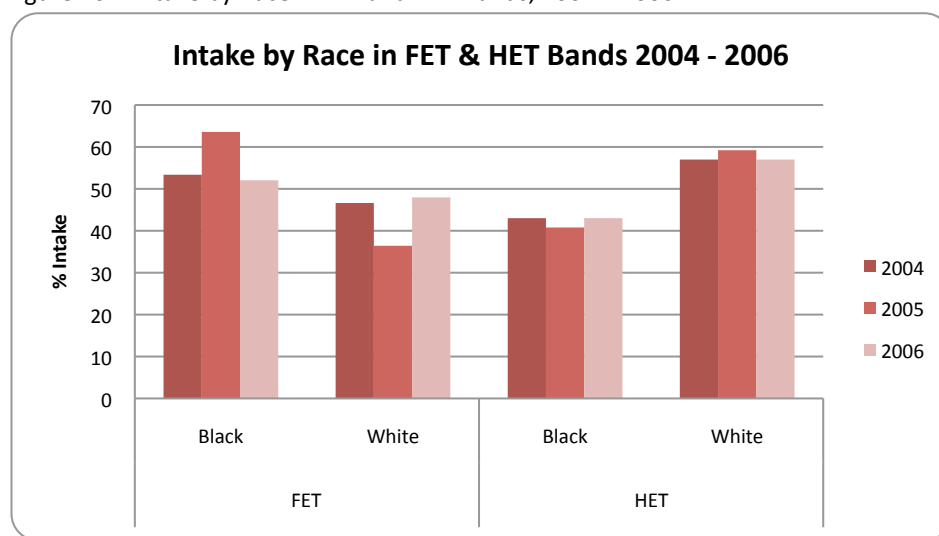
## **6.4 Key Issues**

While there is very substantial investment in the schooling system in South Africa, visual arts education remains a marginal area of curriculum implementation, with attention and

investment focused on mathematics, science and technology education. The capacity of schools to implement the visual arts component of the grade 1-9 curriculum, or introduce extra-curricular programming in this area is extremely constrained due to problems related to teacher capacity and training and equipment and resources. This is mirrored at the FET (Grade 10-12) level, where only a very small number of largely former model C schools are in a position to offer the visual arts as a subject area. Some progress has nevertheless been made in providing greater access to this subject area to black learners at an FET level.

While substantial progress has been made in addressing race imbalances in tertiary fine art programmes, the demographics of enrolments and throughput in tertiary programmes remain substantially out of step with the general demographics of the country, and there is a 'gap' between the increased rate of black enrolments at an FET level and black enrolments at a tertiary level, as summarised in the following chart:

Figure 102: Intake by Race in FET and HET Bands, 2004 – 2006



Source: HEMIS, Department of Education, 2006

The arts, and the visual arts in particular, have historically been negatively perceived in relation to their prospects for employment and earnings – in contrast to learning and career pathways in for example the fields of commerce and finance, which attract far more black enrolments at tertiary institutions. The high cost of tertiary education also militates against enrolment in programmes that do not seem to offer well-mapped pathways into the world of work. Consideration needs to be given to ways in which particularly black students from low-income backgrounds can be attracted to fine arts programmes at a tertiary level through, for example, targeted bursary programmes and more effective and nuanced marketing of the diversity of career options associated with the visual arts.

The data suggests that at any given moment, there are almost as many enrolments in the tertiary education system than there are practicing visual artists working in the sector, and that each year approximately a thousand students complete various levels of qualification in the visual arts, the majority located within certificate and undergraduate degree programmes. This figure corresponds to just less than 20% of practicing visual artists, based on the primary research undertaken in the context of this project (cf sections 2 and 5).

Anecdotal evidence confirms that only a very small proportion of graduates go on to actually become practicing visual artists, the balance being absorbed into a range of other functions in the industry (teaching, training, administration, technical support, etc), into adjacent and

related industries such as craft and design, and into unrelated industries. Additional research would be required to ascertain what the split is between these different post-graduation routes.

One of the perennial issues highlighted in relation to professional arts programmes at a tertiary level is the generally weak provision of training in professional practice skills. Many graduates leave the university system with a sophisticated grasp of their practice and relevant critical theory, but little understanding of the legal and financial dimensions of working as a visual artist, and how to promote their practice effectively in a complex and fluid industry environment.

The position of visual arts training within the FET college system needs to be reviewed. FET colleges potentially provide young people with access to affordable and vocationally oriented training in the visual arts. Currently, provision through this institutional framework plays a relatively small role in the sector – as noted in section 5 of this document, only 14% of surveyed artists indicating that they have undergone training through an FET college – versus 43% and 37% of respondents indicating that they have gone through an undergraduate or postgraduate degree respectively.

The SETA framework potentially provides an important opportunity both for the formal recognition and financing of workshops and short courses provided by industry organisations. This is particularly so in relation to training related to professional practice issues in the visual arts.

In all of the above areas, more systematic and formalised engagement between the Ministry of Arts and Culture and the Ministries of Education is required to address the more comprehensive delivery of meaningful arts education at a formative level. A more integrated and more substantially resourced policy-driven programme of engagement with the arts education mandate needs to be developed between the two Ministries, together with their counterparts at a provincial level. As noted in research and policy documents commissioned by the Ministry of Education itself, the arts have an important and powerful role to play in transforming the nature of education in South Africa. Such connection also has powerful potential to create work for artists in schools, working alongside teachers in the delivery of the arts curriculum and in extra-curricular arts activities. And from an industry perspective, it is crucial to growing the future audiences and consumers of the visual arts.