

RESEARCH ARTICLE:

Challenges Encountered in the Enhancement and Optimal Teaching and Learning of the Creative Arts Subject in South Africa

Simphiwe Magagula¹, Ndwamato George Mugovhani² and Sakhiseni Joseph Yende³

Abstract

In recent years, there have been debates regarding the scope of Creative Arts subject in the existing curriculum known as the Curriculum and Assessment Policy Statement offered in the South African public schools. Crucial points in question include that the curriculum does not fully equip learners with the requisite skills for their respective areas of interest. This article interrogates these, and many other challenges encountered in teaching and learning this subject. The study adopted a qualitative research method to collect data, using methods such as semi-structured interviews with the principals, teachers, as well as selected learners from the selected public schools. A substantial review of previous and recent scholarly writings was used to substantiate the findings. The overarching finding is that this Creative Arts subject requires some intervention strategies and revision by the government and all relevant stakeholders. This study concludes by affirming that the Creative Arts subject plays a vital role in schools, but some issues have contributed to the ineffectiveness of the subject. There is a clear indication that one of the main contributions to the ineffectiveness of the Creative Arts subject in schools is to find specialist educators in each art form.

Keywords: arts-integrated learning programmes; creative arts subject; culture; skills; social cohesion; transformation

Introduction

Since the inception of democracy in South Africa, there has been a paradigm shift in the educational system (Msila, 2007). The South African curriculum has been revised three times in terms of its content. Firstly, it was known as the National Curriculum Statement in 1997. Thereafter, it was amended as a Revised National Curriculum Statement in 2002. Lastly, it was amended as the Curriculum Assessment Policy Statement in 2011, which was formalised in 2012. Each iteration was an attempt to improve the educational system of South Africa (Du Plessis, 2015). With this came a new learning area, whereby four art disciplines, namely music, visual arts, dance, and drama (theatre), were amalgamated into one subject called the Creative Arts subject (Burnaford *et al.*, 2013). The grouping introduced what became known as arts-integrated learning. The integration of music, visual arts, theatre, and dance meant that all art forms were to be taught and learned as one subject.

Unsurprisingly, this amalgamation of four disciplines into one subject, the Creative Arts subject, has yielded several challenges. A preliminary study revealed that the current educators appointed to teach the Creative Arts subject do not possess the skills required to teach all the four disciplines within this subject. Moreover, four disciplines cannot be taught by one educator, which is presently the case in South African public schools. In addition, these educators lack adequate training, and some cannot teach even one of the four creative arts. Moreover, the teaching and learning process does not fully equip learners with relevant skills for their respective areas of

¹Tshwane University of Technology, simphiwemagagula00@gmail.com

²Tshwane University of Technology, mugovhaning@tut.ac.za

³Tshwane University of Technology, sakhiseniyende@gmail.com

interest (Moodley, 2013) and corroborated by Van der Berg *et al.* (2011). Van der Berg *et al.* (2011) contends that revising the South African Creative Arts curriculum is highly necessary to improve the quality of education in South Africa. Based on the challenges mentioned above, it is inevitable that the curriculum requires extensive revision. Hence, the decision to explore and unpack the core challenges connected to the Creative Arts subject in public schools in South Africa.

Our preliminary review of literary works assisted us in unearthing a similar arts-integrated programme in the United States of America called the Chicago Arts Integrated Programme. Readings about this revealed that the programme has achieved relative success. So, this study also set out to interrogate the learning and teaching models of the two arts programmes: the South African Creative Arts subject and the American Chicago Arts Integrated Programme. This study compared the Chicago Arts Integrated Learning Programme with the South African Creative Arts subject offered by the South African Department of Basic Education to understand the similarities and differences between the two models. So, the theoretical sub-aim was to obtain an in-depth understanding of the similarities and differences between the two. The article attempts to extrapolate the merits and demerits of the American model. This is to determine a comprehensive and consolidated conclusion and concomitant recommendations. The primary objective is to investigate and determine whether factors that contribute to the relative success of the Chicago Arts Integrated Programme can be drawn and implemented in the South African Creative Arts subject curriculum.

The focus area of study was the three public art schools that currently offer the Creative Arts subject in Gauteng, namely the National School of the Arts (Johannesburg), East Rand School of the Arts (Boksburg), and Pro Arte Alphen Park (Pretoria). The rationale behind this sample was based on the realisation that Gauteng has only three public schools that continue to offer the arts after Grade 9. The rest of the schools are private schools and are not accessible to everyone due to the exorbitant school fees. Moreover, this was a manageable sample, for they were within reach of the researchers who also reside around the province. The Department of Basic Education introduced the Creative Arts subject in South African public schools as a compulsory subject from Grades 4 to 9. The primary objective was to unite diverse cultures, ethnic groups, and languages (Dolby, 2001; Marx and Delpont, 2017). Arts-integrated programmes have a holistic ethic that encourages social interaction between learners from different cultures, as described in the South African educational system). The Creative Arts subject was implemented in the South African educational system to unite the various cultures in the country (Department of Basic Education, 2011). However, De Villiers and Sauls (2017) and Chirwa (2014) note that there is a visible lack of arts-integrated programme educators who are effectively trained to teach creative arts, which compromises the quality of the teaching and learning of the subject. A limited number of public schools also offer the Creative Arts subject as a voluntary subject (Westraadt, 2011; Malan, 2015; Nompula, 2012; Vargas and Fernandez, 2012).

In this paper, the researchers developed two specific primary questions that were intended to provide clarity on the ongoing crisis:

- a) What obstacles are faced in the Creative Arts subject in South African public schools?
- b) What core challenges are connected to the Creative Arts subject in public schools in South Africa?

Methodology

In this article, a qualitative research method was employed whereby a case study research design was used to collect data from a population of principals, educators, and learners in the three selected public schools in Gauteng. This study used a case study to give an in-depth understanding and insight into the essential information on the impediments that mitigate against optimal teaching and learning of the Creative Arts subject in South Africa. A non-probability purposive

sampling method was adopted to complete the whole picture of the study. The non-probability sampling helped us avoid bias. Also, the purposive sampling design was more convenient for many participants and researchers (Kothari, 2004; Merriam 2009). Face-to-face interviews (semi-structured and convergent) were conducted with the principals, educators, and selected learners from the three public schools. The individuals with substantial and relevant evidence regarding the Creative Arts subject were identified, ranging between three principals, six Creative Arts subject teachers, and fifteen Grade 8 and fifteen Grade 9 learners from the selected schools in Gauteng. Gauteng was chosen because it has schools that specialise in the arts more strongly than in other provinces. Gauteng was both suitable and convenient for the participants and researchers regarding costs.

As part of the data collection of this study, in-depth interviews were conducted with the selected participants using the face-to-face semi-structured and convergent interviews approach. The face-to-face semi-structured interviews allowed the researchers to discuss the question answers with the interviewees (Kothari, 2004). The researchers used audio recordings and made notes on a notepad that were later transcribed and kept safe. The interviews took approximately thirty to forty minutes with each participant. Furthermore, the researchers consulted with existing scholarly writings such as articles, theses, and other relevant documents necessary to provide trustworthy findings. The researchers adopted a triangulation approach in this article to ensure data quality. The researchers deemed the triangulation approach important to ensure that the transcribed data is validated and cross-examined, duly eliminating criticism, debate about bias, singularity, and subjective observatory research. Thematic data analysis was employed to analyse the interviews of the selected participants. This method assisted the researchers when analysing the participants' experiences and meaningfully interpreting the questions posed to the participants. The researchers yielded and generated findings that transformed raw data into new knowledge (Braun and Clarke, 2006: 88). The thematic analysis also assisted the researchers in deriving precise findings and interpreting and presenting the study's findings in concrete and well-developed themes.

In this article, the researchers followed university-standard ethical considerations. The following ethics number was provided: REC/2019/08/017. In this article, the researchers informed all the participants about the nature of the project before participating. The participants were ensured their privacy, anonymity, and confidentiality were honoured. So, the participants all participated willingly and voluntarily.

Principal Findings/Results

Numerous scholarly writings and the views of the various participants in interviews and discussions form the basis of this study. These findings are presented in the discussions below:

Relevant literature on arts-integrated learning programmes

Lately, there has been an ongoing global discourse on arts education and its relevance and significance to society. A study conducted by Malan (2015) discloses that education reflects a country's political and traditional preferences and values, and that education exists within the context of social, economic, political, cultural, and constitutional imperatives. For this reason, scholars such as (Pinnock, 2011 and Malan, 2015) propose the implementation of integrated arts education that has become widely adopted in various countries to promote developing cognition, creativity, social interactions, and motor control. Whereas Farbman *et al.* (2015) and Dunstan (2016) acknowledge that arts-integrated learning programmes benefit learners by enhancing academic achievement in schools and improving confidence and teamwork, there are challenges encountered in South African public schools. The South African Creative Arts subject has many challenges and limitations, such as time allocation and inadequacy of skilled and properly qualified practitioners, among others. Nompula (2012) notes that the Creative Arts subject encapsulates all the art forms and that it is impossible for one teacher to teach all these art forms

alone. Therefore, each art form in the Creative Arts should be taught separately. The time allocated for Creative Arts subject is an hour per week during school hours and one hour per week after school, which does not assist in solving the problem at hand (Nompula, 2012; Beukes, 2016; Kokela, 2017; Van Vuuren and Eurika, 2018). So, the Creative Arts subject does not offer learners sufficient time, primarily due to the inadequacy of hours given to the subject. Hence, the learners cannot be fully equipped with relevant skills in their respective areas of interest (De Moss and Morris 2002). This is further exacerbated by the inadequacy of the teaching personnel with fundamental knowledge of the subject.

Meanwhile, according to Hursen and Islek (2017), arts-integrated learning programmes are successful in the United States and Australia, among others. According to Scott, Harper and Boggan (2012), the arts-integrated learning programmes adopted and introduced by the Chicago Arts Partnerships in Education have enhanced the United States' arts-teaching programme in public schools. Catterall and Waldorf (1999) and Scripp *et al.* (2014) state that since 1992, arts-integrated learning programmes were adopted and introduced in Chicago by the Chicago Arts Partnerships in Education. Fiske (1999) posits that the arts-integrated learning programmes are a great success in Chicago after the Chicago Arts Integrated Learning Programme was implemented in public schools. Against this background, this study proposes to interrogate the Chicago Arts Integrated Learning Programme teaching and learning model to extrapolate the merits of such a model and compare and contrast the Chicago model with the South African arts-integrated learning programme known as the Creative Arts subject.

The study was also motivated by the appraisal made by Scott *et al.* (2012), who established that adopting arts-integrated learning programmes could improve the Creative Arts subject in South African public schools. The appraisal of arts-integrated learning programmes has become a significant point of interest for researchers and scholars (Nompula, 2012). Perhaps this arts-integrated learning model could be a remedy in enhancing the teaching and learning of creative arts and could assist in eliminating the challenges encountered within arts teaching and learning in South African public schools, especially in this study's Gauteng focus area. The findings of this study revealed that the Creative Arts subject in South African public schools are not prioritised like Maths, Science, and Technology. This study found that the Creative Arts subject is not allocated sufficient time for both practical and theoretical components compared to the Chicago Arts Integrated Learning Programme.

The Chicago arts integrated learning programme

In the early 1990s, there was an elevated interest in the Arts Integrated Learning Programme in American schools, particularly in Chicago schools. Before 1992, the system of creative arts delivery could only be described as a patchwork at best. Some schools had no creative arts educators, and most schools had a music or visual arts educator, but not both. Almost no schools had access to dance, drama, or media arts. Where creative arts specialists existed, they were often sorely overextended and served as many as 1,400 learners a week. The creative arts educators often had no regular workspaces, little equipment, few materials, and little contact with management or government at large, and this resulted in little shared planning time. The Chicago Arts Integrated Programme is a product of the Chicago Arts Partnerships in Education (CAPE), which was founded in 1992 with the specific charge to establish or see to what extent arts integration teaching and learning methods could optimise teaching and learning in middle schools in the Chicago Public School District (Scripp *et al.*, 2014). A strong collaboration between Chicago Public School District IB classroom teachers and Chicago Arts Partnerships in Education teaching-school artists was formed to foster deep partnerships among artists and arts organisations and to contribute to overall school improvement.

Thirty students across ten classes in veteran teacher artist partnerships were selected to help explore the processes and outcomes associated with arts-integrated learning units versus learning processes and outcomes in comparable non-arts units. The student sample evenly

represented comparatively high, medium, and low achievers (De Moss and Morris, 2012). The immediate result of the project revealed that students from all achievement levels displayed significant increases in their ability to assess their learning analytically following arts-integrated units. There were no such gains associated with traditional instructional experiences. Arts-integrated instruction created more independent and intrinsically motivated investments in learning, fostered learning for understanding as opposed to a recall of facts for tests, transformed students' characterisations of 'learning barriers' into 'challenges' to be solved, and inspired students to pursue further learning opportunities outside of class (De Moss and Morris, 2012). An evaluation report of arts integration that appeared in *Champions of Change* in 1999 found that Chicago Arts Partners in Education (CAPE) schools showed growth along several measures of student achievement (Scripp *et al.*, 2014). In addition, compared to other schools in Chicago serving comparable student populations, CAPE schools attained stronger standardised test scores over time on the city-standardised test scores. Arts education in its various forms—from traditional art classes to extracurricular arts activities, from music to drama to visual arts—consistently associates with higher individual achievement (De Moss and Morris, 2012).

These increased-test-score findings suggest that arts work fosters cognitive processes or habits and supports learning in other areas. Arts learning is strongly linked with academic performance in other subjects (Scripp *et al.*, 2014). Arts-integrated schools also help to demystify perceptions and stereotypes about ethnicity, socio-economic status, or disabilities. All the learners have a sense of belonging and feel equal (Scripp *et al.*, 2014). The major finding was that arts education is linked to enhanced academic achievement in mathematics, reading, creative problem solving, critical thinking, and verbal skills, and can improve motivation, concentration, confidence, and teamwork. The Chicago Arts Integrated Learning Programme was created in response to an identified need for a more coherent model of access to the creative arts in Chicago public schools (Burnaford *et al.*, 2001). The Chicago Arts Integrated Learning Programme has a strong arts programme different from the Creative Arts subject. The comparison between the Chicago Arts Integrated Learning Programme and Creative Arts subject reveals the weakness of the subject, which could be improved through combining with the Chicago Arts Integrated Learning Programme. It was also noticed that the Chicago Arts Integrated Learning Programme allows experts of each art form to teach a masterclass and to engage with educators (Scripp *et al.*, 2014).

Elementary school learners who attended schools in which the creative arts were integrated with the classroom curriculum outperformed their non-arts-educated peers in Maths. In 1998, more than 60% of the learners attending schools integrated with the Chicago Arts Integrated Learning Programme performed at or above grade level (Burnaford *et al.*, 2013; Nompula, 2012; Beukes, 2016). The Chicago Arts Integrated Programme revealed the value of arts education, which could be emulated by other countries, such as South African arts education programmes.

The Creative Arts subject in South Africa

The Creative Arts subject was envisaged and conceptualised to be an efficient tool for social and cultural cohesion in South African public schools (Nompula, 2012; Beukes, 2016). This subject could play a fundamental role in influencing the social (Beukes, 2016; De Villiers and Sauls, 2017) and cultural cohesion in the schools. The Creative Arts subject, through various art forms ranging from visual art, music, drama, and dance, has brought unity to society and shaped learners' perception of other cultures (Kokela, 2017). Mugovhani and Nawa (2019) add that arts and culture are largely considered a common societal activity in mainly rural and traditional societies, wherein every community member is expected to partake in some cultural activity. In the context of South African schools, arts and culture are embedded in the Creative Arts subject and play a crucial role in cultural identity.

Arts-integrated learning programmes contribute greatly to schools because the programmes nurture the talent of learners by creating learning programmes that incorporate co-planning, and a rigorous, more inventive, and sustainable curriculum, in contrast to delivering pre-packaged

and transient programmes (Burnaford *et al.*, 2013). Scott *et al.* (2012) adds that the arts-integrated learning programmes in the Creative Arts subject are essential in promoting academic self-discipline, which forms a vital aspect of a performer.

Arts-integrated learning programmes are an effective method of teaching in which learners discover and demonstrate learning through diverse arts, such as drama, dance, visual art, music, and creative writing (Nompula, 2012). According to Ngema (2007), the Creative Arts subject in the South African Curriculum and Assessment Policy Statement has become a prime means of artistic expression that has drawn and united various cultures. Therefore, the creative arts are a universal language across many African cultures (Mokotow, 2007). Creative arts are used for unity and reconciliation in South African communities. Britz (2002) and Manenye (2014) posit that the Creative Arts subject has been adopted in South African schools to unite various cultures. The subject promotes social cohesion, especially in rural schools (Britz, 2002; Manenye, 2014). Farbman *et al.* (2015) and Dunstan (2016) acknowledge that arts-integrated learning programmes benefit learners by enhancing academic achievement in schools and improving confidence and teamwork. Challenges are encountered when teaching creative arts in public schools in South Africa. Undoubtedly, arts-integrated learning programmes are an effective method of teaching in which learners discover and demonstrate learning through diverse arts, such as drama, dance, visual art, music, and creative writing (Nompula, 2012).

One unanimous sentiment iterated by the principals of the three selected schools was that the Creative Arts subject is not treated as a crucial subject in many schools around Gauteng. This emerged after the participants stated that most schools do not have qualified educators. The lack of arts educators has become a significant obstacle for learners to exhibit their talents and develop their skills. One principal added thus:

The Creative Arts subject in South African public schools should have enough time allocated for learners and have strong teachers who will know exactly how to nurture the talent of the learners rather than tarnishing it.

These participating principals conveyed the importance of employing educators who are well equipped and specialists in the subject in South African public schools. The Curriculum and Assessment Policy Statement also requires extensive revision, particularly within the Creative Arts subject.

According to educators, inadequate infrastructure does not allow for successful teaching. One of the educators stated:

It is challenging us to do practical work. We have to take learners outside because it is impossible to do practical work (drama or plays) in our classroom. We do not have a sports field on our premises, and that makes it challenging.

Another educator added:

Another issue is that time allocation, which does not allow all the syllabi of these art forms (dance, drama, and music) to be fully covered. Another challenge is that quite often 'unqualified' teachers are required to teach the Creative Arts subject. This becomes difficult for learners to be productive in the classroom. Undoubtedly, the learners are not easily motivated because the intended goals or learning outcomes are not fully achieved.

The learners corroborated both the principals' and educators' statements that time allocation is insufficient for them to learn all the art forms. A strong statement of concern from one of the learners:

The time that is allocated to us is not enough for us to learn as much as we are supposed to learn in the creative arts. You cannot expect me to have good dancing skills and talent

in 1 hour 30 minutes. That is not enough at all for us to develop our skills. They do not have enough time to understand both theory and practical side.

One of the major concluding observations from these learners is that the creative arts assist them in developing their various talents and help them to improve their understanding of other subjects, such as Maths and English, and to gain more confidence as learners all around. Creative arts education is linked to enhanced academic achievements in mathematics, reading, creative problem solving, critical thinking, and verbal skills and can improve motivation, concentration, confidence, and teamwork. Research acknowledges the value of creativity, curiosity, and imaginative play, particularly for young children, and the need for innovative, creative, and critical thinking in successful societies of the future (Barnejee, 2010). The United Nations Educational, Scientific and Cultural Organisation (2015) states that arts education keeps learners in school.

Wolf (1999) posits that arts-integrated learning at the primary level of education improves the learners' understanding and opens waves of creativity in their thinking and understanding of their academic subjects and life skills. Arts-integrated learning exposes the learners at the foundation level to various career paths other than typical academic careers. Through arts-integrated learning, learners discover talents they were not aware they possessed and confidence in their school capabilities within the broader world. Arts-integrated learning instils discipline and gives the learners a fighting chance to decide if the creative arts have a career path they would like to pursue. Arts-integrated learning also creates a learning environment that is not stressful and is fun and motivational, allowing every learner in the class to express themselves and find their niche. When learners are engaged in creative learning, they are prone to learn faster and apply the learning skills in their everyday lives outside the classroom (Herbst, 2005).

Significance of arts-integrated learning programmes in the education system with reference to the South African Creative Arts curriculum

Creative arts in South African public schools could play an integral role in transforming education and reconciling various cultures. It is impossible to ignore the creative potential that resides in South Africa. Almost everyone, anywhere, has some form of creative talent. South Africans can sing, dance, and entertain whilst they are working. There are storytellers, artists, designers, chefs, sculptors, and painters. These are people with a wealth of creativity that could make a telling contribution to building South Africa's economy (Joseph and Hartwig, 2015). Over the years, creative arts have played a crucial role in shaping the cultures of various tribes and in religious ritual practices in Africa and worldwide (Turner *et al.*, 2017). Several scholars have postulated that if well supported, the Creative Arts subject could yield multiple benefits, such as maintaining identity, understanding, and appreciation of other cultures, among others (Appadurai, 1990, Mokotow, 2007, Dolby, 2001, Britz, 2002; van Vuuren and Eurika, 2018). This subject could be very useful if it could be subjected to some thorough revision. This would contribute to and assist in sustaining the many different cultural practices in South Africa.

Creative Arts subject plays a vital role in schools, but some issues have contributed to the ineffectiveness of the subject. There is a clear indication that one of the main contributions to the ineffectiveness of the Creative Arts subject in schools is to find specialist educators in each art form. This article reveals some positive solutions for arts and culture curricula in public schools in South Africa and that the solutions will infuse a viable and positive approach that will ease the difficulties connected to the current arts and culture curriculum in South African schools. Therefore, adopting arts-integrated learning programmes could be a solution to South African creative arts practice and creative arts practice in other developing countries. According to Fackler (2016), Shank (2013), Hodson (2015) and Melabiotis (2018), unsuccessful creative arts in public schools is intertwined with the failure to adopt arts-integrated learning programmes. Mestry (2017) reports an ongoing plea to revise the creative arts curriculum in public schools in

South Africa. An improved creative arts curriculum could afford learners' desired talents and skills.

Discussion

This article interrogated challenges encountered in teaching and learning the Creative Arts subject in South African schools. Nompula (2012) confirms that Creative Arts subject in South African schools lacks adequate time allocation, proper infrastructure, and adequately trained arts teachers. This article argued that the challenges are that the Creative Arts subject is not prioritised in the same way as Maths, Science, and Technology. The Creative Arts subject is not allocated sufficient time for practical and theoretical components compared to the Chicago Arts Integrated Learning Programme. The Creative Arts subject does not give enough time for learners to develop their basic skills in their desired art forms. There is a poor alignment of the Creative Arts subject to the practical aspect. When the Creative Arts subject and Chicago Arts Integrated Learning Programme are compared, many aspects are missing in the Creative Arts subject that weakens it. The findings of this article are consistent with studies (Scott *et al.*, 2012; Nompula, 2012) that established that adopting arts-integrated learning programmes could improve the Creative Arts subject in South African public schools. The findings show a need for the Creative Arts subject to be revised and aligned with the practical aspect of arts.

The comparison between the programmes reveals the weakness of the Creative Arts subject, which could be enhanced through amalgamating with the Chicago Arts Integrated Learning Programme. The Chicago Arts Integrated Learning Programme gives strong attention to the practical side of the creative arts disciplines. The Chicago Arts Integrated Learning Programme has developed a completely different strategy and method in teaching and learning to accommodate learners that live with disabilities. This article contends and confirms that despite the issues that have contributed to the ineffectiveness of the subject in South African public schools, the Creative Arts subject plays an essential role in the arts. The article also revealed that the Creative Arts subject must be aligned to the needs of both educators and learners to ensure that all parties are well equipped with the tools required to create an environment that is feasible for learning and teaching.

This article found that the Creative Arts subject does not have sufficient time for practical and theoretical subjects compared to the Chicago Arts Integrated Learning Programme. Therefore, time allocation for the Creative Arts subject in South African public schools is insufficient. Evidently, the Chicago Arts Integrated Learning Programme has addressed the needs of the learners that focus on teaching and learning in integrating the arts in the school curriculum. Study participants also indicated that educators are under pressure and are not enjoying teaching a subject they have little to no knowledge about. The educators are concerned about the quality of teaching they deliver to learners. It could be recommended that the education sector could cater for in-service training for these educators. The education sector should encourage and facilitate excursions that expose educators and learners to the creative arts industry outside of school so that both may be well versed with the requisite expectations. Teachers should be equipped with the relevant knowledge and desired skills to improve the subject in South African public schools. Certainly, things have changed in education, especially in the arts field, as it demands new teachers who are competent and skilled in teaching various art forms.

A collaboration should take place between general art practitioners and arts educators. Arts education is constantly changing, and the Curriculum and Assessment Policy Statement should change and improve with the context. Transformation in the South African educational system has been identified as an essential tool in promoting quality education, and conscientious scholars must always look at new ways of transforming the Creative Arts subject in public schools. The curriculum must be relevant to the African context. Learners should have relevant, up-to-date creative arts skills to compete in the industry. Learners must have cutting-edge information about career opportunities. When the content of the creative arts education is

improved, the South African creative arts industry will be sustained. Through creative arts, learners are emboldened to discover hidden talents, career opportunities, and choices they would otherwise not have known. The provision of the requisite tools and facilities for an enhanced creative arts education is a factor that would improve the Creative Arts subject in South Africa. Skilled educators would be attracted to teach this subject if they were supported academically and were allowed to facilitate learner exposure to the overall arts industry context.

Conclusion

The Creative Arts subject was conceptualised as a pedagogical strategy to encourage learner-centred and multicultural education. However, the transformation that occurred in the realm of education in South Africa demonstrates that this Creative Arts subject requires intervention from the government in terms of workforce, infrastructure, and adequate equipment with specialist educators for each art form within the broader spectrum. As many scholars have postulated, the South African Department of Basic Education's initial conceptualisation of this arts-integrated learning programme called the Creative Arts subject was a noble idea. Undoubtedly, an arts-integrated learning programme comes with new knowledge and vital skills that could respond to the transformation that is taking place within education. Arts-integrated learning has been deemed a tool that creates an effective atmosphere for creative and enjoyable education in public schools worldwide. South Africans should not be naïve to the changes that are taking place in the field of art education.

The government should focus on revising the curriculum so that the curriculum is fully equipped and beneficial for both educators and learners in South African public schools. The suggested South African education system changes are a national imperative. The revised Curriculum and Assessment Policy Statement about the Creative Arts subject should aim to improve the quality of teaching and learning of Creative Arts in South African public schools. Creative arts practitioners should be incorporated into the decision-making processes regarding the teaching and learning strategies (as Advisory Board members) and involved in revising the curriculum to improve the quality of teaching and learning of the Creative Arts subject. Creative arts practitioners and the school teaching personnel could assist in identifying the best examples of successful arts-integrated learning programmes worldwide and adopt the programmes' merits. One such example would be the Chicago Arts Integrated Programme. Based on the merits found in the Chicago Arts Integrated Programme, the Creative Arts subject should be taught at the same quality level as the other academic subjects so that learners are given a well-rounded quality education that would improve their future career choices.

References

- Appadurai, A. 1990. Disjuncture and difference in the global cultural economy. *Theory, Culture and Society*, 7(2-3): 295 -310.
- Banerjee, S. 2010. Designing a dance curriculum for liberal education students: Problems and resolutions towards holistic learning. *Research in Dance Education*, 11(1): 35-48.
- Beukes, D. B. 2016. Creative arts in pre-service teacher education at South African Universities: A collective case study. Doctoral dissertation, University of Pretoria.
- Britz, A. M. E. 2002. South African unit standards for culture and arts education and music as an elective sub-field. Doctoral dissertation, University of Pretoria.
- Burnaforde, G. E., April, A. and Weiss, C. 2013. *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. New Jersey: Routledge.
- Catterall, J. S. and Waldorf, L. 1999. Chicago Arts Partnerships in Education Summary Evaluation. In: Fiske, E. ed. *Champions of Change: The Impact of The Arts on Learning*: 47-62. Washington, DC: The Arts Education Partnership and the President's Committee on the Arts and the Humanities.

Chirwa, G. 2014. Illuminative evaluation of the expressive arts curriculum in Malawi primary schools. *Southern African Review of Education with Education with Production*, 20(2): 41-58.

De Villiers, A. C. and Sauls, M. M. 2017. Changing teachers' practice in the creative arts classroom: The case for educational technologies. *The Journal for Transdisciplinary Research in Southern Africa*, 13(1): 1-9.

DeMoss, K. and Morris, T. 2002. *How Arts Integration Supports Student Learning: Students Shed Light on The Connections*. Chicago, IL: Chicago Arts Partnerships in Education (CAPE).

Department of Basic Education. 2012. The regulations pertaining to the national curriculum statement grades R-12. Government Gazette 36041. Pretoria: Government Printer.

Dolby, N. E. 2001. *Constructing Race: Youth, Identity, and Popular Culture in South Africa*. New York: Suny Press.

Doyle, D., Huie Hofstetter, C., Kendig, J. and Strick, B. 2014. Rethinking curriculum and instruction: Lessons from an integrated learning program and its impact on Students and Teachers. *Journal for Learning through the Arts*, 10(1): 1-16.

Du Plessis, P. 2013. Legislation and policies: Progress towards the right to inclusive education. *De Jure*, 46(1): 76-92.

Dunstan, D. 2016. Sustaining arts programs in public education. *Journal of School Administration Research and Development*, 1(2): 28-36.

Fackler, R. 2016. Arts integrated elementary school classrooms and academic success. Honors thesis, Portland State University.

Fiske, E. B. Ed. 1999. *Champions of change: The impact of the arts on learning*. Washington: John D. and Catherine T. MacArthur Foundation.

Herbst, A. 2005. *Emerging Solutions for Musical Arts Education in Africa*. Cape Town: African Minds.

Hodson, A. 2015. *Writes of spring 2014: Fostering creativity in theatre, education, and leadership*. Master's dissertation, University of Central Florida.

Hursen, C. and Islek, D. 2017. The effect of a school-based outdoor education program on Visual Arts teachers' success and self-efficacy beliefs. *South African Journal of Education*, 37(3): 1-16.

Jansen van Vuuren, E. N. 2018. Arts across the curriculum as a pedagogic ally for primary school teachers. *South African Journal of Childhood Education*, 8(1): 1-10.

Joseph, D. and Hartwig, K. 2015. Promoting African music and enhancing intercultural understanding in teacher education. *Journal of University Teaching and Learning Practice*, 12(2): 1-13.

Kokela, R. S. 2017. An analysis of the implementation of the Curriculum and Assessment Policy Statement in the Further Education and Training phase. Doctoral dissertation, University of Pretoria.

Kothari, C. R. 2004. *Research Methodology: Methods and Techniques*. New Delhi: New Age International.

Malan, M. 2015. Musical understanding: An analysis of the creative arts CAPS' outlines for the foundation phase. Doctoral dissertation, Stellenbosch University.

Manenye, M. G. 2014. Teaching dance as a means of intercultural reconciliation. Doctoral dissertation, University of the Free State.

Marx, M. and Delpont, A. 2017. "I am because we are" dancing for social change! *Educational Research for Social Change*, 6(1): 56-71.

Melabiotis, I. 2018. The currents of learning motivation: Learners' stories from arts-integrated, regular classroom landscapes. Doctoral dissertation, The University of Western Ontario.

Mestry, R. 2017. Empowering principals to lead and manage public schools effectively in the 21st century. *South African Journal of Education*, 37(1): 1-11.

Mokotow, A. 2007. Why dance: The impact of multi arts practice and technology on contemporary dance. Master's degree, University of Melbourne.

Moodley, G. 2013. Implementation of the curriculum and assessment policy statements: Challenges and implications for teaching and learning. Doctoral dissertation, University of South Africa.

Msila, V. 2007. From apartheid education to the revised National Curriculum Statement: Pedagogy for identity formation and nation building in South Africa. *Nordic Journal of African Studies*, 16(2): 146-160.

Mugovhani, N. G. and Nawa, L. L. 2019. The socio-economic challenges of South African indigenous musicians: A case study of Vhavenda-based Vho Ntshengedzeni Mamphodo. *The Southern African Journal for Folklore Studies*, 29(1): 18.

Ngema, V. 2007. Symbolism and implications in the Zulu dance forms, notions of composition, performance and appreciation of dance among the Zulu. Doctoral dissertation, University of Zululand.

Nompula, Y. 2012. An investigation of strategies for integrated learning experiences and instruction in the teaching of creative art subjects. *South African Journal of Education*, 32(3): 293-306.

Pinnock, A. J. E. 2011. *A Practical Guide to Implementing Curriculum and Assessment Policy Statement: A Toolkit for Teachers, Schools' Managers and Education Officials to use to Assist in Managing the Implementation of A New Curriculum*. Pretoria: NAPTOSA.

Scott, L., Harper, S. and Boggan, M. 2012. Promotion of arts integration to build social and academic development. *National Teacher Education Journal*, 5(2): 83-88.

Scripp, L., Sienkiewicz, F., Ulibarri, D., Sutherland, S. and Gilbert, J. 2014. Chicago arts partnerships in education. Available: https://www.academia.edu/19483050/Chicago_Arts_Partnerships_in_Education_s_Chicago_Public_Schools_International (Accessed 5 September 2022).

Turner, V., Abrahams, R. D. and Harris, A. 2017. *The ritual process: Structure and anti-structure*. New York: Routledge.

Van der Berg, S., Taylor, S., Gustafsson, M., Spaul, N. and Armstrong, P. 2011. Improving education quality in South Africa. *Report for the National Planning Commission*, 2: 1-23.

Westraadt, G. 2011. The endangered subject of quality visual Art education. *South African Journal of Childhood Education*, 1(2): 159-192.

Wolf, D. P. 1999. Why the arts matter in education or just what do children learn when they create an opera. In: Fiske, E. ed. *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: The Arts Education Partnership and the President's Committee on the Arts and the Humanities, 91-98.