Positive Changes In Arts Education In Namibian Schools:
A Proposal For Arts Teachers’ Initial Training In The Republic Of Namibia.

A Thesis Presented

By

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Dedication

To my children and grandchildren.

I also dedicate this study to Isak and Christiana Afrikaner

for giving me endless love and care.

You gave me strength and hope.

I regret you have departed without witnessing this day.

Dedication to Gisela Haoses Afrikaner and Alexandrine Mae Awases

for building on my academic future.

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who is a lifetime inspiration.
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Abstract

The purpose of the research was to develop new knowledge about teaching methods for the Arts as a non-promotional subject in primary and secondary schools. The main aim of the study was to challenge the current state of Arts Education in Namibia. This study includes a description of the present state of Arts Education in Namibia and a survey about the problems and needs in Art Education at the national level. Data was collected to examine the teaching background, experience and interests of Arts Education teachers, which provided a strong foundation to undertake action research with a sample of schools and educators in Namibia.

The research explored how to teach the Arts as a non-promotional subject can be improved toward a comprehensive approach in Namibian schools. The study explored the current teaching methods for the subject in Pre-primary, primary and secondary schools. Teachers were empowered to seek their own meaning and understanding to engage in a deeper practice of teaching the Arts.

After a systematic discussion about how teaching can be improved, the teachers showed an eagerness to take part. They created a sense of ownership for improving Arts Education in the country. The research with the teachers engaged learners by enhancing the learners’ uniqueness, seriousness, and enthusiasm. They shared a passionate commitment to enriching the teaching standard of the Arts.

The author used self-administered questionnaires—the National Arts Questionnaire for Schools, the National Teachers’ Questionnaire, the Learners’ Questionnaire, the Pre-primary school Teachers’ Questionnaire and the National Arts Questionnaire for Artists - to collect data about Arts Education needs in Namibia. This study also covered workshops and lesson observations conducted by the researcher with Pre-primary teachers, primary teachers, and first-year university students.

The study further gained information through observing lessons on methods for teaching the Arts as a non-promotional subject in primary and secondary schools. It explored the teachers’ knowledge about the Arts and the subject in their respective schools and classrooms. It examined
the integration of the disciplines of drama, dance, music and visual art in the syllabus themes. The research collected an array of lessons from the members of the Volunteer Arts Focus Team and Primary School teachers, who generously contributed their lesson plans to be shared with local Arts teachers and for the research.

The conclusions of the study identified the need for better training for Arts teachers. It presented a holistic approach to Arts Education in Namibia integrating drama, dance, music and visual art in a project-based Arts curriculum.

Keywords: Arts Education; Arts, Curriculum; teacher training; Namibia.
Resumo

Esta investigação pretende desenvolver métodos e abordagens didáticas para as artes, no sistema educativo Namibiano. O objetivo principal do estudo é desafiar práticas na educação artística da Namíbia e apresentar caminhos alternativos no ensino primário e secundário. O estudo inclui uma descrição do estado atual das artes, na educação na Namíbia, e um questionário a nível nacional sobre as necessidades e problemas da educação artística neste país. Os dados foram coligidos para examinar os contextos dos professores de artes, formação, experiência e interesse na educação artística. Estes dados serviram para elaborar uma base de trabalho e iniciar uma investigação-ação com uma amostra de escolas e professores Namibianos.

Esta investigação explora caminhos para o ensino e a aprendizagem das artes segundo uma abordagem holística. O estudo explorou os métodos usados nas escolas primárias e secundárias, e com os professores participantes procurou novos significados e compreensão para as artes na educação para um maior aprofundamento das práticas.

Após várias discussões com os participantes sobre possíveis modificações no ensino/aprendizagem, os professores participantes motivaram os seus alunos de um modo único: com seriedade e entusiasmo e criaram práticas novas que foram depois partilhadas, para enriquecer os standards das artes na educação.

A autora usou questionários a nível nacional aplicados em escolas: para professores; para alunos; para futuros professores; e para artistas. A investigadora dinamizou também workshops e fez observação de aulas com professores do ensino infantil; ensino primário e alunos do primeiro ano da universidade. Assim, foram obtidos dados sobre as percepções do papel das artes na educação e exploradas possibilidades de mudança.

O estudo investiga a possibilidade de integração das disciplinas de drama, dança, música e artes visuais a partir de temas, nos programas de educação artística. Os professores participantes, criaram voluntariamente e implementaram planos de aulas com essa abordagem. Os resultados das experiências foram analisados e partilhados e com os professores locais.
As conclusões do estudo apontam para a necessidade urgente de formar melhor os professores de artes e apresentam uma abordagem holística para as artes na educação, integrando dança, música, drama e artes visuais num currículo baseado em trabalho de projeto por temas relacionados com as preocupações da sociedade contemporânea.

Palavras Chave: Educação Artística; Artes; formação de professores; Namíbia; Curriculum
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>v</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vii</td>
</tr>
<tr>
<td>RESUMO</td>
<td>ix</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>xx</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>xi</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>xxiv</td>
</tr>
<tr>
<td>LIST OF ABBREVIATIONS</td>
<td>xxx</td>
</tr>
</tbody>
</table>

## CHAPTER

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.  <strong>INTRODUCTION</strong></td>
<td>1</td>
</tr>
<tr>
<td>1.1 STATEMENT OF THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>1.3 Purpose of the study and delimitations</td>
<td>6</td>
</tr>
<tr>
<td>1.4 Delimitations</td>
<td>10</td>
</tr>
<tr>
<td>1.5 Research Questions</td>
<td>11</td>
</tr>
<tr>
<td>2.  <strong>The State of Arts in Namibian Education</strong></td>
<td>12</td>
</tr>
<tr>
<td>2.1 Introduction</td>
<td>12</td>
</tr>
<tr>
<td>2.2 Historical background of Arts Education in Namibia</td>
<td>13</td>
</tr>
<tr>
<td>2.3 The value of the Arts in schools</td>
<td>14</td>
</tr>
<tr>
<td>2.4 Arts subjects in schools</td>
<td>19</td>
</tr>
</tbody>
</table>
2.5 Tertiary Education………………………………………………………………………….. 23

2.5.1 University of Namibia…………………………………………………………………….. 23

2.5.1.1 Faculty of Humanities and Social Sciences………………………………………… 23

2.5.1.1.1 Department of Visual and Performing Arts…………………………………… 23

2.5.1.1.2 Diplomas and degrees awarded by the FHSS of UNAM…………………… 23

2.5.1.1.3 Diplomas…………………………………………………………………………… 24

2.5.1.1.4 Degrees……………………………………………………………………………… 24

2.5.2 Institute of Open Learning……………………………………………………………. 26

2.5.3 College of the Arts……………………………………………………………………… 27

2.5.3.1 Performing Arts………………………………………………………………………. 27

2.5.3.2 Visual Arts……………………………………………………………………………… 28

2.5.3.3 Vocational Education……………………………………………………………….. 28

2.6 The role of the teacher in Arts Education……………………………………………… 29

2.7 The role of learners in Arts Education………………………………………………… 32

2.8 The State of Arts in Namibia………………………………………………………………. 34

2.9 GOVERNMENT INVOLVEMENT………………………………………………………… 35

2.9.1 The ministry of Education, Arts and Culture…………………………………………. 35

2.9.1.1 Directorate of Arts……………………………………………………………………. 36

2.9.1.2 The Strategic Objectives of the Directorate of Arts…………………………….. 36

2.9.1.3 Divisions and Sub- Divisions of the Directorate of Arts………………………… 37

2.9.1.3.1 Division: Arts Promotion and Industry Development……………………… 38
| 2.9.1.3.1.1 | Sub-Division: Promotion and Liaison | 38 |
| 2.9.1.3.1.2 | Sub-Division: Curriculum, Materials Development, Assessment and Accreditation | 40 |
| 2.9.1.3.2 | Division: Arts Education and Training | 42 |
| 2.9.1.3.2.1 | Section: Namibia National Choir Competition | 45 |
| 2.9.1.3.2.2 | Section: National Brass Network of Namibia | 46 |
| 2.9.1.3.2.3 | Sub-Division: National Arts Extension Program | 50 |
| 2.9.1.3.3 | Division: College of the Arts | 51 |
| 2.9.1.3.3.1 | Section: Namibian National Symphony Orchestra | 52 |
| 2.9.1.3.3.2 | Section: Katutura Community Arts Centre | 52 |
| 2.9.1.3.4 | Division: National Arts Gallery of Namibia | 53 |
| 2.9.1.3.4.1 | Curatorial Services | 54 |
| 2.9.1.3.4.2 | Mobile Exhibitions | 54 |
| 2.9.1.3.4.3 | Internship | 55 |
| 2.9.1.3.4.4 | Tulipamwe International Artists' Workshop | 56 |
| 2.9.1.3.4.5 | NAGN and Bank Windhoek Visual Art Competitions | 57 |
| 2.9.1.3.4.6 | 30 X 30 Art Competition | 59 |
| 2.9.1.3.4.7 | Bank Windhoek Triennial | 60 |
| 2.9.1.3.4.8 | The Gallery Shop | 62 |
| 2.9.1.3.5 | Division: National Theatre of Namibia | 63 |
| 2.9.1.3.5.1 | The Last Band Standing | 65 |
| 2.9.1.3.5.2 | NTN Comedy Festival | 66 |
2.9.1.3.5.3 Premier Productions Program.................................................. 67
2.9.1.3.5.4 The Art Beat................................................................. 67

2.9.2 Ministry Of Industrialization, Trade and SME Development.................. 68
2.9.2.1 Ongwediva Trade Fair......................................................... 69
2.9.2.2 Made In Namibia EXPO....................................................... 70
2.9.2.3 Karas Huisen Crafts.......................................................... 71
2.9.2.4 Doen en Sien Self SATCO Leather Project.................................. 74
2.9.2.5 Karakulia Weavers............................................................ 75
2.9.2.6 Khorixas Craft Centre....................................................... 76
2.9.2.7 The Pots of Hope............................................................... 78

2.9.3 Private Organizations and Institutes.................................................. 79
2.9.3.1 Ombetja Yehinga Organization and Dance Troupe......................... 82
2.9.3.2 Omaleshe Dance and Drama Group........................................ 84
2.9.3.3 Namibian Annual Music Awards............................................. 87
2.9.3.4 Namibian Music Awards..................................................... 88
2.9.3.5 ChiNamibia................................................................. 88
2.9.3.6 Otjiwarongo Arts Centre................................................... 91
2.9.3.7 Namibia Community Skills Development Foundation................... 92
2.9.3.8 Omaruru School Of Arts................................................... 96
2.9.3.9 Walvis Bay Arts Centre..................................................... 97
2.9.3.10 Franco Namibia-Cultural Centre.......................................... 100
2.9.3.11 John Muafangejo Arts Centre........................................... 102
2.9.3.12 Visual Artists-Namibia.................................................... 105
3.4.1 Questionnaires ................................................................. 137
3.4.2 Workshop Invitation Letter ............................................. 140
3.4.3 Workshop Evaluation Form ............................................. 140

3.5 Procedure .............................................................................. 141
3.5.1 Phase 1: Selection and contacting of participants ............... 141
3.5.2 Phase 2: Participant consent ............................................. 142
3.5.3 Phase 3: Permission letter to school inspectors .................. 144
3.5.4 Phase 4: Administering the questionnaires ....................... 144
3.5.5 Phase 5: Lesson presentation, observation and assessment of classrooms ........ 145
3.5.5.1 Social/Emotional support ............................................. 146
3.5.5.2 Management/Organizational support ......................... 147
3.5.5.3 Instructional Support .................................................... 147

3.5.6 Phase 6: Data Analysis .................................................... 149

3.6 Summary .............................................................................. 151

4. ANALYSIS OF DATA AND FINDINGS .................................. 152

4.1 Introduction ........................................................................ 152
4.2 Methods of data analysis and presentation of data ............... 153
4.3 Discussions of findings ..................................................... 154
4.3.1 Demographic relationships and research variables ............ 154
4.3.2 Data analysis of the Learners’ Questionnaire ................. 155
4.3.3 Data analysis of the Pre-primary School Teachers’ Questionnaire

4.3.3.1 Demographic data of the Pre-primary School Teachers’ Questionnaire

4.3.3.2 Challenges experienced in Pre-primary Schools

4.3.3.3 Suggestions to improve the teaching of Arts in Pre-Primary Schools

4.3.4 Data analysis of the National Arts Questionnaire for Artists

4.3.4.1 Artists’ suggestions on improvement of Arts Education

4.3.5 Data analysis of the National Teachers’ Questionnaire

4.3.6 Research Question One

4.3.7 Data Analysis of the National Arts Questionnaire to Schools

4.3.8 Demographic data of schools who responded to the National Arts Questionnaire to schools

4.3.9 Arts subjects offered at schools

4.3.10 Suggestions to improve the Arts Education in Namibia

4.3.11 Conclusion on the data analysis of questionnaires

4.3.12 Summary

5. EXPERIMENTING METHODOLOGIES TO TEACHING OF ARTS TOWARD AN ALL-INCLUSIVE APPROACH IN THE REPUBLIC OF NAMIBIA

5.1 Introduction

5.2 Time-Plan

5.3 Research Questions
5.4 Workshops

5.4.1 Pre-primary phase workshops

5.4.2 First year university education students’ workshop

5.4.3 Omaruru Arts teachers cluster workshops

5.4.3.1 Workshop: February 2015

5.4.3.2 Workshop: February 2016

5.4.4 Primary Phase Workshop Phase 1

5.4.5 Workshop Evaluation

5.4.6 Primary phase workshop phase 2: Working sessions

5.5 Lesson observation data

5.6 Lesson approaches at the start of the research

5.6.1 Research Question Two

5.6.2 Pre-primary phase

5.6.3 Primary phase

5.6.4 Discussion of lessons

5.7 Experimenting an Integrated Arts approach

5.7.1 Planning

5.7.2 Piloting

5.7.3 Implementing

5.7.3.1 Primary phase lessons

5.7.3.2 Discussions of the lessons
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.8</td>
<td>Suggestions to improve Arts Education</td>
<td>268</td>
</tr>
<tr>
<td>5.9</td>
<td>Summary</td>
<td>270</td>
</tr>
<tr>
<td>6.</td>
<td>DISCUSSION, CONCLUSION AND IMPLICATIONS</td>
<td>271</td>
</tr>
<tr>
<td>6.1</td>
<td>Introduction</td>
<td>271</td>
</tr>
<tr>
<td>6.2</td>
<td>Purpose of the study</td>
<td>272</td>
</tr>
<tr>
<td>6.2.1</td>
<td>Research Question Three</td>
<td>272</td>
</tr>
<tr>
<td>6.2.2</td>
<td>Slogans created by VAFT members</td>
<td>274</td>
</tr>
<tr>
<td>6.2.3</td>
<td>Drama</td>
<td>274</td>
</tr>
<tr>
<td>6.2.3.1</td>
<td>Drama in Arts Education</td>
<td>274</td>
</tr>
<tr>
<td>6.2.3.2</td>
<td>Recommendations for using drama in Inclusive Education</td>
<td>279</td>
</tr>
<tr>
<td>6.2.3.3</td>
<td>Challenges faced in schools during teaching drama</td>
<td>282</td>
</tr>
<tr>
<td>6.3</td>
<td>Strengths and limitations</td>
<td>284</td>
</tr>
<tr>
<td>6.3.1</td>
<td>Strengths</td>
<td>284</td>
</tr>
<tr>
<td>6.3.2</td>
<td>Limitations</td>
<td>289</td>
</tr>
<tr>
<td>6.4</td>
<td>Recommendations</td>
<td>289</td>
</tr>
<tr>
<td>6.4.1</td>
<td>Recommendations for further study in Arts Education</td>
<td>290</td>
</tr>
<tr>
<td>6.4.2</td>
<td>Recommendations for improvement in Arts Education</td>
<td>290</td>
</tr>
<tr>
<td>6.5</td>
<td>Conclusion</td>
<td>292</td>
</tr>
</tbody>
</table>
LIST OF TABLES

TABLE

1. Divisions, and sub-divisions of the D. A……………………………………. 38
2. Specialization Area 1: Promotion………………………………………….. 39
3. Specialization Area 2: Liaison……………………………………………… 39
4. Curriculum, Materials Development, Assessment and Accreditation……….. 40
5. Specialization Area 1: Project Development and implementation…………….. 41
6. Specialization Area 2: Logistics and Professional support service………………. 41
7. Specialization Area 3: Research and market………………………………… 42
8. Division: Arts Education and training……………………………………… 43
9. Sub-division: School and Community support……………………………… 43
10. Courses offered by COSDEF……………………………………………… 94
11. Practical and Participatory aspects of research………………………………. 126
12. Volunteer Arts Focus Team Backgrounds…………………………………. 133
13. An indication of the research sample………………………………………… 135
14. Questionnaire response rate from various regions…………………………… 139
15. Questionnaire response rate from various phases…………………………….. 139
16. Learners’ participation in the Arts…………………………………………… 158
17. Demographic and subject management data of Pre-primary school Teachers…… 162
18. Artists’ work experience and views on Arts…………………………………. 167
19. Disciplines in which artists assist at schools…………………………………….. 168
20. Summary of qualifications and teaching experience of teachers………………. 176
21. Total of Arts teachers and schools in Namibia…………………………………… 177
22. Frequency of teaching Arts………………………………………………………… 178
23. Arts disciplines taught in Primary schools………………………………………. 179
24. Teachers’ use of dance in their classrooms……………………………………… 180
25. Teachers’ use of music in their classroom……………………………………….. 181
26. Teachers’ use of Visual Art in their classroom………………………………… 182
27. Teachers’ use of drama in their classroom……………………………………….. 184
28. Teachers’ challenges in teaching Arts…………………………………………. 187
29. Teachers’ integrating Arts disciplines in the lessons…………………………. 188
30. Data of regions’ responses on the questionnaire…………………………….…. 192
31. Demographic information about teachers recorded from NQA……………….. 194
32. Subjects: Current and future intentions………………………………………..… 196
33. Challenges experienced in schools captured from NAQS……………………. 198
34. Time-plan for the research………………………………………………………….. 204
35. Summary of observation lessons and workshops……………………………….. 207
36. Benefits of paint……………………………………………………………………. 218
37. Primary phase teachers workshop evaluation data……………………………. 231
LIST OF FIGURES

FIGURE

I. Arts subjects offered at the Primary Phase.......................................................... 20
II. Subjects offered at the Junior Secondary Phase................................................. 21
III. Arts subjects offered at the Senior Secondary Phase............................... 22
IV. An open-air brass concert of the NBNN............................................................. 49
V. Art works entered the Bank Windhoek 30 x 30 competition............................. 60
VI. Winner of the Lifetime Crafts Achievers Awards........................................ 62
VII. Examples of crafts from the northern regions of Namibia............................ 63
VIII. Products from the Karas Huisen Crafts...................................................... 73
IX. Leather Products: Doen en Sien Self.............................................................. 75
X. Unique wall-hanging and a woman busy wearing at Karakulia wearing.............. 76
XI. Unique crafts at the Khorixas Crafts Centre............................................... 77
XII. Products made at Pots of Hope................................................................. 79
XIII. Themed dances by the OYO Dance Troupe.............................................. 84
XIV. Sis Doris training Pre-primary children.................................................... 86
XV. Sis Doris is assisting a deaf learner............................................................ 86
XVI. Drama by students of ChiNamibia diving the Namibian Child Day............... 90
XVII. Staff and learners of ChiNamibia displaying their Centre’s name............... 91
XVIII. A craft shop and music students rehearsing........................................... 95
XL. Demographic data of pre-primary school teachers............................................. 161
XLI. Demographic data of artists.............................................................................. 166
XLII. Artists’ qualifications in Arts........................................................................... 166
XLIII. Reasons artists are not practicing the arts regularly..................................... 170
XLIV. Ways how artists have supported the Arts over the past two years.............. 171
XLV. Artists’ interest in various arts components................................................... 172
XLVI. Age data of the Arts teachers....................................................................... 173
XLVII. Gender analysis of the Arts teachers........................................................... 173
XLVIII. Data analysis of the phases teachers are teaching...................................... 174
XLIX. Qualification status of respondents............................................................... 174
L. Teachers' participation in Arts as extra-mural activities.................................... 185
LI. Art clubs at schools............................................................................................ 197
LII. Batik group work of pre-primary teachers...................................................... 211
LIII. A Pre-primary teacher acting the role of an animal........................................ 211
LIV. Teaching aids made during the workshop...................................................... 212
LV. Teachers preparing props during the workshop................................................. 212
LVI. Group discussions and role-play with students.............................................. 214
LVII. Music and dance integrated with drama....................................................... 215
LVIII. T-shirt painting and tie-dye techniques...................................................... 217
LIX. Natural and found objects used for fabric-painting....................................... 219
LX. Mosaic activities............................................................................................... 219
LV. Workshop participants busy with planning and preparations…………………220
LVII. Teachers assisting learners during the workshop……………………………221
LVIII. Paintings made after the workshop for the competition……………………221
LIX. A participant busy drawing……………………………………………………222
LX. Storytelling based on the drawings………………………………………………222
LXI. Teachers drawing the color-wheel and the co-facilitator…………………223
LXII. Final work of the participants…………………………………………………223
LXIII. Workshop theme………………………………………………………………228
LXIV. Participants painting the banner………………………………………………228
LXV. Participants presenting workshop topics………………………………………229
LXVI. Group work during the workshop……………………………………………229
LXVII. Blow-paint and origami as icebreakers……………………………………230
LXVIII. Leather work and macramé activities………………………………………230
LXIX. The teachers’ responses to improve on future workshops………………233
LXX. VAFT visit to the Omaruru School of Arts and VAFT Banner………………235
LXXI. Participants discussing the props for the play…………………………….236
LXXII. Performances by VAFT members…………………………………………236
LXXIII. VAFT painting their T-shirts…………………………………………………237
LXXXIV. Participants busy to compile their lessons……………………………..237
LXXV. Discussion of drawings…………………………………………………………238
LXXVI. Demographic analysis of lesson observation of participants……………239
LXXVII.  Pictures used for storytelling.................................................................245
LXXVIII.  Coloring and painting activities during the observation lessons.................246
LXXIX.  Group work activities.............................................................................246
LXXX.   Coloring activities..................................................................................247
LXXXI.   Dance activities during the play..............................................................247
LXXXII.  Pre-primary children rehearsing dance...................................................248
LXXXIII.  Rain-song prepared for the music lesson..............................................249
LXXXIV.  Drama and dance rehearsals.................................................................249
LXXXV.  Role-play with props made by the learners..............................................250
LXXXVI.  The drawings used for learners’ critical analysis during Lesson Three.......251
LXXXVII. Learners integrating music during the play............................................251
LXXXVIII. Crafts items made by the learners.......................................................252
LXXXIX.  Pictures of birds with natural material collage......................................253
XC.     Gender-Based Violence poster. Demonstration by boys............................254
XCI.    Save the Rhino poster..............................................................................255
XCII.   Role-play after the drawings and a paper-mâché bowl..............................257
XCIII.  Learners listening to the health story........................................................258
XCIV.   Learners displaying their water resist paintings.......................................258
XCV.    Poster with pictures and colored pictures...............................................259
XCVI.   A choir conductor assisting the learners with drumming.........................259
XCVII.  A parent assisting the group with dance and drama..................................260
XCVIII. Teaching demonstrating origami flowers……………………………………… 261
XCIX. Learners made origami flowers from waste paper……………………………… 261
C. Teacher-made poster. The girls demonstrated the pounding…………………… 264
CI. A group of girls acting the poem…………………………………………………… 264
CII. The creative process of the integrated lesson methodology…………………… 269
CIII. VAFT members visit to Classrooms 1 and 4……………………………………… 273
CIV. Drama activities during the workshops…………………………………………… 281
CVI. Participants discussing the challenges in drama………………………………… 283
CVII. An example of an Arts classroom at the start of the research………………… 285
CVIII. Improvement of Classroom 1 by the end of the research…………………… 285
CIX. Exchange lessons…………………………………………………………………… 286
CX. An example of an equipped Arts classroom……………………………………… 286
CXI. Classroom 3 at the start of the study……………………………………………… 287
CXII. Classroom 3 equipped with an Arts corner…………………………………….. 287
CXIII. Artists working with children…………………………………………………….. 288
CXIV. An artist assisting a teacher……………………………………………………….. 288
CXV. Arts Centre managers working with teachers and children…………………… 288
CXVI. Memorable slogans for caring animals…………………………………………. 322
CXVII. Example of two-sided schoolbag made from waste material……………… 343
CXVIII. Handprint elephant picture……………………………………………………… 346
**LIST OF ABBREVIATIONS**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAN</td>
<td>Arts Association of Namibia</td>
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<td>APC</td>
<td>Arts Performance Centre</td>
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<td>AYOMA</td>
<td>Art for Young Omaruru Artists</td>
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<td>SHAREWO</td>
<td>Children’s Arts Education World</td>
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<td>COSDEF</td>
<td>Community Skills Development Foundation</td>
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<td>COTA</td>
<td>College of the Arts</td>
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<td>D.A.</td>
<td>Directorate of Arts</td>
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<tr>
<td>DPPE</td>
<td>Diploma in Pre-Primary Education</td>
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<tr>
<td>ETSIP</td>
<td>Education and Training Sector Improvement Program</td>
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<tr>
<td>FHSS</td>
<td>Faculty of Humanities and Social Sciences</td>
</tr>
<tr>
<td>FNCC</td>
<td>Franco-Namibian Cultural Centre</td>
</tr>
<tr>
<td>ICMAD</td>
<td>International Consortium for Music from Africa and its Diaspora</td>
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<td>IPA</td>
<td>Integrated Performing Arts</td>
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<tr>
<td>JMAC</td>
<td>John Muafangejo Arts Centre</td>
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<td>KCAC</td>
<td>Katutura Community Arts Centre</td>
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<td>LQ</td>
<td>Learners’ Questionnaire</td>
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<td>NAEP</td>
<td>National Arts Extension Program</td>
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<td>NAGN</td>
<td>National Arts Gallery of Namibia</td>
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<td>NAMA</td>
<td>Namibian Annual Music Awards</td>
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<td>Acronym</td>
<td>Full Form</td>
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<td>NAPeCA</td>
<td>Namibian Arts Performance Centres Association</td>
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<td>NAQA</td>
<td>National Arts Questionnaire to Artists</td>
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<td>NAQS</td>
<td>National Arts Questionnaire to Schools</td>
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<td>NBNN</td>
<td>National Brass Network of Namibia</td>
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<td>NDP</td>
<td>National Development Plan</td>
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<td>NIED</td>
<td>National Institute for Educational Development</td>
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<td>NMA</td>
<td>Namibian Music Awards</td>
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<td>NTN</td>
<td>National Theatre of Namibia</td>
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<td>NTQ</td>
<td>National Teachers’ Questionnaire</td>
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<td>NQA</td>
<td>Namibia Qualifications Authority</td>
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<td>OATF</td>
<td>Ongwediva Annual Trade Fair</td>
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<tr>
<td>OMSA</td>
<td>Omaruru School of Art</td>
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<td>OYO</td>
<td>Ombetja Yehinga Organization</td>
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<tr>
<td>PSTQ</td>
<td>Pre-primary school Teachers’ Questionnaire</td>
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<tr>
<td>SME</td>
<td>Small and medium enterprises</td>
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<tr>
<td>UNAM</td>
<td>University Of Namibia</td>
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<tr>
<td>VAFT</td>
<td>Volunteer Arts Focus Team</td>
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<tr>
<td>ECD</td>
<td>Early Childhood Diploma</td>
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<td>FESAAM</td>
<td>International Festival of African and African-American Music</td>
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<tr>
<td>GBV</td>
<td>Gender-Based Violence</td>
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<td>GRN</td>
<td>Government of the Republic of Namibia</td>
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<tr>
<td>Acronym</td>
<td>Description</td>
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<tr>
<td>HPP</td>
<td>Harambee Prosperity Plan</td>
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<td>KHC</td>
<td>Karas Huisen Craft</td>
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<tr>
<td>MoEAC</td>
<td>Ministry of Education, Arts and Culture</td>
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<tr>
<td>MTC</td>
<td>Mobile Telecommunications Limited</td>
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<tr>
<td>NGO</td>
<td>Non-Governmental Organization</td>
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<tr>
<td>WBAC</td>
<td>Walvis Bay Arts Centre</td>
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CHAPTER 1

INTRODUCTION

‘A teacher who does not learn from interaction with learners is not an educator: A parent who does not learn from children at play is not an adult mind: Every person is born with the pristine genetic intelligence of a culture; the nature of upbringing nurtures or maims inborn knowledge’.

Meki Nzewi, 2007, p. x

1.1 Statement of the Problem

Many principals and teachers concentrate far more on the teaching of core subjects for better results than on the Arts. The Arts have experienced a severe lack of recognition and do not receive its rightful place in every school setup. Numerous challenges hamper the efficient teaching of the Arts in Namibian schools. The subject is constrained by many aspects of the educational systems in the country. A lack of qualified Arts teachers can be highlighted as the central problem in Arts Education at this point. In addition, the learners do not show much interest in their schools, which this study believes results in a lack of motivations for the teachers. The Arts need to be considered as one of the core academic subjects because of its contribution to the holistic upbringing of the child. Feldman E. B. reasons, ‘Arts Education can imbue a sense of satisfaction in young people that comes from working to create something, the ability to use and understand language actually and a profound sense of the values that permits civilized life to go on’ (Wendy Early, 2013, p. 1). Wendy furthermore emphasizes that Arts Education has always been a contested area. Although this research does not examine the recognition of Arts Education, it strives toward bringing the teacher closer to the subject. Improved methodologies might scale down the problems of Arts Education. Bringing new approaches on board might boost the interest in the Arts in schools. These approaches might even improve the situation if the learning environment is pleasant.
for the learners. This study, therefore, encourages the enhancement of the classrooms for better learning through an Arts environment.

We believe that the ideas for an improved Arts environment in the classrooms can instill a love of learning, love of the Arts and an interest in acquiring knowledge through the Arts. The pleasant atmosphere can also enhance fun in learning, which will stimulate the mind to produce better academic results. A good education is based on a foundation of excellence in Arts Education.

This research supports the opinion of the American First Lady’s quote on the Arts that:

‘The arts and humanities define who we are as people. That is their power—to remind us of what we each have to offer, and what we all have in common. To help us understand our history and imagine our future. To give us hope in the moments of struggle and to bring us together when nothing else will’.

First Lady, Michelle Obama, May 2011

The Arts in Namibia have been neglected over the years, and Arts Education is not emphasized enough in schools. The teaching of Arts in the majority of schools takes the format of singing well-known songs or drawing any object that the learners like to draw. No formal education takes place and learners are left to their own devices during Arts periods.

Mostly teachers should not be blamed for neglecting teaching of the Arts because they do not have the knowledge and training to teach the subject. This is the primary reason for neglecting the Arts, as stated by the majority of the teachers during the National Teachers Questionnaire, which was conducted during this study.

Arts Education in Namibian schools needs clear direction to bring it in line with those subjects that are already standardized. Namibians need to find methodologies to teach the Arts, and this leads the researcher to the following questions:
What are the challenges in Arts Education in Namibia?

Is there a need to change the teaching methodologies for the Arts in Namibia?

How can the teaching of the Arts be improved toward a comprehensive approach in Namibia?

It is essential to emphasize the importance of the Arts in general and the need for teaching the Arts. Only quality education can produce well-rounded graduates and enable the nation to have accomplished artists.

This study shares a similar goal with Rogoff, Von Osten, and Egermann in that we must not only critique the current educational approaches: Our analysis must not legitimize the established structures, but we must instead actively engage in thinking about possible substitute methods (Rogoff, p. 4b).

As researchers and educators, we need to find pathways by which we can re-order the available knowledge for better outcomes. According to Bamford, schools need to focus on Arts-rich education that encourages critical thinking from both teachers and learners that can enable problem-solving and reflection so that the new reality be a crucial and aesthetic realm of learning (2010, p. 19).

In relation to Elkins’s argument, “we do not know how to teach art, and so we cannot claim to teach it or to know what teaching it might be like” (2001, p. 91). This study agrees with the sense that art teachers are trying to learn how and what to teach. Only when we know what already exists, which challenges, there are, and what we tend to learn, will the changes make sense. Otherwise, it will ultimately be a waste of time and resources. If there is a lack of knowledge of the teacher, more harm will occur, which might fail the whole system of Arts teaching, while adequate knowledge can lead to pleasing end-results.

The integration of Arts in the curriculum offers learners and teachers learning experiences that are intellectually and emotionally stimulating (Boyd J, n. d.). The most common obstacle to practical Arts teaching is a lack of pedagogical strategies along with a lack of confidence of teachers who think that they are not artists and thus not capable of teaching the Arts. This study strives toward integrated and learner-centered approaches in Namibian schools.

It is important that the teacher integrates each learner’s uniqueness for optimal learning. Strategies such as exploring, learning, and acting together could enable the teachers to work in close collaboration with the learners.
Challenges in Arts Education are common in Africa. Developing African countries face problems with adequate financial support for teaching the Arts. There is a lack of support for Arts Education in schools countrywide. In most communities, the Arts are not seen as important, but rather as a waste of time. The Arts are undervalued in both the community and the school.

Prior to this study, I detected that:

A lack of proper Arts classrooms and teaching materials are some of the factors that hamper the proper teaching of the Arts. The sampling and questionnaire respondents saw the neglect of the Arts in schools as a serious matter. Thus, the research is highly welcomed.

The perception of the Arts in many schools is problematic. It is with high expectations that the selected team of teachers looked at the value and acknowledgment of Arts Education in Namibian schools, with the purpose of focusing on pedagogical and academic assessment. Furthermore, the research aims to bring positive changes to the Namibian classrooms when teaching the Arts. It will investigate an integrated approach to other subjects and the teaching of all Arts disciplines in a pervasive theme.

There is a need in Namibia for Arts Education in schools. As times have changed, so have the methodology of various curricula, and it is evident that teaching approaches for the Arts have rarely been considered. This oversight leaves open an enormous space in the development of the child. All learners need proper Arts instruction as it serves as means for the expression of knowledge and the statement of rights. The lack of proper teaching methods for the Arts facilitates Arts negligence on a national scale.

Since most teachers do not know “how to teach art, and so we cannot claim to teach it or to know what teaching it might be like” (Elkins, 2001), it is essential to search for better teaching methods for the Arts. It is only when teachers know what already exists and what the present challenges are, what they teach will make sense. The lack of Arts teaching expertise, results in more damage, while adequately trained teachers can obtain and facilitate pleasing end-results. It is with this in mind, all lessons with the selected teachers were thoroughly planned, so they actively engaged the educators and the learners. The approach inspired the teachers’ interest as they learned new methods and demonstrated these methods.
Knowingly or unknowingly, parents engage with their children from infancy in an artistic atmosphere. The singing of lullabies and the use of colorful bells and mobiles to calm an infant are ways that parents introduce their little ones to the Arts as a foundation of their culture. Parents encourage their children at home when they sing or dance by clapping hands or tell them to repeat the action. They will eagerly enroll their children into art competitions. According to Janis Boyd, young children’s first attempts to communicate ideas and feelings are through one or more of the Arts forms (Boyd J, n.d. p. 1). These principles need to continue and develop with the children throughout their growth, but are sadly often interrupted, ignored or neglected at school.

The parents’ understanding of the Arts changes drastically once the child reaches school going age. The encouragement that was significant during the toddler years is now replaced with disagreement with or rejection of the child studying Arts: The Arts become undervalued. It becomes less important and less understood in the educational context. The spontaneity of ‘home-taught arts,’ which is meaningful and imaginative, is lost (p. 1). The teachers do not teach the basic knowledge and skills in the Arts; thus, the children’s education lack depth and dimension. In many cases, teachers see the Arts as an addition to their already full workload. This attitude of the teachers denies learners the right to quality Arts Education. This adds to the parents’ interpretation and under-appreciation of an Arts career as a ‘less-paid’ field. I want to quote American First Lady, Michelle Obama’s remarks at the National Arts and Humanities Youth Program Awards at the White House: “The evidence is crystal clear. We know what Arts means to kids. Kids who get involved in the Arts and Humanities, have higher grades. They also have higher college enrollment rates. We all hopefully know that. We quote these statistics every time we get together, but we don’t need stats to understand the power of the Arts and humanities. We don’t need to read the research. All we have to do is ask the students who are with us today” (2015, p. 1). With a little motivation, support, and understanding from their parents and guidance from their teachers, children can turn the Arts into a social learning subject.

I was involved in classroom observations, mini Arts workshops, curriculum panel meetings, conferences, and many conversations with artists, Arts teachers, and Arts officers for the past four years. I worked with Pre-primary schools, primary, and secondary schools, which gave me a better understanding of how the Arts are applied in formal schools and Pre-primary centers. I worked closely with the education officers in the Arts and on the curriculum panel during curriculum revisions. These experiences have contributed to formulating this research
theme and questions. I concentrated on looking into the approaches the teachers are applying to teach music, dance, drama, and visual Arts. This study also explored the interest and involvement of the learners. Finally, this research explored methodologies that may guide teachers when teaching the Arts, which can be valued by both the teacher and the learner.

1.2 Purpose of the Study and Delimitations

"'The Arts are an essential part of public education. From dance and music to theater and the visual Arts, the Arts give children a unique means of expression, capturing their passions and emotions, and allowing them to explore new ideas, subject matter, and cultures. They bring us joy in every aspect of our lives.'"

Katrina Hanse-Himarwa, Minister of Education, Arts and Culture

Namibia, March 2016

It is important to recognize and take account of the personal goals that drive and inform the research. The touchstone of own experience may be more valuable an indicator for the researcher of a potentially successful research endeavor (Maxwell, 2005, p. 220-221). Joseph A. Maxwell distinguishes among three kinds of purposes for doing a study:

♦ It has goals that motivate the researcher to do the study, and they can include such things as a political passion for changing an existing situation, a curiosity about a specific phenomenon or event, a desire to engage in a particular type of research, or simply the need to advance your career. These personal goals often overlap with one's practical or research goals, but they may also include deeply rooted individual desires.
and requirements that bear little relationship to the ‘official’ reasons for doing the study (p. 220-221).

- These goals focus on accomplishing something, meeting some need, changing the same situation, or achieving some objective (p. 220-221).

- These purposes focus on understanding something, gaining some insight into what is going on, and why this is happening (p. 220-221).

Although necessity is the primary reason for this study, I was inspired to undertake this research for all the reasons listed by Maxwell. Another important reason for my undertaking this study was the observation that teachers admit a lack of teaching ability in the Arts, which leads to the severe deficit of the practice of Arts in the country. A clear understanding of what the motivations are, can contribute significantly to a focus on core aspects of the study, and help bring about objectivity to the research methodology and context, particularly if the approach taken is qualitative. For me as a teacher by profession, the lack of proper Arts Education cannot be ignored as this omission can lead to further damage to the Arts in Namibia.

This study cannot be seen as a need to advance my career. This research reason seems to relate to Picasso’s points of view, according to Frayling. The value and the importance of Arts Education are clearly highlighted through Picasso’s turning down of honorary degrees. It is a good example of why research in the Arts should be done not just for status or promotion, but for pedagogical reasons (Frayling, 1993, p. 4). The drive is to create positive changes in Arts Education in Namibian schools.

Likewise, considering Maxwell’s first reason, this study aims to search for potential solutions to teaching the Arts. I want to undertake this study to contribute to the existing knowledge of teaching methodologies. The second reason draws a parallel interest in this study as it suggests improvements in practice: Teachers might become more resourceful in teaching the Arts. The research will offer practicing educators new ideas to consider as they go about their professions. From participating in research or doing research, educators can learn about new practices that have been tried in other settings or situations (p. 4-5). This research also strives
to assist teachers to evaluate and maintain the various approaches brought forth from the research for use in their classroom settings.

This study aims to search for additional teaching methodologies for the Arts in Namibian schools. As confirmed through the questionnaires conducted during this study, the majority of teachers assigned to teach the Arts are not qualified to teach the subject. The teachers who had the Arts as an additional subject during their academic training course, lost interest in teaching it, due to a lack of support from principals and advisory teachers.

Researchers and educators need to create ways to re-order the available knowledge for better outcomes in Arts teaching. Schools need to focus on Arts-rich education that encourages critical thinking from both teachers and learners that strive toward problem-solving and reflection so that the new reality is in the crucial and the aesthetic realm of learning (Bamford 2010). This research tries to encourage Arts teachers toward critical thinking in making lessons interesting for learners.

The perspective of the Arts in many schools, if not all, is questionable. The uncertainty drives the research questions as follows:

♦ Do the educational authorities have a concern about the standard of the Arts in schools?

♦ Are the authorities aware of the challenges faced in Arts Education?

It is evident that these difficulties will contribute to the overall negligence of the Arts in society and the country at large. It is clear that a learner coming from a school where the teaching of the Arts was neglected, or not taught at all, will develop into an adult with no appreciation of the Arts.
It is with high expectations that this study looks at the value and acknowledgment of Arts Education in Namibian schools.

Times have changed, and so have the methodology of various curricula, but it is clearly visible that teaching approaches for the Arts have barely been touched on. The mere fact that this field of study is seen as not necessary at all, or less important, may be a reason why the neglect grows from year to year, from grade to grade, and from school to school. Educational institutions also do little to restore the domain to its rightful place in the education system. Momentous attention is needed if the Namibians want to elevate the status of the Arts, and by so doing change the interest of the teachers and the learners, who will be fused at a later stage by the parents and the community as a whole. This goal can only be reached if we consider a complete revolution in the methodology of the Arts.

The Arts in Namibian schools are not shown an equal value to other subjects. It is extremely noticeable that it is one of the most neglected study fields in education. It came to my attention that the negligence of this critical subject leaves an enormous void in the development of the child. All learners need proper Arts Education since it serves as an opportunity for the expression of knowledge and the statement of rights.

It is a thorn in the flesh to see the teachers, the learners, and the parents do not show much interest in the teaching of the Arts. No or minimal interest in the Arts and Arts Education in schools is a phenomenon that can be observed nationally and internationally. It is sad to say that the Educational Directorates also show little involvement in, and motivation toward the teaching of the Arts in schools. That may be due to a lack of proper teaching methods for the Arts. Day-to-day conversations among teachers and the community demonstrate that this is a national challenge that needs attention.

The lack of interest from parents, teachers, the government, and the community as a whole influences the whole Arts industry in a very negative way. The background of all these challenges seems to be influenced by the lack of appropriate Arts methodologies. The lack of
the teachers’ motivation leads to the challenge of learners’ not disinterest in the Arts. This reason leads to a chain reaction: Teachers do not know the methodology, learners are not interested, and so neither is the parents.

This research aims to guide and give teachers the skills and to boost their interest in Arts knowledge. They have to understand and value what they are teaching.

It is believed that this research on teaching methodologies can lead to the real assistance for Arts teachers to be effective in teaching the Arts.

1.3 Delimitations

The following delimitations defined the scope of this study:

♦ This study is limited to surveying private Pre-primary school centers that cater for children three to seven years old. The results may differ slightly from formal Pre-primary school settings. The results may not apply to Pre-primary schools other than those in the Erongo Region.
♦ It is limited to the government schools and concentrated on primary and Junior Secondary phases.
♦ The study is restricted to non-promotional Arts subjects from Grades 4-9.
♦ The study is limited by a lack of previous studies into Arts Education in Namibian settings.
♦ The results of this research are based on willing participants.
1.4 Research Questions

I decided to use research tools, such as questionnaires and observations, to help explore the following research questions:

♦ What are the challenges in Arts Education in Namibia?

♦ How do teachers integrate Arts disciplines for non-promotional subjects in their lessons?

♦ How can the teaching of the Arts be improved toward a comprehensive approach in Namibia?
CHAPTER 2

THE STATE OF ARTS IN NAMIBIAN EDUCATION

“It was artists who designed the national symbols, i.e. the much-admired flag, coat of arms, and our anthem, which today give all Namibians a sense of pride and belonging. It is the artists that bring a new perspective on Namibian life by presenting sketches and extracts (through poems, plays, novels, songs) and who asks important questions.”

Retha-Louise Hofmeyr: June 2001

2.1 Introduction

Chapter 2 attempts to explore the state of Arts in Namibia through official documents, curriculum documents, syllabi and literature reviews. It also discusses different views of the value of the Arts in Namibian schools and explains how the Arts in primary and secondary education integrate the components of storytelling, drama, music, dance and visual arts.

This study offers a survey of the literature based mainly in countries other than Namibia to bring forth teaching techniques. Literature on Arts Education in Namibia remains under–researched or under–published. The Master’s dissertation of Peräkylä Hanna (2013) about the role of Art and Craft in Namibian Primary Schools connects to this study. Her research covers the challenges faced by primary Arts teachers in Namibia and shares almost the same difficulties as this research.
2.2 Historical background of Arts Education in Namibia

‘Artists have the courage to explore the unknown and to challenge the known’.

Retha-Louise Hofmeyr, April 2015

The Independence of Namibia in 1990, brought along the independence of Arts and Culture. Various artists played crucial roles through their participation in the preparation during the Independence celebrations. Artists collaborated in the design of the National Flag, Coat of Arms and the colorful decorations during this high-status event. The artists were actively involved in the competition of composing the Namibian anthem. Independence brought along the establishment of the Directorate of Arts under the Ministry of Education and Culture as part of the Department of Culture and Life Long Learning. According to Hofmeyr RL, the Directorate of Arts (D.A.) inherited the staff and structure of the Windhoek Conservatoire from the former Administration of Whites. The D.A. was responsible for securing grants-in-aid to the National Theatre of Namibia and the Arts Association of Namibia. The core responsibility of the D.A. was to develop and promote Arts Education. ‘Arts Education for all’ became the primary goal of the D.A. after Independence. Article 21 ensures that all modes of the Arts and Cultural expressions are embraced so that Namibians can express themselves in the universal language of the visual, performing and media Arts, for individual and national identity.

The Government became visible with charge-free services to schools and communities in the form of:

♦ Workshops for artists
♦ In-service training for teachers and officers
♦ Promotional visits
♦ Theme-based Arts competitions
♦ Supply and maintenance of materials, instruments and equipment

1 Hofmeyr: First Director to the Directorate of Arts
Hofmeyr further elaborates that before Independence, the Government supported Arts practices were predominantly Western theory-based, thus there was a scarcity of African and local content in the libraries of schools and Arts institutions (Hofmeyr, 2015, p. 124).

History proves that Arts Education was neglected before Independence. Colonialism and the Apartheid system divided the country. The word ‘craft’ has consequences from the time of Apartheid as ‘craft’ was offered for native Namibians and a perceived higher concept, ‘art’ for white pupils. Visual art more likely appeared in the administrative white schools, while craft, music and dance teaching were visible in the black population (Peräkylä, 2013, p. 27).

### 2.3 The Value of the Arts in Schools

> ‘We shouldn't value arts education on the basis that it has social or economic benefits, but because it expands the mind and soul’.

*Wendy Earle, August 2013, p1*

Teachers, learners and artists need Arts Education as a motivation for changes in life, challenging outdated or redundant perspectives from new directions of vision as well as to offer original interpretations of familiar ideas. Stakeholders must emphasize the importance and develop means of implementation to the fullest potential of Arts Education. They have to share the value of Arts Education and understand what the necessities are. Arts Education must accompany people throughout life. Also, Arts Education has the value of connecting people throughout life. As stated by Wolfgang Schneider in his article, Arts Education as the Shared Work of Society, the goal of Arts Education is to bring people into closer contact with art and culture through the exploration of artistic forms of expression (Schneider, 2010, p. 17). It also fosters an understanding of artistic and cultural phenomena and teaches artistic techniques.

Art is a fundamental component of interrelated teaching, which is crucial for learning. Teaching Arts in schools promote balanced growth, socialization, and development of the creative ability of a learner. It offers opportunities for participation, personal experiences and development through the context of education. It is on this subject that the process of
unfolding, stimulating and capturing of the learner’s imagination and self-expression takes place (Paige, 2004). In a letter to the superintendent of the U.S. Department of Education, Rod Paige wrote that he believes art has a significant role in education both for children’s intrinsic value and for the ways in which they can enhance academic achievement and improve their social and emotional development. Paige further claims that possibly more than other subjects, it helps the students toward a better understanding of themselves and others, whether they lived in the past or the present. Paige articulates that the value of Arts Education:

- May incorporate such areas as the history of the Arts
- Improving critical inquiry skills
- Recreate classic as well as contemporary works of art
- Express students’ ideas and feelings through the creation of their artworks

Paige thus affirms that students should have the opportunity to respond to, perform and create in the Arts (Paige, 2004, p. 2).

The teaching of the Arts enables learners’ access to culture and the exploration of the inner selves and allows them to discover communication through the medium of the Arts. Research has shown that teaching Arts can increase the cognitive and social development of students and enable them in developing the crucial thinking skills and motivation they need throughout the school phase and adulthood (Liebau Eckart, 2010). According to the article in UNESCO Today (Liebau Eckart, 2010, p. 11), the Arts is an important part of a complete education system as it contributes to a holistic method of learning. The approach develops the following different competencies:

- Rationality and emotion
- Intellectuality and creativity
- Body and mind
- Individuality and social responsibility, since in modern times one learns the best for life through the Arts (Liebau, 2010 p. 11)

Art Therapist, Anna Reyner, emphasizes the effect of the Arts on winning children’s senses in open play to develop cognitive, social, emotional and sensorimotor skills. She describes art
as a cooperative learning experience that provides pleasure, challenge, and a sense of mastery. Through Arts teaching, the learners can acquire sensory learning experiences which they can master at their own pace. (Reyner, 2007, p.1).

Arts Education is crucial as another way of solving problems, but as will be seen in the next chapter, there are many challenges to Arts teaching in Namibian schools. The findings of the National Arts Questionnaire, used during this research, showed that teachers reported they have challenges in teaching Arts. How can Arts Education solve the common problem of the lack of Arts teaching? Can this question lead to research in the Namibian context?

This study is aimed to help teachers solve this common challenge in the Arts classrooms: The lack of knowledge to teach Arts and more specifically bring participatory teaching approaches. The study aims that through active participation and exploration; the teachers will meet their challenges and discover new methods of teaching Arts.

Through Arts Education, learners will be able to experience the love of learning and openness to new skills and thoughts. Arts Education is a tool for learners to develop a willingness to explore new possibilities and solutions throughout their careers. It is a way to prepare learners to deal with problems in life—during and after their years in school. Arts in schools are needed since it is a disclosure to the learners of the various ways they can see and interpret the world. Teaching Arts will also support the bigger picture view of life—the beauty, challenges, love, and secrets. It is a tool, which teaches risk-taking and confidence.

Arts Education helps learners to express themselves freely-and-easily. Some learners find it difficult to express themselves in front of the class, which is mostly due to the lack of self-confidence. During this research, it was evident how such learners have “thawed” significantly. Those who were still timid to express themselves verbally easily used art to express what they wanted to say.

According to the Namibian Educational System (Arts Syllabus Grade 5-7: NIED 2006), the Arts promote the following aims in the curriculum:

- Develop the learners’ social responsibility toward other individuals, family life, the community and the nation as a whole
- Enable the learners to contribute to the development of culture in Namibia
Promote wider inter-cultural understanding (NIED, 2006)

The Arts syllabus further states that Arts Education promotes cultural awareness and appreciation by:

- Stimulating the learner’s imagination and creativity
- Encouraging self-expression, confidence and communication with others
- Fostering self-discipline, responsibility, and cooperation
- Initiating the development of using the Arts as a means of expression
- Enhancing problem-solving skills (NIED, 2006)

The revised curriculum highlights the importance of Arts in schools. Arts should encourage personal expression, imagination, sensitivity, conceptual thinking, powers of observation, an analytical ability and practical attitudes. Arts should lead to greater understanding of the role of the Visual Arts in the history of the people and widen cultural horizons, as well as enriching the individual (NIED, 2015).

The value of Arts Education in Namibian schools will become significant when teachers incorporate Arts with other subjects. The revised syllabus refers to cross-curricular matters for Arts teachers to not isolate the Arts from primary subjects. The syllabus makes provision for cross-curricular themes, which might involve different topics across the secondary phase of teaching. Subjects such as Languages, Sciences, Social Studies, Mathematics, Physical Education and Religious Education are easy to integrate with the Arts. Cross-curricular issues such as the Education for Human Rights and Democracy, Environmental subjects, HIV and AIDS, ICT, Population Education and Road Safety are main concerns for the learners, which can easily correlate to Arts subjects. The Arts can help learners, and families, to deal with sensitive situations such as the HIV and AIDS as it can guide them to work through these to foster empathy for the victims, self-confidence and hope for themselves and to care for others. These cross-curricular activities may be done through role-playing, mime, dramatization and various Visual Arts exercises. These activities also serve as a learner-
centered approach in the Arts and other subjects. The Arts will help to improve learning when using it in other disciplines and will enhance learning across the curriculum. These cross-curricular issues have been introduced to the formal curriculum as each deal with particular risks and challenges in the Namibian society. All these activities and matters should be addressed across all phases of learning and in every subject where the topics overlap with the content of the respective subjects. The Arts are within the aesthetic area of learning in the curriculum, but have thematic links to other subjects across the curriculum.

Additionally, Arts put a value on the involvement of sensory, emotional and intellectual experiences, as well as creative thinking and activity. The aesthetic area also includes learning to value, to communicate through the Arts, and to apply artistic qualities in other content areas.

Although the Arts are undervalued in both the school and the community, the Namibian community is gradually beginning to see the need for learning Arts. Community involvement is growing slowly but steadily as it can be seen further on in this chapter under ‘Private Organizations and Institutes.’ Artists are becoming familiar with the employment and entrepreneurial value of the Arts.

The Arts will remain a “school-challenge” if the educators do not battle for the complete implementation and acknowledgment of the Arts curricula nationwide. To add and build on the value supplemented by the community, teachers must guide the learners to see the value and not to continue ignoring the Arts. Educators must be the designers of ‘arts-attracted’ learners who will be educated with the notion that the Arts add value to learning in and outside of the formal school.

Based on a summary made by Boyd J, the Arts contribute to the education of the individual child through:

- Developing the full variety of human intelligence
- Developing the talent for creative thought and action
- The teaching of feeling and sensibility
- The examination of values
2.4 Arts subjects in schools
Figure I. Arts Subjects Offered at the Primary Phase.
Figure II. Subjects offered at the Junior Secondary Phase.

- **Junior Secondary Phase**
- **Grades 8-10**
  - Visual Art: Promotional Subject
  - Integrated Performing Arts: Promotional Subject
  - Optional Pre-vocational
  - 5-day cycle: 4 periods per week
  - 7-day cycle: 5 periods per week
  - Arts: Non-Promotional Subject
  - Compulsory: 1 Period per week
  - Grades 8-9
Figure III. Arts Subjects offered at the Senior Secondary Phase.
2.5 Tertiary Education

2.5.1 University of Namibia (UNAM)
In this section information, retrieved from the internet, about university courses for Arts in Namibia is presented.

2.5.1.1 Faculty of Humanities and Social Sciences

A. Department of Visual and Performing Arts
The Department of Visual and Performing Arts in the Faculty of Humanities and Social Sciences (FHSS) of the UNAM builds knowledge in musical science, drama and visual Arts. Subjects that are taught in the department range from acquiring knowledge in music, video production, music technology (recording), acting, theatre development, theatre movement studies, voice and speech, directing, painting, fashion photography and ceramics.

The Visual and Performing Arts Departments at UNAM are a significant resource for the development of the Arts and Culture in Namibia, for instance, in the development of artistic skills and research in Namibian modes of expression.

The department offers courses that are part of the BA degree in the FHSS. Students registered in the department can major in one of the three sections mentioned above in the department. Each section of the department also offers a Diploma and Master’s Degree in Performing Arts and Visual Arts. In case a student wishes to further his/her studies beyond the Master’s Degree level, the department also offers a Doctor of Philosophy (Ph.D.) degree in Performing Arts and Visual Arts.

2.5.1.1.2 Diplomas and degrees awarded by the FHSS of UNAM

The FHSS awards the following diplomas and degrees:

Apart from the obvious benefits of personal development and the academic foundation that the Visual Arts curricula provide to the Higher Diploma in Visual Art holders, they function within the context of the real world. The “applied” subjects—Art for Advertising, Ceramics Studies, Fashion Studies and Textiles Studies—promote an entrepreneurial focus, training
advertising practitioners, ceramic designers, fashion designers and textile artists. The more philosophy-centered subjects, Visual Culture and Creative Expression, concentrate on cultural domains such as gallery art, tourism, education and heritage. Higher Diploma in Visual Art holders find employment as self-supporting artists, gallery and museum curators, community project developers, educational officers, workers in the field of cultural tourism, and teachers.

2.5.1.1.3 Diplomas

Diploma in Drama

Diploma in Music

Diploma in Records and Archives Management

Advanced Diploma in Translation

Higher Diploma in Visual Arts

2.5.1.1.4 DEGREES

a) Undergraduate Programs

Bachelor of Arts (Honors)

Bachelor of Arts in Media Studies (Honors)

Bachelor of Arts in Records and Archives Management (Honors)

b) Postgraduate Programs

Master of Arts

Master of Arts in Performing Arts

Doctor of Philosophy

UNAM provides skills training and development in the following areas:
c) Musical Science

Principles of music and dance, Musicianship: General Principles, Principal instrument study, Music video production, Dance, Ethnomusicology: Musical Arts; and Structure and Meaning in African Music, Music Technology, Research Project in Music, Ensemble/Choral Studies, Music Appreciation

d) Drama (Including Media Studies)


e) Visual Arts

2.5.2 Institute of Open Learning

The Institute of Open Learning embarked on developing a National Diploma in Pre-primary Education (DPPE) to support the Ministry of Education, Arts and Culture’s Vision 2013 educational goal. This course is offered to teachers in all regions of the country through a distance learning program.

This course is put in place to solve the challenge of unqualified teachers. Many teachers stay in rural areas where a tertiary education is inaccessible or unaffordable. The DPPE through distance learning addresses this need positively. The DPPE is designed specifically in line with the Ministry of Education, Arts and Culture (MoEAC)’s standards and curricula.

The DPPE offers Arts as subject during the first-year, as follows:

1. First Semester: Visual Art
2. Second Semester: Music and Drama
2.5.3 College of the Arts (COTA)

The COTA provides skills training and development in the following areas:

2.5.3.1 Performing Arts

African and Modern Dance and Ballet

Drama and Theatre Studies

African Music
Solo instrumental skills, Ensemble Playing in Marimba, Mbira and Drums, Theory and History of African Music, Ethnomusicology

Classical Music

Modern Music
Solo Instrumental Skills, Band Playing, Theory of Music, Studio Techniques, Music History, and Music Appreciation

Media Arts
Television Production {Drama, Documentary, and Magazine}
Directing, Scriptwriting, Camera, Lighting, Sound, Set and Décor, Video Editing, Costume, Make-up and Hair, Continuity and Production Management

Radio Production
Directing, Scriptwriting, Presenting, Interviewing, Sound, and Editing

New Media Design
Basic and Advance Layout, Graphic Design, Basic and Advance Photography, Animation, Web Design, Interactive Design and Advertising, and Marketing
**Music Production**
Instrumental Practice, and Band Playing, Music Theory, Composing and Arranging, Music Technology, Sound and Studio Recording, Mixing and Mastering, and Producing

All Media Arts students are required to take Computer Skills, Business Management and Communication Studies

2.5.3.2 Visual Arts

**Fashion Design**

**Product Development**
Product Development (Two and Three Dimensional Studies), Drawing, Art Theory, Communication, Business Management, Computer Skills and Marketing


Workshops in: Welding, Carpentry, Signwriting, Carving, Molding and Upholstery

2.5.3.3 Vocational Education
The COTA provides tertiary vocational skills training and development in Performing Arts, Media Arts and Visual Arts for entrance into the industry through the following 3-year Applied Arts Diploma course specializations:

**Media Arts**
Radio Production
2.6 The Role of the Teacher in Arts Education

Teachers are performing a vital role in Arts Education. They are one of the leading partners in educating learners, of which the other partners are the learners themselves and the Arts community. This triangle of learners, teachers and parents are supposed to build on firm, but adjustable disciplines. This study considers putting the teachers as the prime factors of the triangle during the research to underline the role they play. As primary partners, they have to explore to feed their secondary associates rightfully.

The lack of contact among art educators across the country contributed to disparities in art curricula. This study focuses on action research, as it is a collaborative process carried out by teachers with a mutual concern. By undertaking the action research methodology, it provides those participating teachers with a systematic, reflective approach to address areas of their needs in the Arts classroom. It also enables them to resolve problems in the classrooms and schools. It gives teachers ownership of effective teaching. They get actively involved in knowledge development and expand their educational repertoire. The teachers can collect and use information in making decisions about their classrooms and schools.

As will be seen further on in this thesis, this action research methodology can improve teachers’ training. The process is more systematically planned as the research progress while offering multiple, beneficial opportunities to educators and learners. The action research empowers the sample at the same time while looking at the challenges and solutions. The teachers become part of the research as they are sharing their findings with colleagues in their respective schools. The research enhances the cooperation between teachers and their learners. It makes way for teachers to align the concepts of the curriculum to the fullest to meet the aims and objectives.
The workshops conducted in the research are more efficient than those traditionally facilitated by the state. The research workshops took place over multiple sessions, consisting of active learning to allow teachers to operate their newly gained ideas and enhanced the incorporation of this information. The sample can implement practices that best meet the needs of their learners, and supplement their particular thinking and teaching. They can make changes according to specific needs.

Anne Bamford, in her book, The Wow Factor, (Bamford, 2009, p. 24) refers to a statement made by Zimmerman that there is a much neglect of research and practices that concerns Arts teachers and that this impacts negatively on future directions in Arts Education. This study, however, puts the blame on the negligence or carelessness of many teachers, and the educational authorities for not ensuring the proper implementation and practice of the Arts in schools. On the other hand, Zimmerman underlines that teachers must be empowered to seek their meaning and understanding to engage in a deeper practice of Arts teaching (Bamford, 2009, p. 24).

Similarly, Rogoff adds value for teachers to think about what kind of changes might be possible, how and what they might wish to learn, and why all these are necessary (Rogoff, 2010, p. 04/11). In addition, James Elkins contributes very positively by saying “that teachers continue to behave as if they were doing something more than providing “atmosphere,” “dialogue” or “passion” (Elkins, 2001, p. 92).

These researchers inspire the author to think of keen Arts teachers who can think of new approaches to teaching Arts. The research is investigating new methodologies, and this will benefit Arts teachers to broaden their minds and think out of the box for the development of the Arts in their schools. Rigid methods are likely to cause the learners to stagnate. Thus, it is needed for the teachers to explore and create ways they can keep the learners actively involved. Arts programs are being reduced or even eliminated from classrooms to accommodate more didactic teaching methods (Reyner A, 2007, par.1). The need remains for Arts teachers to implement the Arts in their classrooms.

Cannatella, quoting Read, states that the teacher’s role must be dialogical and must be a relationship of love. They are the mediators between the children and their environment (Cannatella, 2008, p. 52). Read furthermore believes that the aim of the teacher must not be to curb the learner’s uniqueness and their seriousness, but rather to integrate them into society (2008, p. 54). The researcher tends to add weight that the exploring, learning and acting
process must not move the teachers to stamp over the learners and force their newly gained techniques upon them, but rather bring them in to be part and parcel of the approach. Learners must have free, but guided space in the Arts classroom for their creativity. This study cannot emphasize enough that the partnership must lead to an exploration together and to be doing activities together. This study sees teachers as those who have to bring learners together through Arts by showing compassion, love for all, and make them receptive toward Arts.

Teachers need to do thorough planning to be aware:

• When it is best to convey content directly
• When it is best to let the learners discover or explore information for them
• When they need direction in learning
• When they need reinforcement or enrichment learning
• When a particular progression of skills or information needs to be followed
• When the learners can be allowed to find their way through a topic or area of content

Planning and coordinating with other teachers responsible for Arts at the particular school will enable effective teaching which is inclusive and integrated into all aspects of learning. It must be the responsibility of the teacher to ensure that the learners understand what they do during the Arts periods. The teacher has to make sure that learners gain the necessary skills by assessing them during activities. They have to evaluate how well each learner has mastered the objectives to improve the skills where need be. The teacher can only measure the learners’ achievements by assessing them informally in all components.

The ignorance of Arts caused by teachers due to circumstances beyond their control, like the lack of knowledge, space, workshops, just to mention a few, hinders the efficient incorporation of the subject. Only the commitment and endurance showed by the teachers can generate the learners’ ability to handle complexity and uncertainty, problem-solving, skills development, self-discipline, enthusiasm and commitment, subject growth, character building, cultural welfare to express feelings and team spirit.
2.7 **The Role of Learners in Arts Education**

Partnership and action research may be an excellent approach to understanding Arts Educational processes. The action research enhances the skills of learners and makes room for learner participation. The learners explore and practice openness toward new ideas. The learning of new skills on their way triggers the interest of learners. It promotes reflective thinking and the application of competencies and put learners in charge of their abilities.

The action research nurtures the exercising the learners’ individual talents, experiences, and creative ideas within the classroom and the school at large. Learners show commitment and a sense of togetherness. Through dialogue, partnership and action research in education enables a form of joint reflective inquiry free to comments and input from the sample to improve their knowledge. It aims to bring together action and reflection as well as the theory and practice of skills. Through repeated cycles of planning, observation, and reflection, teachers and learners engaged in the research can implement changes required and produce improved Arts teaching.

Arts Education in schools involves teachers and learners. As clear as the role of the teacher is, so too is the function of the learner. Their roles must also be very clear. Teaching Arts appears to be very effective if starting at an early age. If learners are encouraged to explore Arts at a young age, what and how they can do Arts, the results may be fruitful. Christopher Frayling is quoting Picasso that “In my opinion, to search means nothing in painting. To find is the thing” (Frayling, 1993, p. 2). This carries the truth that proper knowledge must begin with the youth by giving them enough opportunities to discover for themselves. They need guidance to develop the sense of ownership and independence in the Arts. The author strongly agrees with Frayling (1993, p. 5a) that the goal must be the knowledge and understanding that the child gets from actively participating and exploring. The learning and alternate approach mean very much to the child. Also, Frayling modifies E. M. Forster’s quote rightfully: “How can I tell what I am till I see what I make and do?” (1993, p. 5b) The advantage here is to teach learners by guiding them to discover who they are, where they are, and what they are doing.

Likewise, Cannatella affirms the Dewey’s argument that an educational program must be encouraging to the learner’s capabilities, interest and accumulated handling of their past

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2 Learner refers to a pupil in school
experiences. Furthermore, Dewey adds that such programs are open to and reachable in a social environment which nurtures a better and broader stable environment than that by which the young generation would likely be if allowed to be influenced (Cannatella, 2008, p. 33). According to Dewey, (2008, p. 43) the big drive behind the teaching of the Arts is the learner’s involvement in the world and the appearance of things and their meanings. Also, this excites visual images and the reciprocal processes that move further hearing, touching and moving that call on emotion, a flow of action and an increase of awareness. This fosters deeper knowledge and involvement. Likewise, as from Read, “Art leads the child out of itself” (2008, p. 49). It is a way of allowing the child to see and know through its curiosity. It is natural that every child wants to build on its dream to see the creativity and to believe in itself. They must be free to desire to add from and novelty in a search for linguistic, perceptual, bodily and symbolic significance (2008, p. 53). Allowing them an open learning space is every child’s right. An emphasizing fact from Edith Cobb is that deep-seated experience helps the learner to exploit in an open fashion, images of themselves and their environment, which is essential for human personality development and education (2008, p. 54a). It is similar with Read that to render mutual aid; the child must possess positive perceptions of life that are the understanding of each child’s happiness and love (Cannatella, 2008, p. 54b). Only happy children can live out the necessary self-confidence and the cultural value in which they grow up. It can quickly contribute to their independence, but a greater togetherness in society.

The researcher wants to conclude this matter with some arguments of Anne Bamford from her book, The Wow Factor: Global research compendium on the impact of the Arts in education. Bamford’s argument is that “Children are born aesthetically aware, and they engage in the arts long before they can speak or write” (Bamford, 2009, p. 19a). It is faithful to observe that children can communicate in artistic form at a very young age since Arts can bind minds meaningful and by so doing create unity. It is through Arts teaching that holistic thinking and the combination of that important ideas are fundamental to the child’s future world. Bamford clearly emphasizes that the Arts be vital to education and thus provide students with the social and intellectual survival skills for the unforeseeable future (Bamford, 2009, p. 19b).

Learners can explore in various Arts disciplines and bring forth new and innovative approaches that can contribute to their emotional and cognitive development.
The teachers play an indispensable role as a chaperon for teaching Arts and thus bring together the learner and the Arts. The Arts strive to exploit the teacher’s strengths while drawing on primary resources such as parents, community members, local artists and learners, audio and audiovisual aids or act as educators for those disciplines in which the teacher is not formally trained. Most teachers are not willing to teach Arts as they believe, not to have the acquired knowledge in Arts, but their role might be that of a facilitator since the approach must be learner-centered. The teachers, who are not familiar with particular aspects of the Arts, might gain assistance from community members or local artists. The Namibian Arts syllabus makes room for teachers to use expertise to assist with teaching. The learner-centered approach puts more value to Arts as the learners can also share skills or teach each other during Arts. All learners are not equally gifted in all the disciplines of the Arts, but it is still imperative that they are exposed to all components through group work. It is also inclusive, and no learner will feel left out.

It is essential for learners to be exposed to the Arts and performances by local and international artists to explore and enhance appreciation. The learners might be exposed to art through participation in community activities, visiting theatres, galleries, exhibitions and festivals. The learners might be introduced to artists to work on projects. Teachers can invite artists to the school, which might be a way of facilitating activities or have discussions with the learners. To arrange such activities will encourage the love for the Arts, as learners will deal with first-hand experiences and develop an appreciation for what others do.

2.8 The State of Arts in Namibia

The Arts industry in Namibia is increasingly growing. More people are striving toward becoming professional artists in the field of music, dance, filmmaking, photography, sculpting, painting and crafts. Artists are nowadays practicing Arts as a profession and doing away from taking it as a past time. Artists now get the support from the community, who starts recognizing and appreciating the local Arts. This support from the community contributes toward the financial growth of the artists. Various individuals, private groups, organizations and Government institutions contribute toward the growth of the Arts.
In this section brief information about some of the partners in the development of the Arts in Namibia is presented:

2.9 Government Involvement:
2.9.1 Ministry of Education, Arts and Culture

The Government is a major role player, as the primary source of funds for the Arts, and because of a public expectation that a matter of such national importance should be attended to by the Government. The Government has the facilities, influence and resources to act on a national scale.

Arts programs have significant opportunities and responsibilities in our schools, colleges, and universities. After all, all learning is embedded in the Arts. Arts subjects form a part of the new curriculum, and should enrich the extra-curricular program of a school. Arts content can of course also be used in cross-curricular teaching. In an environment where this is attended to, the learners are sure to acquire many skills and self-confidence through exploring their creative abilities.

The Government also has direct responsibility for several major national institutions, such as the COTA, the National Museum, the National Monuments Council, the National Art Gallery and the National Archives. The National Institute for Educational Development has a significant role in curriculum development, including that of the Arts.

State occasions and national events provide valuable opportunities to project Namibian Arts and create a sense of nationhood.

The Ministry of Education, Arts and Culture have an essential role to play in the development of Arts and Culture, especially to negotiate the policy within the Government and in cooperation with the other stakeholders.
2.9.1.1 Directorate of Arts

The D.A. implements programs in support of the Research, Documentation, Education and Training, Exhibition, Performance, Art Industrial Development and Promotion of Past and Contemporary Namibian Artistic Expression. It consists of two Key areas, namely: Arts Education and Training (Development of Arts Skills) and Arts Promotion (Development of Arts Industry and Professional Services).

The Arts industry is rapidly growing and increasing its impact on the Namibian society and the economy, but its full potential as an instrument for sustainable development has not been fully realized. The D.A. strives to implement programs that will contribute to a knowledge-based economy and the achievement of the Millennium Development Goals, the National Development Plan 5 and Vision 2030.

The key applications include the development of a favorable environment, to progress the Arts sector through the provision of policy and legislative structures, financial and infrastructural support. The D.A. also facilitates the securing of grants-in-aid to national Arts organizations, and the building of national and international partnerships in support of Arts development.

2.9.1.2 The Strategic Objectives of the Directorate of Arts:

- To offer accessible, affordable Arts Education and services of quality to as many citizens as possible
- To create opportunities for Namibian artists to showcase and market their Arts on local, national and international level
- To develop an appreciative audience and market for the Arts to support the development of the Arts industry
- To promote a culture of innovation and entrepreneurship to maximize the potential of the Arts in the spiritual and the material empowerment of the Namibian society
- To nurture Namibian identity and unity through diversity
- To encourage all forms of artistic expression
The D.A. serves as the mother body for the development of Arts in Namibia and attends to the following core functions for active Arts practices:

- Arts Policy formulation and implementation
- Development of legislative frameworks for Arts
- Long, medium and short-term planning and reporting for Arts sector
- Daily, short and long-term financial planning and management
- Cooperation with other countries on Arts programs
- Development and implementation of Arts programs
- Coordination of Government Arts institutions
- Negotiations with Unions and Arts stakeholders
- Inter-ministerial cooperation;
- Arts consultancy services
- Advocacy for Arts (general and specific)
- Membership (National and International)
- Public attendance and participation in Arts events

2.9.1.3 Divisions and Sub- Divisions of the Directorate of Arts:
Table 1. Divisions and Sub-Divisions of the D.A.

<table>
<thead>
<tr>
<th>Arts Promotion and Industry Development</th>
<th>Arts Education and Training</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sub-Divisions</strong></td>
<td><strong>Sub-Divisions</strong></td>
</tr>
<tr>
<td>Promotion</td>
<td>COTA</td>
</tr>
<tr>
<td>Liaison</td>
<td>School and Community Support</td>
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<tr>
<td>Research</td>
<td>National Arts Extension Program</td>
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<tr>
<td>Data Analysis</td>
<td>Curriculum and Material Development</td>
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<tr>
<td>Marketing</td>
<td>Assessment and Accreditation</td>
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<tr>
<td>Liaison with NTN, NAGN, NACN</td>
<td>National Brass Network</td>
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<td></td>
<td>National Choral Network</td>
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2.9.1.3 Division: Arts Promotion and Industry Development

2.9.1.3.1 Sub-Division: Promotion and Liaison

This Sub-division is responsible for the development and implementation of policy, legislation and international conventions related to the advancement of the Arts, for example, the UNESCO Status of the Artists, artists’ rights and copyright, legal contracts, and so forth. This sub-division has to assist in the development of a well-constructed plan to implement Arts promotion on a local, regional, national and international level and to stimulate growth in the sector through innovative sustainable methods. The administration of Grants-in-Aid to National Bodies is done through this division, in close liaison with stakeholders in the Arts (Hofmeyr, n.d.).
### Table 2. Specialization Area 1: Promotion

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<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>Arts information and advertising services to be rendered to the public regarding available services, markets, products, programs and events</td>
</tr>
<tr>
<td>2</td>
<td>Development of tours through the circuits for Arts presentations in collaboration with the national Arts institutions, schools and churches</td>
</tr>
<tr>
<td>3</td>
<td>Liaison with Arts and educational institutions, other ministries, community centres, churches, non- governmental organizations, Namibian missions and embassies abroad, Foreign missions and embassies in Namibia and international organizations</td>
</tr>
<tr>
<td>4</td>
<td>Facilitation of Namibian participation in international events and foreign participation locally</td>
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<tr>
<td>5</td>
<td>Advocacy for the Arts careers</td>
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</table>

### Table 3. Specialization Area 2: Liaison

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<table>
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<tbody>
<tr>
<td>1</td>
<td>Financial and technical support to National Arts Institutions, for example, the National Art Gallery (NAGN), NTN through Grants-in-Aid and other infrastructural support services;</td>
</tr>
<tr>
<td>2</td>
<td>Inter-ministerial liaison with regards partnership opportunities in the Arts</td>
</tr>
<tr>
<td>3</td>
<td>Regular Public Consultancy Services</td>
</tr>
<tr>
<td>4</td>
<td>Formulation of responses to invitations for Namibian participation to requests for information</td>
</tr>
<tr>
<td>5</td>
<td>Liaison with donor bodies, membership of National Arts agencies and local Arts institutions</td>
</tr>
</tbody>
</table>
### 2.9.1.3.1.2 Sub-Division: Curriculum, Materials Development, Assessment and Accreditation

#### Table 4. Curriculum, Materials Development, Assessment and Accreditation

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
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<tbody>
<tr>
<td>3</td>
<td>Printing of COTA Prospectus and other Arts Educational manuals</td>
</tr>
<tr>
<td>4</td>
<td>Development of information brochures re available Arts courses and career paths</td>
</tr>
<tr>
<td>5</td>
<td>Development and coordination of COTA curriculum, especially toward implementation of vocational Applied Arts diploma programs</td>
</tr>
<tr>
<td>6</td>
<td>Membership of NIED Curriculum Panel: Arts and Curriculum Coordinating Committee</td>
</tr>
<tr>
<td>7</td>
<td>Development of support materials for teachers and students in formal education in collaboration with the Media Arts Technology section</td>
</tr>
<tr>
<td>8</td>
<td>Development of short and long-term courses, curriculum and support materials for community Arts activists</td>
</tr>
<tr>
<td>9</td>
<td>Presentation of In-Service Training, in cooperation with the sub-division for school and community Arts development</td>
</tr>
<tr>
<td>10</td>
<td>Development of Examination and Assessment Criteria as well as recognition of prior learning criteria in collaboration with PSC</td>
</tr>
<tr>
<td>11</td>
<td>Development of dove-tailing entry and exit points with related Arts institutions and the industry as well as arranging apprenticeships</td>
</tr>
<tr>
<td>10</td>
<td>Upgrading of Arts centres as examination centres so that they can obtain accreditation</td>
</tr>
</tbody>
</table>
Table 5. Specialization Area 1: Project Development and Implementation

| Assistance to artists in the writing of proposals, development and implementation of projects |
| Monitoring and assessment of GRN funded projects |
| Special project implementation: For example HIV and AIDS Management Unit |
| Implementation of projects resulting from bilateral and multilateral agreements |
| Secretarial services to the National Arts Council, which entail the convening of committees and the council, the keeping of minutes, the development of funding criteria and regulations |
| Control and disbursement of the National Arts Fund, which entails assistance in the design and implementation of projects, the monitoring and assessment of projects and the raising and control of the National Arts Fund, preferably by a dedicated accountant |

Table 6. Specialization Area 2: Logistics and Professional Support Services

<table>
<thead>
<tr>
<th></th>
<th>Development and strengthening of national networks for art performance, exhibition, tours regarding infrastructure and organizational capacity</th>
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<tbody>
<tr>
<td>1.</td>
<td>Rendering of technical and logistic assistance to Arts organizations related Arts programs</td>
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<tr>
<td>2.</td>
<td>Support for educational programs conducted by the National Arts bodies</td>
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Table 7. Specialization Area 3: Research and Marketing

<p>| | |</p>
<table>
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<tbody>
<tr>
<td>1.</td>
<td>Development of database on Artists, Arts industries, available and planned infrastructure</td>
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<tr>
<td>2.</td>
<td>Research on marketability of Arts and its impact on national economic development</td>
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<tr>
<td>3.</td>
<td>Development of sustainable funding strategies for the Arts</td>
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<tr>
<td>4.</td>
<td>Development of a campaign to market Namibian Arts products, locally and abroad</td>
</tr>
</tbody>
</table>

2.9.1.3.2 Division: Arts Education and Training

This section implements all relevant Arts Education and Training activities. It looks to facilitation, cooperation and coordination between various Arts Educational bodies such as schools, churches and communities, as stipulated in the Arts and Culture Policy.

Furthermore, this division is responsible for the development of the National Standard Setting Body and its relationship with the Arts sector.

This Division also coordinates with the National Qualifications Authority and the National Training Authority. It serves as an advocacy for the Arts as a career that addresses the national socio-economic and environmental development needs, i.e. poverty alleviation; job creation and more. It strives toward fulfilling of objectives set out in NDP2; ETSIP and recommendations the role of the COTA as stated in the Presidential Commission on Education and Training.
### Table 8. Division: Arts Education and Training

<p>| | |</p>
<table>
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<tbody>
<tr>
<td>1</td>
<td>Talent scouts</td>
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<tr>
<td>2</td>
<td>Research and curriculum development at COTA</td>
</tr>
<tr>
<td>3</td>
<td>Skills and career development</td>
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<tr>
<td>4</td>
<td>In-service training for teachers and artists in the form of short courses and workshops</td>
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<tr>
<td>5</td>
<td>Enterprise development</td>
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<tr>
<td>6</td>
<td>Creating exposure for Arts students to perform, exhibit, do internships and exchange programs and partake in professional Arts productions</td>
</tr>
<tr>
<td>7</td>
<td>Community and school support programs</td>
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<tr>
<td>8</td>
<td>National Choral Network</td>
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<tr>
<td>9</td>
<td>National Brass Network</td>
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<td>10</td>
<td>National Symphony Orchestra</td>
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### Table 9. Sub-Division: School and Community Support

<p>| | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>Provide foundation Arts development programs to supplement school programs</td>
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<td>2</td>
<td>Provide in essential Arts teaching where the formal education system fails to implement</td>
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<tr>
<td>3</td>
<td>Arts and creative talent identification at schools and through shows and eisteddfods</td>
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<tr>
<td>4</td>
<td>Organization of competitions and festivals on local, regional and national level</td>
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<tr>
<td>5</td>
<td>Organization of art clubs at schools and extra-mural activities</td>
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<td></td>
<td>Implementation of special programs such as HAMU/Global Aid; World AIDS Day; Day of the African Child; UN Environmental Days, UNESCO International Arts Week</td>
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<td>7</td>
<td>Organizing of mass participation in National Days (for example Independence Day celebrations)</td>
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<tr>
<td>8</td>
<td>Development of a National Choral Network based on three tiers: Schools; youth and adult</td>
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<td>9</td>
<td>Organizing of the Annual Arts Academy</td>
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<td>10</td>
<td>Organizing of the Annual Brass Network Holiday Camp, workshops and brass competitions</td>
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<tr>
<td>11</td>
<td>Organizing of the Annual Choral and Composers’ workshops and study camps</td>
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<tr>
<td>12</td>
<td>Assessment of training needs of teachers in formal education and Arts facilitators in community Arts organizations</td>
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<tr>
<td>13</td>
<td>Development and presentation of in-service training for teachers and short and long-term training programs for facilitators</td>
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<tr>
<td>14</td>
<td>Organizing of National Schools and Youth Drama Competition</td>
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<td>15</td>
<td>Career Guidance</td>
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<tr>
<td>16</td>
<td>Development of Arts Component at satellite school(s)</td>
</tr>
</tbody>
</table>
2.9.1.3.2.1 Section: Namibia National Choir Competition

Background

The Namibia National Choir Competition started in 2015 as a pilot for the program, National Choral Network of Namibia, which is envisaged to become one of the D.A.’s annual flagship programs. This initiative falls under the Directorate’s strategic objective of pursuing the safeguarding, developing and promotion of all Arts expressions in Namibia. The 2015 pilot attracted the participation of 125 choirs and the attendance of 2 721 members of the public across the 14 regions. Based on the significant interest in choral appreciation, the D.A. is introducing this choral event again in 2016, hoping to further the interest, and raising the numbers for public attendance.

With the National Choir Competition, the D.A., as the custodian of the Arts in the Government, makes an enormous contribution toward finding Namibian identity through choral music. The main criteria for the competition are the fact that the music performed, should be authentic Namibian music composed by Namibian composers. These measures will enable the Directorate in developing an anthology of Namibian choral music that will hugely contribute to Namibian Musical Literature and identity. For too long, choirs in schools and communities rely on choral pieces from neighbouring South-Africa, in the absence of authentic Namibian indigenous music. It is slowly changing with the presentation of the National Choir Competition. Furthermore, the music emphasizes itself again as a unifying force among diverse Namibian cultures, as choirs perform in all the Namibian languages with accompanying cultural movements, sharing the same stage.

The value of this competition cannot be underestimated, hence the huge demand, particularly from the remote areas of the country which feel marginalized when it comes to the presentation of Arts events of this kind. Many events are mostly confined to the Windhoek area due to the developed infrastructure available in the capital.

School principals and adults hailed the program, because it rejuvenates the interest in choral music, especially among young Namibians, while the competition creates the opportunity for Namibians to display their skills and innate abilities.

Scheffers states, “On a more positive note, it can be said that the D.A. was widely praised for taking the initiative of making the Arts becoming more visible through this competition’. The
Khomas Region is always believed to be in the favorable position that school going children, and the out of school youth would be more exposed to opportunities for competitions and festivals of this nature (Scheffers, personal communication, n.d.). The wish was expressed that this contest can grow bigger, attracting more interest with its second presentation.

After evaluating the first competition, the organizers compiled the following recommendations to improve the program:

- To revise categories for participation and extent categories
- To reduce the prize money to cater for more categories
- To arrange for easier prescribed songs
- To bring the National Broadcasting Company on board for recording
- To be more visible with promotions
- To purchase recording equipment and archive the competition
- To rotate the venue for the Grand Finale in the regions (Scheffers I, personal contribution, n. d.).

2.9.1.3.2.2 Section: National Brass Network of Namibia

Background

The National Brass Network of Namibia (NBNN), established in 2013, has the objective of developing high-value educational creativities in the area of brass band musicianship within Namibia’s brass band community. The NBNN is under the headship of the Arts Directorate. The first activity took off with 30 workshop participants in 2013 in the capital city. That workshop was pre-arranged to train conductors before the commencement of the programs.
Since its inception, the band has progressed excellently, supporting and training numerous members from beginner to proficient and some onto professional musicians. To date, there are about 300 registered members. The NBNN is open to all interested players in all regions.

The NBNN does not charge any membership fees as the Network operates under the auspices of the Ministry. All the brass instructors are volunteers who receive a small allowance after the camps. Some former members have gone on to make a career in music as musicians in the Namibian Navy Brass Band, Namibian Defence Force or the Namibian Police Brass Band. The NBNN believes that by training the next generation of players to be effective entrepreneurs, it can provide a safe and prosperous future of live music. The band is presenting all kinds of music, depending on the occasion. The repertoire always changes, and will introduce new and exciting music each year.

Many of the band members are also bandleaders with their respective home-based brass bands. Several players are composers, arrangers and instructors. Mr. Axali Doeseb, who is a Namibian Annual Music Awards (NAMA) Lifetime Achievement Award Winner, and Namibia's first post independent conductor of the Namibian National Symphony Orchestra, is the bandmaster of the NBNN.

The NBNN is proud to have various bands throughout the country who regularly meet to rehearse and develop their skills and knowledge of brass playing, for the benefit of the local and national public, as well as for the players themselves.

**The NBNN’s aims are:**

- To give musicians the skills to succeed financially in the country's Vision 2013 plan
- To empower players through workshops, performances and outreach programs
- To create awareness of the fundamental importance of Arts Education in schools and community
- To develop talent from all ages, throughout the organization to allow the members to enjoy music performance
- To allow the bands to compete to raise the profile of the group

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3 Author of the Namibian National Anthem
Activities:

- The Annual Holiday Brass Camp includes a full week of activities: Performance lecture, clinics/workshops on a variety of topics, care and maintenance of instruments, rehearsals, written tests and finishing with an evening performance.

- Instructors’ Workshops: Topics range of management skills, technique, composition, arranging, improvisation, increased musicianship, and technology in performance practice.

- Last Day Performance: This is the peak of the week's activities. The NBNN plays an open show for the public at no entrance fee.

Group Divisions:

The Network consists of three groups: The beginners, intermediates and the advanced group.

The Beginner Band

The band teaches solid brass playing and music theory for beginners (children and adults). No experience is necessary, and complete beginners of all ages are most welcome.

The Intermediate Band

This band is maintained by advancing players from the Beginner Band.

The Advanced Band

The group consists of advanced musicians from all over the country, including members advanced from the Intermediate Band.

Objectives:

- Nurturing the music talent of every band member
- Cultivating public awareness of the Namibian brass music
- Creating opportunities for social and aesthetic experiences through practices and performances
- Instilling a love for live band music
- Carrying on its activities without regards to race, color, religion, or national origin: All for the general cultural enhancement and enjoyment of the community

- Expanding the global recognition of Namibia’s brass band heritage as an internationally profiled musical ensemble uniting leading brass musicians as ambassadors for the country at the highest artistic level of fulfillment

- Maintaining, improving and advancing the education of the public through promoting the practice and performance of Brass Band music making

Figure IV. An Open-air Brass Concert of the NBNN
2.9.1.3.2.3 Sub-Division: National Arts Extension Program (NAEP)

This program has grown out of ad hoc teaching programs developed in response to the public demand concerning Arts tuition in the regions. The purpose was to address the lack of the Arts in schools and the community. NAEP has contributed vastly to the development of the Arts industry. It also contributes to keeping children and youth occupied and off the streets. The NAEP ensures a steady growth in the Namibian Arts through the following contributions:

- Coordination of teaching programs offered in all satellite centres
- Development of teaching curricula, progress reporting and annual assessments
- Supervision of rentals
- Upkeep of facilities
- Accessioning and stocktaking of assets
- Presentation of in-service training of teachers and general capacity building among the staff
- Publicity of events in regions
- Arranging community outreach programs
- Participation of centres in national events (coordination of transport and accommodation)

The program caters for 69 Part-time lecturers currently. Another option is that the facilitators might be employed as full-time staff under the Ministry. The part-time lecturers are responsible for the following duties:

- Teaching program offered in all satellite centres
- Development of teaching curricula, progress reporting and annual assessments
- Payments of rentals and the upkeep of facilities
- Stocktaking of assets
Publicity of events in regions
- Arranging community outreach programs
- Participation of centres in national events.

2.9.1.3.3 Sub-Division: College of the Arts

The COTA is an institution for Arts Education in Windhoek, the capital of Namibia. It employs 39 lecturers full-time and 75 part-time. The COTA consists of the following departments:
- African Performing Arts, Dance and Drama
- Classical Music
- Modern Music
- Media Arts Technology Studies
- Visual Arts and Crafts

The COTA offers tertiary programs as three-year diploma courses accredited by the NQA.

Activities:
- Provide Arts Education and Training to form the foundation for tertiary level
- Coordination of Arts teaching programs in the COTA and its satellite centres in all 14 political regions
- Transforming former ad hoc program into a well-coordinated program
- Capacity building among Arts lecturers and teachers
- Showcasing of students and lecturers’ work in students concerts and exhibitions
- Organizing of the Annual Arts Academy
- Presentation of Annual Concerto Festival; Annual Dance Festival and Fund Raising events
The COTA is responsible for spearheading many programs. This study will only report on the flagship programs.

2.9.1.3.3.1 Section: Namibian National Symphony Orchestra

The COTA works in close collaboration with the Namibia National Symphony Orchestra, which produces at least four concerts of exceptional standard annually. These concerts are given performance opportunities to students and Namibian artists. It also provides opportunities to explore new forms of Namibian musical styles. The local sponsors made it possible that the concerts are successful.

Namibia is one of the few African countries, which still has a National Symphony Orchestra. Namibia was applauded at the launch of the International Consortium for Music from Africa and its Diaspora (ICMAD) in St Louis, USA, of which the Ministry of Basic Education, Sport and Culture is a founder member. This factor counted in Namibia’s favor in its bid to host the International Festival of African and African-American Music (FESAAM) in 2003 (Hofmeyr, D.A., n. d.).

2.9.1.3.3.2 SECTION: KATUTURA COMMUNITY ARTS CENTRE

The Katutura Community Arts Centre (KCAC) is a central point in the Arts development in Katutura, a suburb in Windhoek. The KCAC is a symbol of the transformation of the Namibian society. It serves as a second campus for the COTA, where Arts diploma programs for Media Arts Technology, Drama, Fashion Design and Production Development are offered. The following are the activities and programs at the KCAC:

- Presentation of Diploma programs at Media Arts Technology; Product Development
- Coordination of Teaching Facility, Arts Gallery, Media Arts Centre, Theatre and Festival Venue
- Programming of events for students of the Centre, schools and the public
- Creating a marketplace for the showcasing of new products and design as well as Performing Arts Productions
Accommodation of SchoolNet Namibia and the John Muafangejo Arts Centre

Presentation of Open Days; Educational visits by schools (Hofmeyr, D.A., n. d.).

2.9.1.3.4 Division: National Arts Gallery of Namibia (NAGN)

The NAGN is a state-owned institution situated in Windhoek.

Its focus is to establish an efficient program that provides the optimal methodology for informing and inspiring the public about visual and cultural Arts in the country. The NAGN involves Namibians and visitors to give them full access to the galleries and Permanent Collections. They stage wide-ranging exhibitions throughout the year.

The Arts Association of Namibia (AAN) before Independence in 1990 nationally carried out the coordination of visual art and crafts, which is now the responsibility of the NAGN. The NAGN formally came into being with the proclamation of the NAGN Act 14 of 2000.

The NAGN is housing the Arts Association Heritage Trust Permanent Collection. The NAGN also hosts contemporary exhibitions of local, national and international art. It also displays the best of Namibian artworks from the permanent collection and hosts a continually changing sequence of temporary exhibitions by Namibian and international artists.

According to Hofmeyr (n. d.), the gallery is currently working on establishing a dynamic education program for students and the public that will include free public lectures, tours and seminars.

The NAGN’s primary objectives are:

- To educate the public in a better understanding and appreciation of art and cultural activities as promoted by the NAGN
- Raising funds for the development and improvement of the NAGN’s projects
- Assisting the Gallery in cooperation with other art organizations to promote Namibian artists nationally and abroad
- Acquiring artworks for the NAGN's Permanent Collection (Hofmeyr, D.A., n. d.)
This study will give a brief overview of some projects and services under the NAGN:

2.9.1.3.4.1 Curatorial Services

The NAGN has a qualified curatorial team. Besides providing curatorial work of artists exhibiting in the Gallery, they also develop a general interest in art, ensure that works of art are accessible and presents to the public, for viewing and research purposes. They also promote public enjoyment and the understanding of visual art and fine art.

2.9.1.3.4.2 Mobile Exhibitions

The NAGN is the custodian of the country’s national heritage. It has the responsibility to collect, collate, preserve and display Namibia's heritage for future generations.

It is in this light that the NAGN has to broaden its current mandate of decentralization to reach a bigger part of Namibia's population.

The Gallery is educating Namibians about what is in the space and the importance of its present collection and the needs of expanding it. The Mobile Exhibition is a unique project that is aimed to serve remote schools and communities in the rural parts of the country. The NAGN also supports the 'decentralization' notion of the Namibian Government where the NAGN provides services to people outside Windhoek in the context of their outreach program.

The purpose of this program is to fulfill the public function of the National Art Gallery of Namibia to share its collection by taking it to the communities. To network with institutions and stakeholders who have the same objectives as the Gallery. The aim is also to promote art on regional, national and international levels. The Gallery promotes awareness and appreciation, as well as an advisory and educational body. With this project, this movement will reach where it was previously unable. In the past, many Namibians were not allowed into the Gallery space. Now it is crucial not only to allow them in but to display the collection that is held in the Gallery. The NAGN informs the community about different artworks such as sculpture, paintings and other art forms that exist in the gallery (Hofmeyr, D.A., n. d.).
2.9.1.3.4.3 Internship

The NAGN offers internship programs to undergraduate and graduate students. It includes practical experience in several areas of gallery work, places young professionals as curators, technicians, or artists who show interest in pursuing a museum career. The program is designed to increase the understanding of the Gallery's various collections, exhibitions, and departments. The students are undergoing museum operations while continuing to pursue their academic and professional studies.

Functioning in this career gives an opportunity to have a high degree of responsibility early in the student’s career. Working alongside professional staff at the gallery allows a variety of options, which covers the completion of a project, participation in the work of a division of interest, as well as daily research conducive to academic growth (Hofmeyr, D.A., n. d.).

2.9.1.3.4.4 Tulipamwe International Artists' Workshop

Tulipamwe is an independently funded artist’s project, coordinated by the Tulipamwe Arts Trust in Namibia, which was founded in 1994. The Tulipamwe International Artists' Workshop is a non-profit community outreach project, which, since 2014, is under the auspices of the NAGN. It is entirely reliant on the support of sponsors.

The idea of the project is inviting a group of about 25 local as well as international artists to work in a remote community for two weeks to create art in various media and formats, which includes site-specific work, photography, video, painting, sculpture, printmaking and other visual art disciplines. Exhibitions of artworks created at the workshop are exhibited at the NAGN where artworks are sold for the artists' benefit.

The interaction between artists from different backgrounds plays a significant role in finding a Namibian identity in art. Since Independence, Namibians from a variety of backgrounds have attended some of the art workshops together. While the emphasis is on the artists’ creative exploration, the project assists a view of the artists by giving and sharing knowledge and creative skills.

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4 Meaning: "we are together"
Tulipamwe has been a driving force in introducing Namibia’s Arts to African countries and the world, as well as the introduction of foreign artists to Namibia. Since then, more than 200 Namibian artists and international artists have taken part in successful workshops. The selection criteria are based on the work submitted with the application and what the artist could bring to the seminar and on how much the artist is expected to gain from it. It allows for both amateurs and professional artists to learn and receive in equal measures. Tulipamwe brings people together who have nothing in common besides their artistic passion, which has repeatedly proven to be all that is needed for success. Artists are not expected to come with any preparation, but rather to be open to new ideas in a new environment. Artists were often exposed to Western art for the first time, and many learned about abstract and conceptual art from a different perspective.

The aims of the Tulipamwe Project are to:

- Create a stimulating artistic environment for Namibian artists to share creative skills with each other and with international artists.
- Provide worldwide artists with the chance to work in an exceptional African environment where they can discover new artistic avenues.
- Advantage a disadvantaged community by bringing active vigor, activity and community engagement with it through Visual Arts creativities.
- Allow the public the initiative to share in Tulipamwe’s funding by giving workshop facilities, lodging and meals for participants.
- Celebrate local traditions and culture as an integral part of the global community.
- Create the opportunity for development in Visual Art, thereby contributing to Namibia’s cultural capital (Tulipamwe, November 16, 2014).
Art competitions represent a brilliant opportunity to grow as an artist and to develop the art career. By entering art competitions, it represents a great opportunity for the artists, whether they succeed or fail. By just entering art competitions, whether they are selected or not, truly tells the story about the artist.

Entering art competitions can be a definite beginning in proving to themselves that they can be thoughtful about their art. It shows that they are willing to put effort into it, and they think that their art deserves to be recognized widely. Reaching this stage is crucial to the development of the career as an artist. According to Agora Gallery Director, Angela DiBello (as cited by Agora Gallery, February 23, 2015), by participating in an art competition takes courage and is an act of faith and belief in one's talent and strengths. Anyone who has the courage and enters a contest is a winner.

Furthermore, entering competitions, shows the development in the art as time passes. It is an indication of how the artist is improving, and what the combined impact of his/her collected works is. It encourages the person to develop the standpoint of his/her art, allowing them to make informed decisions about what they should be working on for the competition.

Although art competitions do not take place in the majority of Namibian schools, art learners are often encouraged to enter competitions hosted by private institutions. During the launch of such contests, the pupils are mostly working on their own with little support from families. It is at that point not clear whether the teachers encourage the learners for the benefit gained through participation, or whether it is to get the organization of enrolling learners done.

This study is referring to three things artists will learn just by entering art competitions, as indicated in ‘Opportunities for Artists of Agora Gallery’ as follows:

- **Confidence:** Winning breeds confidence. Regularly entering competitions is a powerful way to inspire artists to try continuously and improve. The trust they build in putting together a good entry is invaluable in the art world. Without faith and pride in one’s creations, they are never going to be able to make it very far as an artist.

- **An up to date portfolio:** Getting photos taken and keeping the résumé current are things that many artists put off. Having a deadline will push them to get high-quality photos taken of their artwork. Having an up to date portfolio is essential.
An opportunity to evaluate their work: When entering an art competition, the artist is forced to evaluate his or her work in an objective manner. To be successful, they will need to categorize their art accurately to submit it to the contests where it is relevant regarding media, color, style, and theme. It is of particular importance when the artwork shows different styles or work in a variety of media (Agora Gallery, February 23, 2015).

The article, ‘Why Enter an Art Competition’, defines the benefits of entering an art competition as follows:

- The artists can get their art in front of gallerists, curators, and editors who can positively impact their career
- Placing their work in a public section can give it lots of visibility, with recognized results
- Winners of these contests are practically always encouraged extensively by the holding gallery or organization, and gradually also gain exposure online through social media and direct email drives
- It can obtain valuable experience in marketing their artwork while building their resumes in a very cost effective way
- Publicity makes all the difference in the construction of a successful art career, and art competitions provide an excellent place to start for the emerging artist
- Art competitions provide a highly efficient forum that allows “undiscovered” and emerging artists to expose their work and artistic talents to the greater art community
- Artists can find and reach an audience for their work and begin to market and sell their art on a professional level (E4A, 2013).
The Bank Windhoek 30 x 30 art competition is a partnership project between Bank Windhoek and the National Art Gallery of Namibia. Bank Windhoek and the NAGN have jointly launched a first-of-its-kind 30 x 30 art competition in 2015 to promote new Visual Arts talent in Namibia. The competition requires participants to translate their creative ideas into any medium on a 30 x 30 cm stretched canvas. The art competition strives to discover new and fresh talent in Namibia and encourages artistic excellence, creativity and individual expression.

The competition consists of two categories, that is:

- **Secondary School Category:** Grade 8–12 (Age:14–19 at the time of submission)
- **Amateur Category:** Artists without any tertiary art qualification, solo exhibition or have participated in a curated exhibition.

In the first phase of the contests, participants are required to complete an application form and motivate it with a short description of the idea that they intend to develop on the canvas. The participants have the option to assist the concept by visuals such as preliminary sketches, collage, photomontage, etcetera, proposed materials and written text. The judges select the best 300 plans (150 Secondary Schools and 150 amateur artists).

In the second and final phase of the competition, the 300 finalists have to translate their ideas successfully into any medium, either on a 30x30 cm stretched canvas or on 30x30 cm sketch paper. The judges select the top 10 best artworks from the two categories. The organizers sell these artworks for the benefit of the artists.

The rest of the participants receive a certificate of recognition, and their artworks are displayed at an exhibition where it is also on sale to the public. The organizers print an exhibition catalogue, which the participating artists may use for their art portfolios and promote themselves as independent artists (Namibian Sun, May 17, 2016).
Van Rooyen Riaan, Head of Corporate Communication and Social Investment at Bank Windhoek, made the truthful comment during the launch of the competition about the Arts in the country by saying that the bank stays committed to the development of Arts because the artists still struggle to gain the necessary recognition and appreciation that they deserve. He encourages all aspiring artists to take part in the competition, as it is about discovering new and fresh talent (Bank Windhoek, 2015).

Figure V. Two of the remarkable artworks entered into the Bank Windhoek 30 x 30 competition for new Visual Art talent.  

2.9.1.3.4.7 Bank Windhoek Triennial

The Bank Windhoek Triennial is a joint project of Bank Windhoek and the National Art Gallery of Namibia, which was launched in 2008. The project is open to applications from all artists with Namibian citizenship, domicile or permanent residence. For this competition, no school learners or persons under the age of 18 are allowed to participate.

The Bank Windhoek Triennial is a forum where Namibian artists can be part of an art exhibition that promotes excellence as an essential ingredient. In addition, a communally exciting event challenges Namibian artists to show their best efforts on a truly professional

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5 Photos: Informanté, October 22, 2015
level. The advantage of the three-year time gap, between successive Triennials, is that it provides an opportunity for artists to learn from the previous experience and to use the interlude to apply newly acquired knowledge in preparing prizewinning work for the next event. Most artists will recognize that groundbreaking art and experimenting with new ideas, requires courage.

Against that background, this may be a perception that adjudication happens on a subjective or arbitrary level. However, all participants are assured that the Bank Windhoek Triennial adjudication will be conducted according to established, clear criteria. The judges conduct feedback sessions and discussions during the exhibition to analyze and discuss the decent work to provide a longer-lasting learning experience to participating artists and to the public. Artists will also be entitled to request written feedback about the work which is rejected.

Entries: The Bank Windhoek Triennial is open to all artists with Namibian citizenship, domicile or permanent residence. Each artist may submit a maximum of three artworks, produced no earlier than 2015.

The objectives of the Triennial are:

- To promote visual Arts in Namibia
- To encourage conceptual creativity, technical excellence and individual expression
- To have visual artists represented in a national exhibition, thus sustaining and encouraging development and exposure
- To be the most prestigious Visual Art exhibition in Namibia

Categories

Artists can submit artworks in any of the following categories:

- 2D Collage, Mixed Media and drawing
- Painting
- Printmaking
- Carving
- Clay sculpture and casting
- Assemblage (i.e. 3D mixed media and construction)
- Photography
- Video and installation
Awards

The Bank Windhoek Triennial offers generous cash awards to the artists who excel in creativity, technicality, and individual expression (Bank Windhoek, May 19, 2016).

Figure VI. Winner of the Lifetime Crafts Achievers Awards at the Bank Windhoek Triennial Photo: New Era, October 31, 2014 Triennial

2.9.1.3.4.8 The Gallery Shop

The Gallery Shop is the perfect place to end off one's visits to the NAGN. The Arts and Crafts stocked in the Gallery Shop are collected from all 14 regions of Namibia. The Gallery Shop is representing the diverse peoples and cultures of the country. The diversity of Namibia’s crafts is evident in the shop. It ranges from small to big items. It has artworks from various centres as well as from individuals.
The Gallery Shop is the ideal place for tourists to pick up something to remind them of their trip to Namibia or take back a piece of Namibia to loved ones back home. Many Namibians visit the shop daily for its outstanding crafts.

![Image of crafts]

**Figure VII.** Examples of Crafts from the Northern Regions of Namibia.

2.9.1.3.5 Division: National Theatre of Namibia

“The Performing Arts present endless opportunities for the cultural tourism enthusiast and entrepreneurs, the artists, the education sector and the general public”.

Former General Manager of National Theatre of Namibia, Thaniseb Axaro W, 2012

The National Theatre of Namibia (NTN) is the State Theatre. The National Theatre promotes the development, conservation and maintenance of Dramatic Arts in Namibia; among other things, a youth development program. It was founded on August 15, 1989, under its current name and its present structure as a "non-profit purpose" but before that was already known as South-West Africa Performing Arts Council. The NTN is funded through donations,
Government grants and entrance fees. In the 1990’s, the financial resources were very limited, so only irregularly held performances (Reporter, Informanté. December 4, 2014).

**Mission**

- Develop and deliver outstanding training/ educational programs for the development of the Performing Arts.
- Develop technical skills for Performing Arts.
- Discover, develop commission and stage productions that are artistically excellent, delight our audiences, and are financially prudent.
- Actively facilitate cultural exchange between theatre and theatre practitioners between Africa and those from other parts of the world by serving as an artistic point of contact.
- Provide a full-fledged rental space/facility for productions and theatre practitioners that support the achievement of our vision.
- Develop mutually beneficial artistic and organizational partnerships with corporate and fellow cultural institutions, within Namibia and internationally.
- Achieve full compliance with legislation and principles of good governance.
- Develop our staff, forge a motivated team and create a workplace environment that is conducive to high productivity and accountability.
- Provide comfortable recreational facilities for our customers (NTN, 2012).

The NTN carries important responsibilities for the development of the Performing Arts. The NTN is an independently managed not-for-profit company. Their programs include a training element and have a national scope.

The NTN promotes the development, conservation and maintenance of Dramatic Arts in Namibia; among other things, a youth development program.

The NTN has a diverse program of drama and music with a particular emphasis on local productions and is involved in developing theatre in the regions. The potential exists to draw
more tourists to these local productions and to develop more regional performances (Hofmeyr, D.A., n. d.).

NTN’s promotion and development of Performing Arts

➢ Theatre productions
➢ Regional Theatre Development
➢ Capacity building for theatre practitioners (writing, directing, acting, lights/sound) and stage design and management

The NTN is a pioneering and treasured institution, which fulfills its responsibilities to the extreme. They cover a broad range of programs as listed above under the promotion and development of the Performing Arts. However, this research will only put emphasis on a few activities of the NTN.

2.9.1.3.5.1 The Last Band Standing

The Last Band Standing is the annual band contest of the NTN. It serves to recognize and celebrate the power of music, especially 'live music'. The Last Band Standing officially started in 2011.

The program further aims at providing a platform for musicians to promote their music and share a platform with others. The NTN encourages the blend of traditional vocalization and mastery of musical instruments, most importantly live music, where the local bands battle it out in front of a live audience.

The show improves every year, and there is a good balance of established and upcoming bands. The bands also get better and better every year and show remarkable talent.

This initiative is assisting, that backtrack performances are gradually becoming extinct in the Namibian music world.
The Last Band Standing aims at:

- Giving an exceptional opportunity for bands to showcase their music
- Sharing common space and network with fellow musicians
- Competing and celebrating the power of live music performances

The Last Band Standing brings together people from all over the country for enjoyment. The NTN rewards, cash prizes to the winning band as well as the first and second runners-up (NTN, 2012).

2.9.1.3.5.2 NTN Comedy Festival

Comedy is fast becoming a big attraction on the entertainment scene in Namibia. The National Theatre of Namibia launched the NTN comedy festival in October 2011.

The three-day, interactive, versatile Comedy Festival aims at attracting comedy lovers from across Namibia's cultural diaspora. The Festival highlights talent from various artists and promotes unity in diversity and laughter as a tool for healing and celebration.

This production is providing a hilarious mixture of stand-up comedy from well-known Namibian and South-African comedians (Namibia, October 12, 2011).

According to the former General Manager, the Comedy Festival was part of the attempt at developing and promoting comedy as Performing Arts in Namibia. In the beginning, there was no fixed programming for comedy and or an attempt at developing this discipline. This event takes place once a year, during August. It features some of the established, and young and promising performers (Thaniseb A, personal communication, July 2016).
2.9.1.3.5.3 Premier Productions Program

The Premier Productions Program is one of the NTN’s flagship programs. The programs are usually commissioned productions. The productions are either adaptations or original classical scripts or stories by international writers and managed by local directors.

The main aim of the Premier Productions Program is to provide Namibian Theatre Practitioners with the opportunity to engage with internationally recognized stories and scripts. The program brings those international experiences to the NTN stage for the Namibian audience (NTN, 2012).

According to the former General Manager of NTN (Thaniseb A), The NTN Premier Productions focus at staging plays with international themes and or written by international writers/playwrights. These productions are intended to give the opportunity to veteran and experienced theatre practitioners such as actors, directors, designers, and technicians. The program was brought to light in 2010 as part of NTN's Theatre Development Programs. The participants from the TheatreZone Project, which is the 'boiler-room' talent scout and development initiative, will eventually move to the Premier Productions once they have mastered the skills and have acquired enough experience (Thaniseb A, personal communication, July 2016).

2.9.1.3.5.4 The Art Beat

The Art Beat is a Performing Arts development program focusing on secondary school learners. The program is a holiday activity as part of the NTN Youth Development Program. The NTN started Art Beat in 2011.

Auditions are held via a public call during the first term with most talented learners in dance, spoken word, poetry, music and drama being selected to form part of the May School Holiday, which runs for an all-inclusive month’s training and workshops. The school holiday theatre workshop involves about 35-40 learners from various schools in Windhoek, which are conducted by five experienced facilitators.
Some of Namibia’s most experienced people in the selected fields facilitate the workshops. The aim is to boost the different disciplines of Performing Arts as well as to promote the NTN among the youth as one of the foremost institutions for the development of Arts in Namibia.

A two hour integrated production is developed and staged during the first week of the new term to the public and learners at the NTN for a week.

The program aims at providing school going youth with performing artistic skills during the school holidays. The highlight is when the workshop production is staged in selected schools and the public in the capital (Thaniseb A. W, personal communication, July 2016).

2.9.2 Ministry Of Industrialization, Trade and Small and Medium Enterprises Development (SME)

Namibia's towns and cities host a variety of art and music festivals, trade fairs and shows throughout the year. Many of the top events are clustered around the capital city.

Trade fairs and annual festivals have become common to many towns in the country. During these developments, artists in almost all fields are visible. Music is in real need while art and crafts also contribute largely to the success of the event. There is still a need for nurturing a stronger culture of music and Arts festivals. Namibia is known for some established annual events that are organized or sponsored by various corporations as well as public organizations.

Whether it is performing artists, visual artists or craftspeople, the opportunities created by the Ministry of Industrialization, Trade and SME Development, by organizing the Trade Fairs and EXPO’s, are of enormous value. The Business and Industry Portal describes the benefits of attending Trade Shows as follows:

- Trade shows reviewed targeted industry and people involved or interested in that industry. Exhibiting at a trade show can be an excellent way to advertise to a target market and create brand awareness.
Exhibitions are open to a broad and sometimes diverse range of audiences (usually the public). It provides a platform to promote products or services to a wider group that may have little or no knowledge of the products and services.

- Depending on the type of business, product and market testing can be carried out at Trade Shows and exhibitions to gain industry or general opinion about the offering.
- Being involved in a trade show or exhibition can provide one with opportunities to branch out to business-to-business trading and create a customer database from the visitors to the display booth (Queensland Government, 1995).

The benefits Arts and crafts people are enjoying during trade fairs moves the researcher to include this section as part of the state of Arts in Namibia. Nevertheless, this study will briefly discuss a few projects, which are participating in the programs initiated by the Ministry.

2.9.2.1 Ongwediva Trade Fair

The Ongwediva Trade Fair, founded in 2010, is one of the most notable events that take place every year in the Ongwediva Town. Businesses and Industry have opportunities to highlight their products and services to existing and potential customers and clients.

The Ongwediva Trade Centre started to host the Ongwediva Annual Trade Fair (OATF) under the management of the Town Council. The Town Council has hosted the OATF successfully since 2000.

Over the years the OATF has developed into a leading national and international trade and exhibition event on the Namibian Business Calendar and continued to draw interest from all sectors of the economy.

The fair contributes to the success of the Arts and Crafts sector from all over the country. It gives exposure to rural communities, SME, which depend on trading in crafts, art, and traditional delicacies and thus serves as the backbone of the local economy.
The fundamental element of hosting the OATF is to create opportunities that shall facilitate trade and business linkages between our indigenous market entrepreneurs with foreign business personalities. If further serves as an opportunity to expose the products and services of SME in addition to creating a forum for smart partnerships with established corporate entities (New Era, August 24, 2015).

2.9.2.2 Made in Namibia EXPO 2014

The Made in Namibia EXPO is an initiative of the Ministry of Industrialization, Trade and SME Development. The EXPO displays Namibian produced products.

The EXPO aims to, among other things:

- Showcase Namibian manufactured products
- Create awareness and linkages between producers (of all the goods) and consumers (Government and Public Institutions, Private/Corporate and the public)
- Create opportunities for networking and linkages between and buyers/distributors.

The primary objective of the expo is to contribute to the development and growth of the local manufacturing sector by providing a platform for Namibian companies, particularly producers of goods and services, to showcase the property and services they produce and be available to consumers and retailers in the country, as well as to export markets.

The Namibia SME Portal Site developed by the Ministry of Industrialization, Trade and SME Development is a tool, which enables to disseminate SME information to Namibia, Africa and the rest of the world. The aim of the SME Portal Site is to develop the local economy through sales promotion of SMEs, facilitating the establishment of partnership among international organizations, private sectors and NGOs.

The population of Namibia is small for its area, but its unemployment rate is relatively high. In recent years, there are increasing numbers of local entrepreneurs starting medium and small businesses, and that helps revitalize the local economy since there are not many large enterprises in the region.
However, many SMEs devote their managerial efforts to improving technical skills, enhancing administrative capacity and meeting the needs of local communities with only limited management resources.

The strengths, which many of those SMEs have, are as follow:

- Produce goods using traditional art and craft skills
- Create unique products making use of fundamental skills and designs
- Make an efficient use of unique, regional resources: Endemic animals and plants, and minerals (SME, July 25, 2014).

There are many Arts and crafts businesses, which annually partake in this EXPO, but this study will put the focus upon just a few, depending on the availability of the information.

### 2.9.2.3 Karas Huisen Crafts

Karas Huisen Crafts is a Namibian public benefit trust operating a sheltered craft workshop situated in Tseiblaagte, a suburb of Keetmanshoop. The workshop employs about fifty local people, mostly women. Karas Huisen Crafts was established in May 2009, as an independent Namibian Charitable Trust. The members took over the craft workshop to ensure its long-term sustainable functioning under the Namibian governance, after the withdrawal of People in Need in September 2010. The Government of the Czech Republic initially funded the Centre.

The Karas Huisen Crafts’ vision is to create an enabling environment for social and economic empowerment and development of disadvantaged Namibian people, especially women. The Karas Huisen Crafts aims to provide vulnerable Namibian individuals with skills and opportunities to help themselves. KHC is determined to assist mainly those infected and affected by HIV/AIDS and TB with income generating opportunities that would enable them to provide for themselves and their families.

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6 ‘Huisen’ is a Khoekhoe Language (Indigenous) word which means: ‘help or empower yourselves’.
KHC specializes in needlework, beadwork and jewellery made from ostrich shells, all of which are traditional Nama crafts, typical of southern Namibia. All products are handmade with unique designs reflecting the Namibian cultural heritage. The team makes sure to pay particular attention to the quality of each item.

The standard KHC product catalogue includes over 80 types of products. KHC offers a wide selection of bags, soft toys in the shapes of African animals and dolls, decorative products for the home, kitchen items and jewellery from beads and ostrich shells. KHC also specializes in T-shirt printing and corporate wear embroidery. The workshop staffs are also able to make special orders according to specific customers’ needs, such as choir gowns, conference bags and quilted wall hangings. The KHC is well-known for their business in unique bags. The bags are made from durable material, embroidered and decorated with beads and ostrich egg shells. They apply hand painting to give that extra typically traditional feeling of the south of Namibia.

Karas Huisen Crafts’ strategy embraces the development of income generating activities focused mainly on crafts and needlework as well as a learning process, providing the beneficiaries with opportunities to master general work responsibilities. KHC endeavors to provide its employees with training and the chance to use their talents and acquired skills to generate basic income from making and selling craft items to the public in Namibia and overseas.

Karas Huisen Crafts provides the most vulnerable people from Tseiblaagte, the poorest suburb of Keetmanshoop, with an opportunity to learn basic working habits, to develop their professional skills and to strengthen and build their self-esteem. The sheltered workshop operated by KHC currently provides jobs for about 50 people, from which the absolute majority are women. The KHC employees, mostly single mothers and foster parents, are usually the primary breadwinners in their households. Considering the family members of the KHC staff, depending on the income from the workshop, in total about 300 beneficiaries directly benefits from the project.

The KHC workshop provides job opportunities primarily for people who have HIV/AIDS and TB or other chronic diseases. However, KHC also offers jobs to other people in need from households affected by HIV/AIDS or suffering from deep poverty.

Over the years, the project strategy focusing on economic empowerment of disadvantaged community members has proven significant impact on people’s lives, especially regarding
building their self-confidence, self-discipline and proper financial planning. It is also providing a long-term vision for families of the KHC staff and especially their children (access to secondary and tertiary education). Unskilled laborers without long experience with formal employment have become craft professionals typically working for the project already for more than five years. About one-third of the people who used to work for the project over time later found employment in the formal labor market (SME, June 2013).

Figure VIII.
Products of the Karas Huisen Crafts
2.9.2.4 Doen en Sien Self SATCO Leather Project

The Doen en Sien Self produces “veldskoen” which are Southern African walking shoes. It is made from vegetable tanned leather or soft rawhide uppers attached to a leather footbed and rubber sole without tacks or nails. The name originates from Afrikaans, which mean, “Do and see it yourself.”

Their handmade products are mainly traditional and cultural leather shoes for men, women and children. They also design cultural products made from leather. Besides key holders, knife bags, cell phone bags, belts and other traditional items, they also produce equipment such as bridles and saddles. They also repair leather products.

The traditional shoes have a unique brand, which makes it stand out in the tradition of the Nama people. It is a uniquely made of soft leather. The “veldskoen” is perfectly suitable for the sand and rough terrain, as well as the cold conditions of the south. The demand for the shoes is increasing daily as more people use it as traditional wear during special events.

The project has also developed and improved gender, equality and youth development by providing women and youth access to resources such as income, leadership, ownership and skills development. These skills are also transferred to schools during extra-curricular programs to assist the teachers in Arts (SME, June 2013).

Their products include:

- Leather traditional shoes
- Sandals and Belts
- Key holders (Key rings)
- Bridles and Saddles
- Leather strings
2.9.2.5 Karakulia Weavers

Karakulia Weavers was established in 1979 with the idea of being creative, providing employment and producing a product that people would be delighted to purchase.

There is practically no design their employees cannot weave, whether it is unique, those of well-known artists, ethnic Namibian, modern impressionistic, abstract geometric scenes of the Namibian landscape, its flora and wildlife, company logos, family crests and children’s paintings.

Over the years, Karakulia has built up an international reputation due to the many overseas visitors calling at their workshops as well as their participation in exhibitions throughout the world. Their forwarding department also prides itself of competently dispatching parcels to customers worldwide.

They are experts in handmade wall hangings, rugs and carpets, individually created to the customers’ design to provide a product of quality and beauty.

7 Veldskoene (Afrikaans Language): Shoes made from leather and hide
Karakulia’s products are flat woven, thus fully reversible, 100% wool with a cotton warp, thus very hard wearing. It is 100% individually made by Namibian craftspeople (SME, June 2013).

Figure X. Unique Wall-Hanging and a Woman Busy Weaving at Karakulia Weavers.

2.9.2.6 Khorixas Craft Centre

The Khorixas Craft Centre opened its doors in 1995. A few women do crafts as a joint business in Khorixas, a town in the Kunene Region. They mostly do traditional art, which they sell in the Crafts Centre. The Centre also serves as their workshop.

They are selling all traditional handmade accessories, dolls, gemstones and wood carvings. The products are mostly made of natural materials such as seeds, leather, stones, ostrich egg shells and wood, while they also use recycled fabrics for some items. The manager describes their shop as a place which is made of stones, “but if you open our door, you will find it is an interesting place. We are welcoming you with our big smiles. Our beautiful art and crafts will become something to remember of your journey in Namibia.” (Ortner, personal communication, October 20, 2015).
These women practice Arts as a way of income in this remote area of the country. Besides traveling longer distances to participate in EXPO’s, these dedicated women know no rest, but spend their days at the Centre. They replenish the stock daily with handmade crafts.

The women are involved in after school programs with the local schools where they share their skills with the girls.

Products include:

- Traditional accessories made with seeds, beads, ostrich egg shells and wood:
- Necklaces; Bracelets; Earrings
- Buttons made from Makalani and ostrich egg shells
- Key holders
- Dolls: Himba and Herero dolls
- Woodcarvings: Spoons and ornaments (SME, June 2013).

Figure XI. Unique Crafts at the Khorixas Craft Centre
2.9.2.7 The Pots Of Hope

The team of Pots of Hope is an ethnic group in the rural area in the Kunene Region, Namibia. They are a group of 300 members consisting of women and youth, specializing in pottery.

Their motto ‘‘Together we can reduce rural poverty, STOP Gender-Based Violence, and challenge HIV-related stigma and discrimination!’’ motivates the team positively.

From their products, they can live the dream of not only possessing ceramic and pottery works deeply rooted in the proud traditions and cultures of Namibia, but also experience the very essence of owning original artwork in its truest form.

All of their products are given a touch that goes beyond just making ceramics. The dedication and communication through their retails ensures that when one buys their products, you get the best of Namibia’s culture.

The Pots of Hope strives toward the following aims:

- Improve the livelihoods of rural and urban communities in the Kunene Region through pottery
- To stop Gender-Based Violence and reduce HIV/AIDS–related stigma in the Kunene Region, and thereby increase the uptake of HIV/AIDS and TB-related services and prevention

Two of the workers of Pots of Hope utter their satisfaction toward the project as follows:

- As a young man, I believed that beating my girlfriend was the only way to resolve problems. Now I see and understand things differently. Especially men are never part of empowerment program. I am happy and honored to be part of the powerful team” (SME, June 2013).

- “Molding pots have a therapeutic effect” making pots give me inner peace. Together as a group of women, we can achieve great things and improve our lives and that of our community”. (SME, June 2013).
The citations of the two workers testify to the value Arts add toward the fight against GBV as well as the healing effect of doing Arts. The Pots of Hope team involves volunteers to teach their skills to learners and youth in Kamanjab.

Figure XII. Products made at Pots of Hope.

2.9.3 Private Organizations and Institutes

'Developed economies were not built by Ph.D. holders, but by craftsmen and artisans. We cannot expect development without these requisite skills.'

Dr. Hage G Geingob, Namibian President, 2016

Namibia's towns and cities host a variety of art and music festivals, trade fairs and shows, and other events throughout the year. Many of the top events and things to do are of course centered in the capital city, where one can choose between the Bank Windhoek Arts Festival
each February, the Carnival in April, the Science and Technology Fair every July, and the Windhoek Show in October.

Also held in Windhoek, is the Oruuano of Namibia Arts Festival, which takes place twice a year, first in September and then a second time in November. Public holidays are also important events in this country, with highlights including Independence Day in March, Africa Day and Ascension Day every May, Heroes’ Day in August, and International Human Rights Day each December.

The private sector has a significant role to play in the development of the Arts and Namibia, although this role has perhaps not yet been fully developed. Both employers and unions have realized the importance of Arts and Culture in the multicultural workplaces, and the role, which Arts can play in achieving happy and productive organizations. Some parts of the private sector are involved in trade and other business directly derived from the Arts. The industry is also an important source of funding for artists. It is not just by way of donations. Many companies in Namibia are, for instance, concerned about the art displayed at workplaces and in their annual reports, and use art in their corporate image building. The power of the Arts in advertising and marketing is growing daily. Investment in the Arts can, therefore, have positive outcomes for the private sector.

Namibia is fortunate to have some non-governmental organizations involved in the Visual and Performing Arts. These centres enhance the development of Arts and Crafts and empower the nation toward financial development. According to Dr. Hage G Geingob, the Namibian President, research shows that there is an enormous insufficiency in vocational skills in the labor market. In his⁸ Harambee Prosperity Plan, the president puts emphasis on the significance of Arts and Crafts for the development of the Namibian nation. Although the Arts are more than just vocational training, this program might be of value to artisans. Dr. Geingob claims that people with professional skills tend to be more entrepreneurial and that they may even through appropriate supportive interventions set up their small businesses, thereby employ others, and contribute to job creation.

‘Vocational training is not meant for the so-called dropouts or those that fail to get admitted to universities. It is promoted because it is the backbone of our economic development. It is, therefore, not an inferior skill, but one highly rated under HPP (Geingob, 2016, p. 44-45). The Harambee Prosperity Plan is a program implemented by the president to fight poverty in

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⁸ Harambee: Kiswahili word meaning ‘Pull together in the same direction’
Namibia. As the vocational training includes partly crafts, the HPP will also benefit the Arts industry. This initiative will boost the activities of artisans, as it will create training and business opportunities.

Artists are central to the development of the Arts. Several artists’ organizations do exist in Namibia, including those for disabled artists, and these should be encouraged so that artists have bodies, associations and unions that can represent their profession, protect their copyright and neighbouring rights, and enhance their status and employment conditions.

‘It is clear that the government alone cannot improve the situation for the artists and that we will need the assistance of all stakeholders and partners. ‘It is my firm belief and hope that all of you here can help to identify ways in which the situation can improve, so that the value of the artist in society can be understood and enhanced, so that we can witness the development of a healthy industry’ (Hofmeyr, 2001, p. 6).

Hofmeyr RL further laid emphasis on her view, by giving a few ways in which all stakeholders can give a helping hand toward creating prevalent artistic influences:

- Parents should try to nurture their children’s talents.
- Members of the community can recognize and encourage artists so that they can thrive.
- Schools should identify talent and create avenues for development.
- Churches can create informal learning situations for the Arts; create an opportunity for artists to participate in worship through music, poetry, plays and Visual Arts.
- Local and regional authorities should identify the artists in their midst and give them opportunities through, for example, festivals, the painting of murals, welcoming sign boards, commissioned plays about the history of the town.
- Ministries should see themselves as essential partners and include the Arts in their development plans, be it in health and social services, environment and tourism, trade and industry or home and foreign affairs. The Ministry dealing with broadcasting should realize that it is a paramount role player in the promotion of local Arts.
The private and non-governmental sector should understand that they can enhance their efforts and their image by employing artists and that support of the Arts can be an investment with many returns as many local banks have proved.

The media should boost the local Arts scene by allocating air and printing space for local products, but should also take care in reporting in a constructive way. It is counterproductive to distort, omit, or fabricate information on the Arts.

Hofmeyr wrote “Our international partners have been our most powerful allies and have filled in all the gaps which we could not cover ourselves in the last years. I want to commend them for their ongoing support in the development of our local infrastructure and skills, by creating opportunities for exciting exchange programs, by exposing our artists to the international art world, and thereby promoting Namibia in a positive light outside. It is widely through the efforts of international organizations and donors that Namibia are on the international map as a country with an impressive, rich and unique artistic scope worth exploring. We can embrace globalization without fear of losing our identity” (Hofmeyr RL, Directorates Arts, 2001, p. 6)

2.9.3.1 Ombetja Yehinga Organization and Dance Troupe

The Ombetja Yehinga Organization (OYO) begun as a project in 2001 and was registered as a Welfare Organization in 2003 and as a Trust in 2009. HIV and AIDS are a major concern in Namibia, and young people are recognized as being particularly at risk. Encountered with these issues and building on the cultural significance within the Namibian society of music, song, dance, and drama, OYO strives to reduce the impact of the HIV/AIDS pandemic in Namibia. They are using the Performing and Visual Arts to provide children and young people across Namibia with the knowledge to make informed choices. Since HIV/AIDS are not health issues alone but interwoven with social, economic and cultural issues, OYO aims to:
Empower children and young people to address these challenges, using the Performing and Visual Arts

To convey important messages to their audiences on topics such as HIV/AIDS awareness, stigma and discrimination, teenage pregnancy, Gender-Based Violence and alcohol abuse

To encourage self-expression, the sharing of thoughts and ideas, reflective thinking, problem-solving and innovation, using information, communication and education resources created by and for young people, and by training young people as peer educators and communicators (Ombetja, 2016).

OYO’s dance troupe, a branch of the Ombetja Yehinga Organization Trust, consists of 10 young Namibians. Their performances are designed to be taken into schools, youth groups and communities in Namibia. They use dance and Visual Arts to change lives and opportunities.

OYO creates social awareness in young people utilizing contemporary dance, in particular, physical theatre. They create performances for schools to address important social issues. Their performances in schools are followed by a discussion with learners for ensuring the message. OYO is often commissioned to address high-ranking officials and advocate for specific issues in Namibia.

The OYO’s vision is to develop a society in which there is broad access to information and the Arts. By developing their creative skills, young people enable them to make better choices, and thus become more prosperous, to increase their life expectancy, and to improve the quality of their lives.

They had performed at the Pan African Parliament in South-Africa. They have represented the country at national and international events. They have performed locally and internationally, in Germany, the UK, South-Africa as well as the Commonwealth Youth Dance Festival in Glasgow, Scotland (Ombetja Yehinga Organization Trust, 2013).
Figure XIII. Themed dances by the OYO Dance Troupe

2.9.3.2 Omaleshe Dance and Drama Group

Omaleshe Dance and Drama group are one of the many groups in Oshakati, in the northern part of Namibia. Omaleshe focuses on contemporary and traditional dances of Namibia and Southern Africa. Their vision is to bring joy, energy and confidence to orphans and vulnerable children. They are a charity group, working in partnership with Omaleshe Projects Namibia, using the teaching of dance, drama and drumming, and soccer to keep the children

\textsuperscript{9}Omaleshe is an Oshiwambo word meaning “young and vibrant “.

\textsuperscript{9}
busy. The group consists of highly trained and experienced young dancers, ranging from 5–15 years of age. Omaleshe’s unique approach and dance styles are developed through the artistic direction and leadership of the group’s founder and manager. They practice dance and drumming not only as entertainment, but they believe in the physical and mental benefits that the energy and joy of dance, drumming and football bring for children living in difficult circumstances (Omaleshe, n. d.).

There is evidence that dance can be used as an effective approach in dealing with grief and sorrow and as a way of building up confidence and self-esteem.

Omaleshe has been performing at international, national and local events for the past ten years and is well-known in Namibia.

They teach regular classes in dance and drumming to vulnerable children, children affected by the HIV/AIDS pandemic and children with special needs.

The classes include:

- Twice weekly in Oneshila, where over 90 children attend regularly
- Weekly with hearing and visually impaired children
- Twice weekly with Pre-primary children
- Weekend workshops for boarding school girls
- Weekly classes for children with Down’s syndrome and children with special needs

Sisi, a nickname of Mrs. Doris Muckenstrum, visits the Eluwa Special School for Hearing and Visually Impaired children once a week to work with a group of about 40 children with special needs. Their enthusiasm is noticeable, and the children are brilliant dancers. The hearing-impaired children dance with perfect rhythm and using the vibration of the music to follow the steps.

Sisi’s focus is on developing a dance and drumming culture of the Arts in Namibia and South-Africa. She works tirelessly to bring dance and other creative opportunities to children and youth.

**Impact at a Personal Level**

The following verbatim comments came from girls taking part in the dance and drumming classes:
‘It is good for me because I have a chance to put my body in shape and to practice my golden voice.’

'I learn how to look after myself and other kids at the Centre and not to be involved in sexual intercourse.'

'It is fun; a person can learn from it. It feels like I am exercising in a different way.'

'It keeps me fit and healthy. I also do it because I LOVE doing it.' (Omaleshe, n.d.).

Figure XIV. Sis Doris training Pre-primary Children

Figure XV. Sis Doris is assisting a Deaf Learner
2.9.3.3 Namibian Annual Music Awards (NAMA)

Namibian music has a very long history. Parts of this history, however, have not been captured and are not easily traceable in existing archives. Since Namibia gained its Independence from colonial rule in 1990, the creation of a music industry has been slowly but surely taking place. Extensive growth can be traced from the late 1990's and early 2000's when Namibia started seeing a rise in young, famous artists. Although some establishments are designed to provide opportunities and exposure to Namibian music makers, local artists still face many challenges in accessing and utilizing these services. This overview text takes a broad look at some of the opportunities that are available for Namibian music makers.

The NAMA is an annual award ceremony run by Mobile Telecommunications Limited (MTC) Namibia and the Namibian Broadcasting Corporation. The awards exist to recognize accomplishment in the Namibian recording industry by celebrating those groups and individuals who have excelled in the past year. The awards were introduced to replace the Sanlam-NBC Music Awards, which were run by Sanlam Namibia and the Namibian Broadcasting Corporations.

The first ceremony of the NAMA took place on May 2011 in Windhoek, Namibia.

Artists enter in categories of their choice at no charge.

Entries received are then screened for compliance according to the rules and to ensure that the entries were submitted to the appropriate category. The purpose of this process, known as vetting, is to make sure that each entry is eligible and not at risk of disqualification later. The Steering Committee of the NAMA will perform this function. No artistic or technical judgments are made about entries at this stage.

Qualifying entries are sent to the judges. Entries are forwarded to the judges who adjudicate according to defined guidelines, applying the assessment criteria for each category, their expert knowledge of the artist, music, the market and in general to determine the nominees in the various categories.

A panel of judges adjudicates all the categories in the awards, except the Non-voting category. There is a different panel for each category, but depending on the particular expertise of a judge, such a judge may serve on more than one panel. The organizers review the group of judges annually. They are selected for their expertise in their respective fields.
Final nominations are announced at a Nomination Launch where after the final judging process commence determining the winners in the various categories (NAMA, May 2, 2016).

2.9.3.4 Namibian Music Awards

The Namibian Music Awards (NMA) are a Namibian award show that annually honors established recording artists. The award was established in 2006 to create and provide a suitable musical entertainment and promotional platform for Namibian musicians and music producers.

Objectives

NMA's primary purpose is to award the various players nominated by the public and the media under the different supplied categories fairly so that each unique artist's talent is recognized and appreciated. The NMA event is also a tool for promoting Namibian music of the African continent as well as to the rest of the world.

Categories

The NMA ceremony has a high number of categories that were identified with the purpose of catering for most Namibian musicians who continue to explore the music industry in search of variety, uniqueness and sweet melodies with the opportunity of being appreciated and recognized. There are also some individual, non-musical categories, which identify media institutions and radio stations.

2.9.3.5 ChiNamibia

Background

ChiNamibia Arts Education for Development organization was founded in Namibia in January 2013. The founders are graduates of the COTA who completed the diploma in African Performing Arts and Development. They have decided to establish ChiNamibia to share their acquired skills and knowledge in Arts and Culture by educating children and

\[^{10}\] Means ‘Children of Namibia’
young Namibians. The Directorate of Arts’ Director and the Manager of Chipawo Zimbabwe officially launched it on 15 March 2013. ChiNamibia develops, educates, empowers, and creates awareness among the children through Arts and Culture. They work on themed events to enrich the Namibian Arts industry and broaden Arts Education nationally.

ChiNamibia is currently registered with the Ministry of Youth, National Services, Sport and Culture, as Arts and Culture were part of that Ministry. They are in the process to register with the Ministry of Education, Arts and Culture. ChiNamibia is affiliated with the Children’s Arts Education World (CHAREWO) and Pascal Norway. CHAREWO’s main aim is to champion the use of the rich artistic heritage, cultural resources, indigenous knowledge and skills as critical elements of participatory Arts Education for sustainable development. ChiNamibia, together with CHAREWO, is striving to promote effective partnerships between communities of artists and custodians of Arts heritage on the one hand, and the formal education institutions, which are producing quality education for sustainable development, facilitated through Arts-driven creative learning and teaching.

**Aims and Objectives**

- Ensure knowledge of diverse culture in Namibia.
- Appreciate Arts, culture, and education in our society.
- Respect children’s rights.
- Involve children and youth in creative learning processes, regardless of their gender, race, social status, ability and disability.
- Giving a platform for children to voice and air their opinions through the means of Arts and cultural education.
- To be the foundation of self-discovery through exchange programs that showcase talent.
- Provide initiative with a great capacity to bring change through the Arts, media, and other child and youth friendly methodologies.
Provide effort to inform and affect behaviors and mindset changes on issues such as health (HIV/AIDS), democracy, gender, abuse, rape, teenage pregnancies, climate change, sports, and Arts.

ChiNamibia’s mission is to educate and develop young children through Arts Education.

ChiNamibia offers training in the following areas:

- Dance Lessons
- Drama Lessons
- Modeling Lessons
- Music Lessons
- Visual Arts Lessons (ChiNamibia, 2016).

Figure XVI: Drama by Students of ChiNamibia during the Namibian Child Day
2.9.3.6 Otjiwarongo Arts Centre (OTAC)

The Otjiwarongo Arts Centre is a non-profit company. They are based in Otjiwarongo, Otjozondjupa Region. The vision of the Otjiwarongo Arts Centre is to provide Performing and Visual Arts Skills training in Otjiwarongo. They are focusing on improving the quality of youth within their community by developing their creative talents. The Centre is open to all residents, old and young. Arts teachers and learners are visiting the Centre daily for assistance. Children are benefiting from the Centre’s qualified staff on a regular basis in various Arts activities by contributing a small amount for the use of material. This Centre can hugely benefit the community, with financial assistance from donors.
OTAC has the following objectives:

- To establish an accredited Arts institution (Qualifying students with certificates and diplomas recognized by the National Qualification Authority of Namibia)
- To encourage and give opportunities to unemployed youth to use their God-given talents to improve their skills (Empowering them toward self-employment)
- To provide working space for learners and artists to share their ideas, expertise and experiences
- To provide professional services to the community through a wide range of Performing and Visual Art activities.

Programs offered at OTAC

**Visual Art:**

Drawing and painting, Crafts and Fabric Design

**Performing Arts:**

Recorder/Flute, Keyboard, Marimba, Guitar, Dance and Drama

**2.9.3.7 Namibia Community Skills Development Foundation**

Community Skills Development Foundation (COSDEF) has centres in almost every region, but this research will focus only on the Swakopmund Centre.

The Swakopmund Centre is a project of Namibia COSDEF. COSDEF is a non-profit organization which provides disadvantaged communities, unemployed youth, and vulnerable people the opportunity to learn skills and to earn an income. The Centre helps the community to develop the skills needed to be self-sustainable by providing an outlet for products and artisans as well as training and mentorship programs.
The Centre offers a multitude of artistic courses, ranging from an Introduction to Fine Arts, to jewellery and fashion design. The Centre has its private craft shop and Gallery that displays pure Namibian art, sourced from all over the country.

It also provides a space for small retail shops where local business people have the opportunity to produce and sell their goods. The craft shops cater for jewellery, knitting, T-shirt printing, textiles, photography, artwork and local food.

The Coordinator of the Arts and Craft Centre in Swakopmund, //Inixas M (personal communication, June 2016), said, “All training at our Centre has no entry level requirements, and one can gain quality skills at affordable prices. Unemployment, especially among the youth, will be reduced in substantial numbers through short craft courses. We aim for only Namibian crafts and our target market is indeed the unemployed young people and other marginalized groups”.

COSDEF, Swakopmund is making great strides in training and mentoring unemployed Namibians to become self-sufficient in the marketplace. Namibian people have a vibrant, diversified culture, which this Centre wants to promote and develop. COSDEF has the ambition to train and uplift local artists.

The Centre offers several Arts and crafts courses at level One and Two. The management encourages students to apply to the Incubation Unit at the Centre, after completing these courses. COSDEF offers small units to new business owners for them to get an opportunity to start new businesses. These business owners receive mentorship and training in business, entrepreneurship, costing and pricing, developing and marketing.

Not only does the Centre assist their students in further developing their income-generating small businesses, but are working on outreach programs to support communities outside Swakopmund that needs assistance in product development, business skills, marketing and branding.

The Centre also has a beautiful amphitheater and stage, a conference hall and an art gallery (//Inixas M, personal communication, June 2016).
## COURSES

### Table 10. Courses offered by COSDEF

<table>
<thead>
<tr>
<th>COURSE</th>
<th>DURATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Leather Work Level 1</td>
<td>4 months</td>
</tr>
<tr>
<td>Basic Leather Work Level 2</td>
<td>5 months</td>
</tr>
<tr>
<td>Jewellery Manufacturing and Design Level 1</td>
<td>4 months</td>
</tr>
<tr>
<td>Jewellery Manufacturing and Design Level 2</td>
<td>5 months</td>
</tr>
<tr>
<td>Stone Setting</td>
<td>3 months</td>
</tr>
<tr>
<td>Visual Art–Production Development Level 1</td>
<td>4 months</td>
</tr>
<tr>
<td>Visual Art–Production Development Level 2</td>
<td>5 months</td>
</tr>
<tr>
<td>Piano</td>
<td>Open Course</td>
</tr>
<tr>
<td>Guitar</td>
<td>Open Course</td>
</tr>
<tr>
<td>African Drumming</td>
<td>Open Course</td>
</tr>
<tr>
<td>Choir conducting</td>
<td>Open Course</td>
</tr>
<tr>
<td>Vocal Training</td>
<td>Open Course</td>
</tr>
<tr>
<td>Sound and Stage Techniques</td>
<td>10 months</td>
</tr>
<tr>
<td>Leather work</td>
<td>3 months</td>
</tr>
<tr>
<td>New Media–Graphic Design</td>
<td>4 months</td>
</tr>
<tr>
<td>Fashion Design-Beginners</td>
<td>3 months</td>
</tr>
</tbody>
</table>
Figure XVIII: A Craft Shop and Music Students Rehearsing

Figure XIX. Activities of the COSDEF Centre, Swakopmund
2.9.3.8 Omaruru School of Arts

The Omaruru School of Arts (OMSA) is registered as a non-profit organization. OMSA is an umbrella of the Art for Young Omaruru Artists (AYOMA). AYOMA is a project started by the Omaruru Artist Trail Committee in 2013. The objective is to get the youth of Omaruru involved in art projects. These projects are intended to educate them on selected themes.

The Centre opened its doors in June 2015 for learners of all schools in and around Omaruru. 72 learners, ranging from ages six to 18 years, are part of the school. They offer art tuition as an extra-mural activity. Currently, they are concentrating on fine Arts and crafts, but intend to expand their operations to include other mediums of art, both visual and theatre. OMSA is dedicated, enhance creative expression in their learners, and ensure they develop the necessary artistic skills of each learner.

OMSA creates an opportunity for everyone, including the vulnerable children of all ages and races. The project wishes to teach children about nature and the important role the Arts play in taking care of it. According to the Director of OMSA, Stumpfe S, “It is also an opportunity for learners, whose strengths do not lie in the purely academic side of education, to develop a sense of self-confidence and self-worth, making them realizes that their talent and contribution to the community is valued and appreciated. The Omaruru School of the Arts will, therefore, build and develop learner’s self-confidence and self-worth, while at the same time adding a worthy contribution to the community” (Stumpfe, personal communication, 2016).

Stumpfe further says that the objective of the Omaruru School of the Arts is to develop those children with artistic potential. All schools in Omaruru surroundings will get to participate to ensure that talented children receive the necessary Arts training (Stumpfe, 2016).
Figure XX. Drum painting and Exhibition at the OMSA

2.9.3.9 Walvis Bay Arts Centre

The Walvis Bay Arts Centre started its Arts and craft program in July 2012. The Centre is registered as a non-profit organization with the purpose of providing a haven for out of school youth, learners from all suburbs in Walvis Bay and individuals interested in the Arts. The WBAC strives to prepare children for a better understanding of Arts for eventual independence and to empower adults toward financial independence.

The objectives of the Walvis Bay Arts Centre are:

- To provide skills training to youth and adults in different Arts and Crafts, e.g., visual art, dance, drama, music and poetry
- To encourage young people to start own enterprises based on local resources and skills
➢ To enable the community to produce comfortable and confident livelihoods through Arts and Crafts

➢ To instill confidence in children that they will have a bright future if they develop their talents and skills

➢ To encourage adults to practice Arts and craft as income generating tools

➢ To deploy active partnerships with creative people and organizations

➢ To be accessible to all children

➢ To ensure ongoing professional development

➢ To provide partnership between the schools, institutions and the community

➢ To provide detailed assessment and evaluation strategies

According to the Centre Manager, Phiri M, “It is most important to point out that Arts Education can be an important tool for promoting emotionally, well balanced young people, and may have therapeutic effects on children with special needs, only when quality is met. The WBAC is a functional community Centre with a specific responsibility to encourage Arts practice and to provide facilities such as rehearsal space to the choirs and brass band, space for dance and drama clubs and workshops in various artistic fields. Ensuring a steady arts culture is what we want to achieve” (Phiri M, personal communication, 2015).

The WBAC staff builds strong training and learning objectives based on the following approaches:

➢ Support is continuing education and development of teachers, artists and the Arts communities as a whole, to develop Arts professionals with an appreciation of cultural diversity who can develop their potential to create, appreciate and appraise all forms of the Arts.

➢ Encourage the use of local, contextualized and sustainable human and material resources as both the providers and the content of quality education.

➢ Provide resources and learning materials to assist Arts teachers in developing, applying, and share new Arts-rich education.
> Provide assistance to enable Arts teachers to harness technological developments, which enable Arts Education to reach previously marginalized groups, and facilitate the creation of innovative knowledge products and the sharing of knowledge.

> Encourage effective documentation and exchange of awareness among educators and learners.

> Promote the value and social impact through outreach and building a consensus around the benefits.

> Share information, research and evidence with parents and other stakeholders, including the local authority, the Government through the line ministries, the business community, the media and NGOs’.

> Promote knowledge sharing and networking.

> Encourage the joint development of implementation and monitoring strategies to ensure the quality of Arts Education.

> Encourage active participation in and access to the Arts for all children as a core component of education (WBAC, personal communication, 2015).

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**Figure XXI.** Harmonica class at WBAC. **Figure XXII.** Teachers’ workshop at WBAC
2.9.3.10 Franco Namibia-Cultural Centre

The Franco-Namibian Cultural Centre (FNCC) was established in 1991 by an agreement between the Governments of France and Namibia. In 2000, it moved to its current permanent location, a newly-constructed building financed by the French Government and representing one of the most original and outstanding architectural landmarks of the Namibian capital. The primary mission of this bi-national institution, subject to local legislation and funded by the French Government is to serve the pursuit of the projects of cooperation between France and Namibia in cultural and artistic fields with the additional freedom to extend its action to all other areas of collaboration.

While the Centre’s visibility and recognition are closely associated with our strategy for the spread and promotion of the French language and French culture, it also serves our desire to strengthen ties with Namibia’s cultural institutions. Through the building of partnerships, the organization of concerts and cultural events and provision of training, the FNCC has made it a meeting point for the country’s mosaic of cultural communities with which Namibia is blessed.

In 2010, to improve its effectiveness and attract a larger number of members, the FNCC launched investments aimed at creating a Conference Centre, improving audiovisual equipment for its cinema, renovating its restaurant, creating classrooms for the teaching of French as a mother tongue and building a new multimedia library.

Beyond the FNCC’s role for the implementation of a dynamic cultural programming, it also plays a full-fledged part in the bilateral cooperation at further levels, in matters of culture, environment and intellectual and creative exchange. Furthermore, as a producer of events, promoter of contemporary Namibian works of art and developer of an art market in Namibia, the FNCC fosters the emergence of a cultural “industry,” and its expertise is sought daily for the realization of cultural projects.

The FNCC’s multimedia library boasts 9000 documents (books, CDs, DVDs), a 200-square meter reading room with seating for 25 people. CDs and DVDs may be consulted in the multimedia section, and a press corner provides the public with a broad range of French and Namibian magazines and newspapers.
Namibia and France: Together for Cultural Diversity

As one of the most important players in Namibia’s cultural scene, the FNCC aims to intensify the cultural cooperation between Namibia and France while promoting and supporting Namibian cultural identity. The FNCC seeks to promote and support Namibian artists and cultural projects by offering the expertise, resources and equipment.

The FNCC offers French language cultural activities by making a public library and periodicals available, by organizing French language courses and facilitating lectures, film screenings, theatre plays, concerts and exhibitions (FNCC, 2016).

Figure XXIII. Franco Namibia March

11 Photos: http://www.fncc.org.na/
2.9.3.11 John Muafangejo Arts Centre

The John Muafangejo Arts Centre (JMAC) was revived and placed under the auspices of the NAGN. The Centre was located in the former kitchen of the Old Compound, which was a hostel for contract workers. The Centre has been in existence for 22 years, and it makes provision for spacious rooms for activities.

The John Muafangejo Art Centre started in 1994 to honor Muafangejo’s achievements. JMAC is registered as a non-profit, incorporated association. A Board of Directors and a Management Committee govern it.

The Centre provides training to local artists and contains a gallery where students’ work is displayed. JMAC gives artists a chance to find themselves and expand horizons in their respective fields. They focus on establishing collaborative methodologies in contemporary Arts practice and building extensive networks. JMAC has equipped printmaking and ceramics studios often used by artists working in different mediums.

Their vision is to promote and to provide innovative and practical Visual Arts programs in Namibia to enable artists to grow to their full potential and to prepare them for self-empowerment.

JMAC offers the following classes:

- Drawing
- Painting
- Pottery
- Printmaking
- Sculpture
- Textile Design
- Printing
- Ceramics
Brief Background on John Muafangejo

John Ndevasia Muafangejo was born in October 1943, in Etunda lo Nghadi, Angola. He was a Namibian artist who became internationally known as a maker of woodcut prints. He created linocuts, woodcuts and etchings.

He attended school at a missionary school and studied from 1967-69 at the College of Art in Rorke’s Drift. A bit later, he began teaching at the Evangelical Lutheran Centre for Arts and Crafts in Odibo, Namibia.

John Muafangejo was considered the most influential visual artist from Namibia. His linocuts are powerful depictions of people and events, expressed in black and white imagery, condensing the colorful landscapes and animal images of Namibia's artists of European origin. His works are known internationally, and already by the end of the 60s, his numerous works were housed in museums and art galleries in Europe and America. His motifs came from everyday life and Namibian history and were provided with long explanatory titles.

He often combines text with images, and his images contain references to the history and culture of the ovaKwanyama. He worked as an Arts teacher at the mission school in Odibo. Ulrich Clewing (July 1, 2003) writes that Muafangejo’s international career began early, despite the repressive Apartheid in his homeland. He acquired a degree from Rorke's Drift in 1969. In the same year, at the age of 25, he was represented by works in the exhibition "Contemporary African Art" at the Camden Arts Centre in London and the National Gallery in Stockholm, then in 1972 in the Sào Paulo Biennial. His works found their way into museums and galleries in Europe and the USA. In 1974, he was awarded the Artist-in-residence scholarship in Rorke's Drift. He returned to Odibo in 1975 and moved to Windhoek in 1977.

Clewing further writes that recognition was due, especially in his graphic works, which make up a much larger and weightier part of his oeuvre than of most painters. Whereas he left hardly more than a dozen paintings altogether, he made more than 5000 linoleum-cuts (Clewing U, July 2003).

At the peak of his international career, Muafangejo died of a heart-attack in November 1987 only a month after the opening of a well-received exhibition of his works in the Royal
Festival Centre in London. In 1994, his name was given to an art Centre in the parliament gardens in Windhoek—the John Muafangejo Art Centre.

He did not live to see the Independence of Namibia, but the violent struggle for it formed the background for his art.

The Muafangejo’s output contains only 260 different prints. Three rooms are devoted to him in the NAGN in Windhoek (April 24, 2016).

Figure XXIV. Character Make-Up Workshop as Part of JMAC’s Activities 12

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12 Photos: Facebook
2.9.3.12 Visual Artists-Namibia

Visual Artists-Namibia is a non-profit organization based in Windhoek. VA-N is an independent, non-political organization, open to all races, language groups and religions. Their hallmark is to be inclusive. Thus, they campaign for the development and exposure of all Namibian visual artists, inside and outside the country. They strive toward searching for opportunities for all their members to broaden their creative horizons and impact wherever possible. This attempt of VA-N is underlined by their vision to create a vibrant visual artists’ community.

Non-Namibian nationals residing in Namibia and Namibians may apply in writing to VA-N. Regular membership, which also includes students and pensioners, is open to all visual artists in Namibia, being members in their individual and personal capacity and not representing any other organization through their membership. Partner Organization membership is open to

any organization in Namibia with aims and objectives related to those of VA-N. The agency also makes provision for international membership.

VA-N emphasizes:

- Working on a local, regional, national and international level, with priority given to local and regional levels, and
- The self-government and self-sustainability of visual artists.
- The aims of VA-N are:
  - To represent visual artists in Namibia
  - To raise awareness of and promote visual artists in Namibia and their work
  - To safeguard the rights of visual artists in Namibia
  - To make connections, liaise and cooperate with other Namibian and international individuals and organizations
  - To provide support and development to visual artists in Namibia, emphasis on supporting and developing emerging artists.

Visual Artists-Namibia puts the following values in place:

- Education in Visual Art
- Free expression
- Leaving a legacy
- Agency/giving all visual artists a voice
- Secure networking
- Ubuntu

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14 Meaning: ‘It is about us’
2.9.3.13 Arts Performance Centre (APC)

The Namibian APCs Association (NAPeCAs) is a non-profit organization, which endeavors to promote the Arts in the widest sense imaginable, particularly in disadvantaged communities with the view to propelling them toward self-reliance and self-sufficiency. APC focuses on human development and job creation. APC fosters young artists and promotes cultural growth in the region.

They have established three APC's in the northern part of the country, namely: Oshikuku, Omagalanga and Tsumeb.

- APC Oshikuku is the first Centre set up in 1993 at the Mission Station. The Government partly pays the teachers and partly by NAPeCAs. The Centre has ten thatched roof traditionally shaped huts. The walls were constructed with beer bottles. That helps to regulate temperature. About 50 participants attend the programs in Music, Dance and Visual Art daily.

- APC Omagalanga opened its doors in 2001 and operated from the premises of a local school. Lessons were initially taught in a public classroom before the founders eventually opted for the erection of three huts in the schoolyard. The teachers were trained at Oshikuku and are now employed by the Ministry of Education, Arts and Culture. The Government now owns the facilities.

- APC Tsumeb started in 2003 on a plot donated by the local authorities. The Centre has 15 teachers and approximately 140 learners visit the Centre daily.
Vision and Mission

Establish excellent APCs throughout Namibia

Personality development, Arts Education, job creation and your Arts career

APC is a Centre:

➢ Where skills are performed, learned, taught by a multicultural and a socially mixed community
➢ Which means every participant cares for the APC-life and takes over the responsibilities
➢ Where people discover their skills and get recognition of grades
➢ Where teachers help children to prevent crime and drug abuse
➢ Which means every learner is also a teacher and every teacher is a student too
➢ There are discussions about God and the World, HIV/AIDS, hygiene and preventing diseases
➢ There is an exercise of languages
➢ For leisure and for some, a home (APC, Edition, 2013)

Services

➢ Music theory and practice in Piano, Keyboard, Harp, Oboe, all kinds of recorders, flutes, traverse-flute, Guitar, Cello, Drums, Marimba, Double Bass, Trumpet, Clarinet and Saxophone
➢ Pre-primary music education
➢ Dance: African Performances
➢ Drama
➢ Visual Art lessons and practice and shows, in painting animals, faces and handy-crafts
Performances: Brass Band, Orchestra, Harp-Angels, Dance and Marimba Band

Repair music instruments

The APC is convinced that Arts performance is empowering the person (APC, Edition, 2013).

At the APC, children can learn a variety of instruments and skills, surrounded by colorful murals and immaculate gardens, which create the perfect backdrop for artistic growth and expression. They employ local community members as teachers at the Centre, and their dedication is paramount to the success of this operation. Without the tireless effort of these teachers and the generous donations from the public, which keep the Centre functioning, the children would have no outlet for their creative ambitions.

The Centre arranges dramatic plays and African dance performances on the second and last Saturday of each month. It is done to display the learners’ talents and give the Centre the much needed public exposure.

The repair workshop is an important part of the Centre where locals are taught how to build and repair the various instruments that are used in the school. These artisans are now so highly skilled that musical instruments are sent to the APC Tsumeb from all over Namibia for repairs (APC, Edition, 2013).
2.10 Annual Arts and Culture Festivals

Namibia, steadily becoming a breeding ground for quality Arts and Culture Festivals, both developing and professional, is creating a platform for Performing and Visual Arts, as well as crafts, with the aim to harness and nurture the country’s cultural background.

Holly Payton-Lombardo (2013) pronounces that festivals are important if we understand our history, from social trends in the economy. He says that it records the patterns of cultural change, brings communities together and broadens the cultural horizons. For audience members, the Festival expands their knowledge and enables them to see a collection of work from the old favorites to the rising stars and to try something new. For performers, it is a chance to be part of something that is bigger than their individual production. It provides an opportunity for businesses to expand their market. Payton-Lombardo further writes that Arts festivals enhance and benefit the environment where the Festival takes place. According to

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15 Pictures: http://www.n-apc-as.org/brief_history.html: Posted by Arebbusch
him, festivals generate wealth and employment. Local businesses in a Festival town believe that a Festival brings in new business to them, and they see the event as good for the local community. Many also see festivals as making a valuable contribution to the development of tourism. Arts festivals also enhance the local image and identity of the country (Holly Payton-Lombardo, October 14, 2013).

Arts and Culture are important as it preserves the country’s heritage. The festivals give a medium for artistic expression. Namibian festivals are packed with, from traditional song and dance to modern music and dance, photography and crafts. These festivals highlight the Arts and Culture as a mixture of the country’s history and identity. Based on these grounds, this study will briefly share a few of the outstanding festivals.

Namibia is extremely proud of its diversity, and the citizens enjoy celebrating noisy and colorful festivals. This study will discuss a few of the remarkable Arts and Cultural Festivals, which feature masked balls, musical performances, dance, drama, poetry, visual art and crafts.

2.10.1 /Ae//Gams Arts and Cultural Festival

Established in 2001, the Festival has been an annual celebration and coming together of the different cultural groups represented in Namibia. The Festival also featured an Arts and craft market where local artists and artisans sold their products, a street photo studio and a cuisine day where the public could taste traditional food as well as international dishes from all the embassies and consulates found in Windhoek. In a city with an ever-growing population, which continues to add to the mix of diversity, a festival similar to the /Ae//Gams Arts and Cultural Festival ensures that both tourists and locals learn and remember the traditions that many have lost. They are united in the love of music, culture and Arts, intrinsic parts of the Namibian identity, through the Festival (Namibia, June 8, 2015).

16 The name /Ae//Gams derives from the Khoekhoe word to ‘Windhoek’ which means ‘hot springs’, due to the many hot springs that, are found around the capital by the indigenous settlers.
The main purpose of the Festival is to bring together all Namibian people and all residents of the city to enhance the Namibian identity and blend it with other cultures as a means of cultural expression.

The Festival is open to all citizens of the city, as well as including visitors, tourists and indeed Namibians from all lifestyles. The City of Windhoek launched the Arts and Cultural Festival in 2001 to celebrate the city’s rich cultural diversity.

The Festival aims to bring together all Namibians by celebrating their shared heritage, cultural diversity and symbolizes the city’s unity of purpose by reaching all types of people who live in Windhoek. Furthermore, the Festival strives to emphasize the important role of Arts and creativity as a means of expression, understanding and the enhancement of the quality of life of the residents of Windhoek.

Among many others, some of the objectives of the Festival are to create a sense of pride and belonging and revive people’s customs and beliefs.

It also creates and promotes a platform for local and international artists to display their talents, interact and share experiences and to promote economic development opportunities through the Arts for local small and medium entrepreneurs.

The Festival’s diverse activities represent all the cultures of Windhoek in a lively and colorful atmosphere while reflecting the Festival’s Motto: “Diverse cultures – One vision.” (Reporter, Windhoek Observer, 19 March 2014).

Figure XXVII. Dance Activities during the /Ae//Gams Festival
2.10.2 Swakopmunder Musikwoche

Every year in December professional and lay musicians from Namibia and anywhere in the world, meet to practice music together for a week and then perform in a public concert. Their lecturers come from around the world and are themselves excellent musicians and teachers. The youngest participants are eight years old, and there is no restriction toward the top. They can register via the website as of July each year. They need to play an instrument or sing in the choir.

The Swakopmunder Musikwoche is one of a kind. It stands out from any other similar events due to its integration of young and old, beginner and professional, and for being inclusive of those from diverse cultural backgrounds.

The objectives include the provision of a music education service for all learners and educators of Namibia; the building of capacity and know-how at all levels of the music education sector, aimed particularly at the promotion of music education; the engagement in education, advocacy and awareness of the critical role of music education.

17 Photos: Facebook
The Musikwoche looks back at a long tradition. It all started in 1965 with a small group of musicians and fifty years later, the Musikwoche has grown into an internationally acknowledged annual music Festival. It still strives to educate learners and other players to enjoy music together, learn together, and learn to appreciate the important role that music plays in the world. Beyond that, it is the aim of the Swakopmunder Musikwoche to uplift formerly disadvantaged Namibians by enabling them to gain access to international lecturers and develop their music talent.

Moving away from German as the only teaching language in 2008 has resulted in the participation of many new musicians and from 150 participants in 2007 numbers have more than doubled to over 300 participants in 2014 and 2015.

The Musikwoche hosts a variety of orchestras and presents six concerts to the community. Additionally, the Junior Orchestra performs at the Frail Care one morning for those not able to come to our concerts.

The Musikwoche manages to interest and integrate younger Namibians to the project. For the past four years, they trained unemployed young men in stage skills (Musikwoche, 2015).

Figure XXIX. Children’s Orchestra Rehearsal before the Final Show.
2.10.3 The Omaruru Artists Trail

Every year the artists’ community of Omaruru presents an Artists’ Trail in September. The first Artist Trail took place in May 2007. The annual Artist Trail brings a cultural spirit to the town, exhibitors, and art lovers from all corners of the country.

A variety of artistic expression through the years range from paintings to sculpture and sand sculpture, jewellery and photography, handmade paper, wood and metal art to ceramics, quilting and beaded jewellery as well as literature.

The Trail makes provision for different workshops such as paper-making, glass blowing, chalk paint, photography, herbs and art courses, stained glass work, scrapbooking and crafts.

The highlight of the Trail has been always the Saturday evening where various performers entertain the crowd. The organizers are sure to conclude the Artists Trail with a prize-giving ceremony.

Figure XXX. Items for Sale on Display.
2.10.4 Bank Windhoek Arts Festival

Bank Windhoek is the primary sponsor of the Bank Windhoek Arts Festival, which, since 2003, takes place annually in February in the capital.

The Bank Windhoek Arts Festival celebrates local artists and their work. It encourages the development of artists, helping locals to establish a name in the industry and giving people an opportunity to enjoy the local design scene. A variety of events from dance and theatre to visual Arts is held throughout the capital.

2.10.5 Enjando Street Festival

Also known as Mbapira, the Enjando Street Festival is a powerful display of traditional dance, complete with live music and national costumes that are held in Namibia’s capital, Windhoek, every March.
The big annual bash takes place in March around the city Centre. It features colorful gatherings of dancers, musicians and people in ethnic dress.

The Enjando Street Festival is boasting all manner of live entertainment. Visitors to the Enjando Street Fest can expect dancing, live music, ethnic costumes and more. The street celebrations take place over two days and are drawn together Namibians from all lifestyles.

2.10.6 Parents and the Community

The majority of parents, especially those in remote areas, are still not informed that the Arts play a vital role in providing a well-rounded education for children. The teachers lack the knowledge of the value that Arts add toward the raising of children. This lack of knowledge contributes to the ignorance of parents to get involved in the teaching of Arts at school and at home.

Partnerships between schools and relatives are a stimulating force in the school community. They need to provide the children with expanded learning opportunities, both within the classroom and the home. Parents and teachers need to liaise for the children’s ongoing interest in the Arts.

The role families play in Arts Education differs from community to community. The parents do not understand the value of Arts and thus discourage their children to study Arts. They believe that art subjects and courses are a waste of time and money. Most families living in the capital and towns with Arts centres are more likely to be supportive of Arts, as they understand the value of it. These parents support their children with Arts activities and encourage them to take up Arts courses. They are the ones who know that creativity is the number one skill their children will need to further their careers, and thus motivate them to do Arts. Arts centres and individual classes in the different disciplines are becoming popular which enable more children to get special Art Education. Through the support and dedication of private Arts centres, independent institutions, home industries and international centres, informal teaching in Arts develops gradually (Lilienthal A, Art in Namibia, 1997, p. 235).
Traditional Arts Education, which teaches the Arts disciplines and enhancing creativity, is noticeable in some schools. The extra-mural activity, Traditional Life Skills, is one of the few programs where parents can assist children in the Arts. That is a program at several schools in four regions of Namibia. Volunteer “parent-teachers” do Arts and craft with selected learners as an extra-mural activity. The parents and community members teach their fundamental skills carried over from their parents. The aim of this program is not only training, but guiding the children in entrepreneurship skills. It brings interrelation among the groups and creates love and eagerness to do Arts and Crafts.

2.10.7 The Church

In the past, the Arts played a deliberate role in the mission of the church. Teachers were responsible for taking care of the congregation as an elder. Thus, they were accountable for teaching the same morals to children and adults. It was much easier to apply the Arts in the Church.

Arts activities, in the church, were not taken as seriously in the past. The arts are meant to be done by artists and the church deals with religious issues. The one dominant art activity in the church is the vitality of the music. Church music is universal in Namibian church services. This study proofs that this discipline is practiced abundantly in churches. Some of the larger parishes have more than 20 choir groups while the smaller ones have at least between six to nine choirs. Choral workshops are held from time to time, which is frequently the initiative of parish members who are qualified musicians. These workshops are done to assist interested choristers with the necessary skills. Chorale practices are taken up with serious commitment and enthusiasm in the church as choristers can spend up to four hours per day rehearsing. Music in the church is a personal richness practice by many if not by all. It enhances the teaching of choral music. The singing of psalms and hymns ensure a firm and lasting connection between music, the worship and the parish. The numerous choirs present in all churches maintain this connection with the Arts.

Besides the performances during church service and workshops, choir competitions are widely practiced. Church choir competitions are organized in every region of the country. Youth choirs hold annual competitions, which are rotated between areas. The Lutheran Brass Band, under the Lutheran Church, has a branch in almost every parish. The bands regularly
perform during church services, funerals and weddings. They meet twice a year for workshops and concerts. Choirs, Brass bands and individual musicians sell their CD’s as a means of income.

Music on church level is practiced as:

- Youth choirs (junior and senior)
- Children’s Choirs
- Women’s League (young to middle age)
- Women’s League (senior women)
- Men’s League (young and old)
- Mix Gender choirs
- Brass Bands

The Church furthermore applies drama in the form of Parables. The Evangelical Lutheran Church is known for the huge dramatic play during services. Choirs are assigned to perform plays, based on the Parables, during special church calendar days. The Passion Play is familiar and is performed annually during Easter celebrations by the Lutheran and Catholic churches all over the country. Dramatic work in the church is fundamentally forward-moving although informal.

A few women’s groups come together over weekends and practice crafts as a way of skills sharing. They invite experts to instruct them in doing the crafts. In most cases, this is done only as leisure activities and not for financial gain.

The Pentecostal churches are not only known for choral songs, but use various musical instruments, but apply active dance styles during services. These practices are now also discernible during the Protestant and Catholic Church services. Youth groups perform music accompanied by choreographed dance.

Visual Art comes into practice when churches make use of professional artists for murals, while smaller parishes make use of the skills of their congregants. Arts Education is most visible during the Sunday school sessions where children are guided in doing music, dance, drama, visual art and crafts.
2.11 Summary

The arts are valued and practiced in Namibian society, both as creative industries and for social cohesion and cultural identity. In this chapter, the author had described the wide variety of places and contexts where the Arts flourish. Many governmental and non-profit institutions and organizations in the country provide space for Arts productions, both professional and community-based. However, Arts Education in Namibia schools shows a huge weakness. The shortcomings identified during the research direct us to the challenges that teachers are facing with teaching Arts, as well as the general lack of support from school managers. Even though Arts is a compulsory non-promotional subject for Primary and Junior Secondary grades, and an Optional and Pre-vocational subject in the Senior Secondary Phase, the research proves that the subject does not enjoy the required consideration. The revision of the Arts syllabi is a positive sign, which might improve the teaching of the subject(s).

Although the formal Arts Education lacks in schools, the Arts are practiced as an extra-curricular activity at many schools. School choirs and dance clubs exist at many schools and are maintained by volunteer community members.

The shortages experienced in formal Arts Education do not hamper the community Arts. As mentioned in the previous paragraphs of this chapter, the practice of the Arts in the community is progressive. The progress is visible through the large competitions and expositions that are held annually and covers all regions of the country. The awards ceremonies and competitions add value, to the artists, while the trade fairs strengthen the financial income and acknowledgment of what they are doing.
CHAPTER 3

METHODOLOGY

“Education, like medicine and engineering, is a set of practical activities and we understand better how to carry them out if we understand the natural laws that apply to the material with which we have to work.”

O’Connor, D.J.

3.1 Introduction

This chapter is a description of the methodology and design of the research. It consists of the selection of the sample, development of the various instruments, and the collection and analysis of the data. The population for this study is defined as the Arts teachers in Namibia, community artists, undergraduate university students studying for a Teaching Diploma, and learners at Primary and Secondary schools during the sampling time frame of the survey.

This study was conducted by distributing multiple questionnaires and conducting workshops with Arts teachers, university students, primary and secondary school learners, and artists. The researcher decided that the action research methodology is an adequate method for the research. Questions, planning, observations, and reflections were part of the research. A collaborative process between Arts teachers and the researcher was essential to give directives for teaching techniques. Through action research, the collaborative efforts helped develop practical ideas to assist teachers in active participation and democratic process of teaching (Hine, 2013). It is through action research that participation with others; theory and practice, and action and reflection took place. Its aim is to seek practical solutions for the inadequacy of Arts teaching through effective collaboration with teachers. This is necessary for positive changes to improve the quality of the teaching of the Arts in Namibia.
3.2 Research Questions

This research has to give justification for the questions:

1. What are the challenges in Arts Education in Namibia?

2. How do teachers integrate Arts disciplines for non-promotional subjects in their lessons?

3. How can the teaching of the Arts be improved toward a comprehensive approach in Namibia?

This chapter, also, gives the reasons for doing the research as follows:

Ø Examining the teaching background, experience and interest of teachers in Arts Education

Ø Exploring the current teaching methods of Arts in Pre-primary, Primary and Secondary schools

Ø Reviewing the integration of art components—drama, dance, music and visual Arts in the curriculum

Ø Exploring the interest of learners in Arts Education

Ø Exploring and studying new teaching approaches for Arts Education

It is with high expectations that the research looks at the value and acknowledgment of Arts Education. The study wants to bring possible positive changes to Namibian classrooms in the teaching of the Arts. Holistic integration of all components of the Arts and active participation of learners is imperative for the holistic development of the child. This study looks at creating a platform for all learners to express their knowledge and the right to be instructed in the Arts.

The researcher chooses to concentrate on action research with the aim of involving Pre-primary, Primary, and Secondary teachers in the search for methods to teach the Arts. Thus,
the study strives to participate with, explore, and guide the educators and boost their interest in more knowledge and interest in the Arts. It aims to help the teachers and learners understand and value the teaching of the Arts.

The study is grounded in action research since it is a collaborative process carried out by teachers with a mutual concern. By using the action research methodology, it will provide those participating teachers with a systematic and reflective approach to address areas of need in the Arts classroom. It offers the sample new knowledge and understanding about how to improve Arts teaching.

The focus is on enabling the sample to disentangle teaching problems in the classroom. The attention further focuses on giving the teacher ownership of effective teaching as they get actively involved in knowledge development and expanding their educational repertoire. The teachers can collect and use the information for making decisions about their respective classrooms and schools.

Researchers, such as Hensen, K Tin, claim that action research will enhance the skills of learners and make room for learner participation. The learners will be moved to explore and practice openness to new ideas as well as the learning of new skills in ways that will trigger their interest. It will promote reflective thinking and the application of expertise to put learners in charge of their abilities.

Hensen, who advocate for teachers as researchers, inspired the organization of this study using action research. The following advantages of action research supported the researcher’s choice for doing the study:

• Helping teachers develop new knowledge directly related to their classrooms

• Promoting reflective teaching and thinking

• Expanding teachers' pedagogical repertoire

• Putting teachers in charge of their craft

• Reinforcing the link between practice and the learner achievement

• Fostering an openness toward new ideas and learning new things

• Giving teachers ownership of effective practices (Hine, 2013, p. 152).
These advantages will over a period, empower the teachers to get personally involved in planning, presenting, and evaluating. Active participation will assist teachers to compile their own data, get evaluation norms, monitor, and work with tools. Each team of teachers can gather working material according to their classes’ or school’s needs after participating and observing. Through action research, teachers develop by exercising their individual teaching qualities (Hien, p 98).

Hien T.T.T. quotes Carr and Kemmis’s definition of the purpose of action research as “a form of self-reflective inquiry that can be utilized by teachers in order to improve the rationality and justice of

(a) Their own practices,

(b) Their understanding of these practices and

(c) The situations in which these practices are carried out (Hien, 2009, p 98.).

This study involves Arts teachers actively in the research as a proof of real world experiences. The researcher is aware of, testifies to the current problems Arts educators in Namibia are facing and is eager to solve the problems together with the participants by searching for solutions. It is a means of solving by doing and learning. Teachers are expected to be able to share a result that is a true reflection of their involvement and commitment.
Figure XXXIII. Distribution Area of the Questionnaires
3.3 Description of the Sample

This study concentrates on a multi-stage sampling that took place over three years. For a deep insight into the state of the Arts Education in the country, it was necessary to work with different groups. The results obtained from the National Arts Questionnaire at the beginning of the study were a clear guideline that sampling differs from time to time. The participants ranged from learners, Pre-primary school teachers, Primary School teachers, and first-year university students.

It was expected that the participating teachers would gain knowledge of teaching methods while-searching for appropriate methodologies. The emancipated involvement of the teachers as a “working group” should ensure that they experienced the outcome as first-hand information.

Figure XXXIII indicates the geographical view of Namibia and the distribution areas of the sample.

A summary of the practical and participatory aspects (below) of research according to Hien (2009, p. 103) assisted this study.

Table 11. Practical and Participatory Aspects of Research

<table>
<thead>
<tr>
<th>Practical action research</th>
<th>Participatory action research</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Studying local practices</td>
<td>• Studying social issues that constrain individual lives</td>
</tr>
<tr>
<td>• Involving individual or team-base inquiry</td>
<td>• Emphasizing “equal” collaboration</td>
</tr>
<tr>
<td>• Focusing on teacher development and learner learning</td>
<td>• Focusing on “life-enhancing” change</td>
</tr>
<tr>
<td>• Implementing a plan of action</td>
<td>• Resulting in the emancipated researchers</td>
</tr>
<tr>
<td>• Leading to the teacher as researcher</td>
<td></td>
</tr>
</tbody>
</table>

Figure XXXIII indicates the geographical view of Namibia and the distribution areas of the sample.
3.3.1 Pre-primary school Teachers’ Sampling

A total of 130 questionnaires were distributed by mail to seven of the 14 regions in the country of which 100 were returned for analysis. The questionnaires were distributed during the last term in 2013 to Pre-primary schools in the following regions: Karas, Hardap, Khomas, Otjozondjupa, Kunene, Oshana, and Erongo. The age levels of the teachers and caretakers who completed the questionnaires ranged between 22 and 70 years. The decision on who should complete the questionnaires was entrusted to the principals of the Pre-primary schools. The exercise was planned to be done over a period of one month, but due to the distances across the regions, it required two months to be completed.

Additionally, the questionnaires sent to the Erongo Region were distributed to all Pre-primary schools in Walvis Bay, Swakopmund, Henties Bay, Arandis, Karibib, and Omaruru. The Erongo Region consists of twelve towns, and it was important to select the most suitable towns. Walvis Bay and Swakopmund are the two cities with the majority of Pre-primary schools. Half of the questionnaires were distributed in the Erongo Region.

The author decided to compile the Pre-primary school sample for the Arts workshop only from Walvis Bay and Swakopmund, based on the size of the Pre-primary schools. These towns are situated only 30 kilometers from each other and also have the majority of Pre-primary schools in the region.

Only 40 participants were selected, eight from Swakopmund and 32 from Walvis Bay for the workshop. The sampling was done with the assistance of the principals and managers of the centers. A single stage sampling was conducted at this time. This sampling procedure was similar to that in the work of Creswell (2003) who stated that each possible participant in a certain population will have an equal probability of being selected. The sample consisted of two male and 38 female teachers aged between 23 and 56 years. None of the participants had a degree in early childhood education and the majority unqualified.

This action was followed up by observations of classes during visits to each of the selected participants. Figure XXXIV below indicates the teachers’ qualifications, which is an indication of why there is a lack of teaching methodologies, especially in Arts Education. Only 21 have completed the Early Childhood Development short-term certificate course, which is offered by the Ministry of Gender Equality and Child Welfare. These courses serve
as in-service training for Pre-primary school teachers. Of the participants, 17 had passed Grade 12, while seven had not reached Grade 10.

![Bar chart showing qualifications and teaching experience](image)

**Figure XXXIV. Qualification and Teaching Experiences of Pre-primary School Teachers**

### 3.3.2 Primary Phase Arts Teachers’ Sampling Phase 1

A total of 43 teachers who were drawn from all the primary and combined schools across the Erongo Region, participated in the workshop. A single stage sampling was conducted to select the participating teachers. An invitation was sent to all individual principals to choose
an Arts teacher to represent the school in the workshop. Thus, the principals and heads of department had the freedom to make their choice. The participants were responsible for sharing the workshop information and findings with the rest of the Arts teachers at their schools. The teachers represented a variety of backgrounds and were of the ages between 23 and 59 years. The participating teachers completed the National Arts Teachers’ Questionnaire to give a comprehensive understanding of the state of the Arts in their schools and their teaching level.

The sample consists of:

- Schools from rural and urban areas;
- Private and state-owned schools;
- Schools with different-sized learner populations;
- Schools with different-sized teacher populations;
- Schools with different ethical group populations;
- Male and female participants;
- Teachers from Junior and Primary schools;
- Teachers in various executive positions such as Principals and Heads of Departments.

Regarding their academic qualifications, seven teachers had a degree in education, 13 had a Teaching Diploma, and two had a teaching certificate, while 22 did not have any formal teaching qualifications. Furthermore, nine were qualified as Arts teachers and 15 had teaching experience in the Arts. This sample of varied backgrounds and characteristics of both educators and schools provided a clear picture of the state of the Arts in the region.
3.3.3 Primary Phase Arts Teachers’ Sampling Phase 2

The sample consisted of 13 Primary phase teachers who were also part of the phase one group of the workshop participants. Education in the Erongo Region is divided into the four clusters: Walvis Bay, Swakopmund, Karibib, and Omaruru. The workshop participants were given the opportunity to decide who wanted to participate in the follow-up in-depth working sessions. Each cluster submitted the names of three volunteers to represent them on the Volunteer Arts Focus Team (VAFT). These working sessions started in March 2016 and were completed in June of the same year.
The VAFT served a variety of backgrounds and skills. The age ranged between 23 and 59 years and had seven female and six male teachers. It represented rural and urban areas of the region and covered differently-sized schools.

After compiling a list of shortages and teaching challenges during the workshop, this team was compiled to account for the need of the research together with the researcher. Thus, the purpose of the follow-up in-depth working sample was to search for teaching methodologies for Arts Education in Namibian schools.

During the first meeting, the VAFT jointly set ground rules to which everyone stuck for the duration of the working sessions. The team worked with the theme: “Striving Toward Integrated Arts Teaching.”
Figure XXXVII. Location area of Primary Phase Arts Teachers’ Sampling Phase 2
<table>
<thead>
<tr>
<th>Participant</th>
<th>Gender</th>
<th>Age</th>
<th>Phase</th>
<th>Location and cluster of the school</th>
<th>Teaching experience</th>
<th>Qualification</th>
</tr>
</thead>
<tbody>
<tr>
<td>L. G.</td>
<td>F</td>
<td>33</td>
<td>Junior Sec</td>
<td>Uis Omaruru Cluster</td>
<td>6-10 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>S. M.</td>
<td>M</td>
<td>34</td>
<td>Sen Prim</td>
<td>Waldfrieden Omaruru Cluster</td>
<td>6-10 years</td>
<td>Degree</td>
</tr>
<tr>
<td>E. V.</td>
<td>F</td>
<td>35</td>
<td>Sen Prim</td>
<td>Okombahe Omaruru Cluster</td>
<td>6-10 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>M.</td>
<td>F</td>
<td>23</td>
<td>Sen Prim</td>
<td>Karibib Karibib Cluster</td>
<td>1-5 years</td>
<td>Degree</td>
</tr>
<tr>
<td>D. H.</td>
<td>M</td>
<td>56</td>
<td>Sen Prim</td>
<td>Otjimbingwe Karibib Cluster</td>
<td>1-5 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>A. M.</td>
<td>F</td>
<td>28</td>
<td>Sen Prim</td>
<td>Usakos Karibib Cluster</td>
<td>1-5 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>M. H.</td>
<td>F</td>
<td>55</td>
<td>Sen Prim</td>
<td>Henties Bay Swakopmund Cluster</td>
<td>More than 10 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>D. D.</td>
<td>M</td>
<td>31</td>
<td>Sen Prim Jun. Sec</td>
<td>Henties Bay Swakopmund Cluster</td>
<td>1-5 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>E. M.</td>
<td>F</td>
<td>59</td>
<td>Sen Prim</td>
<td>Swakopmund Cluster</td>
<td>More than 10 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>M. E.</td>
<td>F</td>
<td>34</td>
<td>Sen Prim</td>
<td>Kuisebmond Walvis Bay Cluster</td>
<td>6-10 years</td>
<td>Degree</td>
</tr>
<tr>
<td>G. T.</td>
<td>M</td>
<td>38</td>
<td>Jun Sec</td>
<td>Kuisebmond Walvis Bay Cluster</td>
<td>6-10 years</td>
<td>Diploma</td>
</tr>
<tr>
<td>R. W.</td>
<td>M</td>
<td>32</td>
<td>Sen Prim</td>
<td>Narraville Walvis Bay Cluster</td>
<td>6-10 years</td>
<td>Diploma</td>
</tr>
</tbody>
</table>
Table 12 gives a summary of the backgrounds of the sample. It states the teachers’ names, ages, gender, grades they teach, the location and cluster of the school, and an overview of their qualifications and teaching experience.

3.3.4 First-Year University Students’ Sampling

This sample consisted of 65 first-year university students enrolled for the Diploma in Education course at the UNAM, Hifikepunye Pohamba Campus. The campus offers Arts teaching as a course only to the first-year students enrolled in teacher training. The students have the choice of Visual Arts and/or Performing Arts. A small number of students study both fields while the majority does Visual Arts. The selection was simple as all first-year students doing teacher training at the Arts department participated.

No questionnaires were given to this sample. The focus was on a series of workshops that took place over a period of two months from August to September 2014. The choice to work with these students was because they have to teach the Arts after the completion of the course. It was a tremendous opportunity to work with the students.

The sample included students from rural and urban locations who were aged between 25 and 42 years. Although the majority of the students were from the northern regions, a few came from as far as the southern regions, Karas and Hardap, while a small group came from the Kunene Region.

The Table below gives an indication of all the participants who took part in this research during the three years. The learners did not directly work with the researcher, but were selected by the members of the VAFT to participate in their lessons. Each teacher involved 10 learners in their working sessions.
### Table 13. Indication of the Research Sample

<table>
<thead>
<tr>
<th>Activity</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-primary school workshop</td>
<td>40</td>
</tr>
<tr>
<td>Primary School workshop</td>
<td>43</td>
</tr>
<tr>
<td>First-Year University Arts students' workshop</td>
<td>65</td>
</tr>
<tr>
<td>VAFT workshop series</td>
<td>13</td>
</tr>
<tr>
<td>Learners’ working series</td>
<td>130</td>
</tr>
<tr>
<td>Total</td>
<td>291</td>
</tr>
</tbody>
</table>

### 3.4 Instruments

#### 3.4.1 Questionnaires

(See Appendices S, T, U, V, W)

As summarized by Boynton and Greenhalgh, questionnaires offer an objective means of collecting information about people's knowledge, beliefs, attitudes, and behavior. They can be used as the sole research instrument (such as in a cross-sectional survey) or within clinical trials or epidemiological studies (May 29, 2004). Based on these facts, this study mainly focused on the use of questionnaires for data collection, and six questionnaires were distributed.

The rationale behind the abundant use of questionnaires as the main instrument has support from Ong'anya and Ododa. Significant amounts of information were collected from a large number of people in a short period and in a relatively cost effective way. The researcher and many other people with only limited effects on its validity and reliability distributed the questionnaires. The researcher quickly and easily quantified the results of the questionnaires.
The questionnaire was furthermore used as a research tool for the following reasons:

- It was not difficult to distribute the questionnaires to the selected regions as a courier service were used to deliver most of the questionnaires;
- As the area of research was too large for the researcher to visit each region, it was inexpensive and faster to collect the data by the use of questionnaires;
- A big number of respondents were reached in a reasonable time;
- It was a high return response data collection method;
- The respondents could answer the questionnaire in their own time

The researcher designed the following questionnaires to cover numerous areas:

- National Arts Questionnaire to Schools (NAQS)
- National Teachers’ Questionnaire (NTQ)
- Learners’ Questionnaire (LQ)
- Pre-primary school Teachers’ Questionnaire (PSTQ)
- National Arts Questionnaire to Artists (NAQA)

The objectives of the questionnaires were:

- Bringing realistic statistics to use for the research
- Evaluating the current state of the Arts in schools
- Looking at methodologies on how Arts Education can be changed
- Enhancing opportunities to promote the Arts in schools

The researcher systematically compiled a well-organized series of questions intended to obtain information that would provide insight into the nature of the problem under the field of study.

The NTQ and PSTQ were divided into three sections, while the NAQA consisted of only the first two sections. Section A consisted of questions searching for general information about higher education degree earned, teaching experience as a teacher in general and as an Arts teacher, and the use of the Arts outside the classroom.
Section B collected general information on the knowledge of the Arts by including items that use the categories of yes or no. This section explored the participants’ knowledge about the various components of the Arts, in particular, Visual Arts, Dance, Drama, and Music. It also looks at knowledge attainment as part of formal education, training, work, and personal interest.

Section C was comprised of Likert-type items and open-ended questions. The open-ended questions focused on the use of the Arts in schools and permitted the teachers to explain the personally perceived benefits of integrating art, drama, music, dance, and visual art. It further included the integration of Arts components in other academic subjects as part of a holistic approach. Open-ended questions provided room for the expressions of integration perspectives.

The LQ was divided into three simple sections that looked for the learners’ input on the state of the Arts in schools. Section A collected general information, such as the school, grade, age, gender, and the region. Section B consisted of 13 questions that rated the interest of the learners in the Arts inside and outside the classroom.

Section C was open-ended questions that allowed the learners to express their likes and dislikes about the Arts as well as their suggestions for Arts implementation in their respective schools.

In general, the questionnaires to the teachers and schools focused on information about the Arts teachers at the schools and the implementation of Arts subjects as well as their promotion or non-promotion in schools. It searched for information on access to musical instruments and teaching aids. Burning issues, like suitable space for education and budget, were included in some of the questions. It had space for them to list challenges they had experienced in Arts Education and suggestions for how to improve Arts Education. The questionnaires also looked into general information about artists and their involvement in schools and proposals on Arts Education.

It was important to perform a test of the questionnaire before it was distributed to the respondents to uncover possible problems. The researcher emailed the NAQS to the Director and Deputy Director of the D.A. for their input. Education Officers for the Arts also assisted with the analysis of the questionnaire. After thorough discussions, editing was done.
The NTQ, LQ, PSTQ, and NAQA were pre-tested with randomly selected teachers, school learners and artists in Walvis Bay. After several discussions and input, the final questionnaires were made available for distribution.

The distribution of the questionnaire also came with some challenges like:

Ø Some questionnaires were not returned
Ø Some questions were left incomplete
Ø Some questions were misinterpreted
Ø Several regions returned the questionnaires only after the set due date

In addition to the mentioned challenges, the response was above the expected level. The huge response indicates an interest in the Arts, especially for artists. Table 14, below shows the response rates from the various regions.

A covering letter was enclosed (Appendix BB) with all the questionnaires. The purpose was to orientate the respondents to the aims of the questionnaires. It assured confidentiality and anonymity in the collection of the data. Lastly, the letter indicated the date when the questionnaires should be returned.
Table 14. Questionnaire Response Rate from Various Regions

<table>
<thead>
<tr>
<th>Region</th>
<th>Questionnaires Distributed</th>
<th>Returned</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erongo</td>
<td>312</td>
<td>210</td>
<td>67.31</td>
</tr>
<tr>
<td>Kunene</td>
<td>50</td>
<td>40</td>
<td>80</td>
</tr>
<tr>
<td>Komas</td>
<td>50</td>
<td>44</td>
<td>88</td>
</tr>
<tr>
<td>//Karas</td>
<td>50</td>
<td>40</td>
<td>80</td>
</tr>
<tr>
<td>Hardap</td>
<td>50</td>
<td>30</td>
<td>60</td>
</tr>
<tr>
<td>Oshana</td>
<td>50</td>
<td>50</td>
<td>100</td>
</tr>
<tr>
<td>Otjozondjupa</td>
<td>50</td>
<td>48</td>
<td>96</td>
</tr>
<tr>
<td>Total questionnaires Distributed/returned</td>
<td>612</td>
<td>462</td>
<td>75.49</td>
</tr>
</tbody>
</table>

Table 15. Questionnaire Response Rate from Various Phases

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Questionnaire</th>
<th>Distributed</th>
<th>Returned</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learners</td>
<td>LQ</td>
<td>130</td>
<td>130</td>
<td>100</td>
</tr>
<tr>
<td>Pre-primary Teachers</td>
<td>PSTQ</td>
<td>130</td>
<td>100</td>
<td>76.92</td>
</tr>
<tr>
<td>Prim Teachers</td>
<td>NTQ</td>
<td>100</td>
<td>72</td>
<td>72</td>
</tr>
<tr>
<td>Primary &amp; Secondary Schools</td>
<td>NAQS</td>
<td>Not known (Distributed from Regional Offices)</td>
<td>225</td>
<td></td>
</tr>
<tr>
<td>Artists</td>
<td>NAQA</td>
<td>70</td>
<td>35</td>
<td>50</td>
</tr>
</tbody>
</table>
3.4.2 Workshop Invitation Letter

The analysis of the NAQS showed that 88.8% of the teachers responsible for teaching the Arts reported that it was difficult to follow the curriculum. The NAQS was conducted through the Ministry of Education. The analysis covered the challenges faced when interpreting the syllabus. It was co-incidental that the National Institute for Educational Development (NIED), started to revise the curricula at that stage. This revision included the Arts Syllabi, and NIED offered to conduct workshops to explain the revised syllabi in all subjects.

The Directorate of Education, Arts and Culture in the Erongo Region held workshops for the purpose of implementing the syllabi. All Primary schools in the region were invited to assign one or two teachers to attend the workshops.

Invitations were made in writing (Appendix DD) to all primary schools and the majority of schools were represented, as it was compulsory for all of them to send representatives.

The questionnaires to the learners and the VAFT included consent letters. By the end of the Primary phase workshop, the teachers who volunteered to participate in the in-depth working sessions had completed the consent forms.

3.4.3 Workshop Evaluation Form

It was essential to gain the opinions of the participants at the end of the session. A well-planned workshop evaluation can provide useful information for the researcher, participants, various Arts institutions, Arts officers, and the Ministry, in particular, the D.A. The purpose of the workshop evaluation was to show:

- The real worth of a workshop;
- The interest of the participants;
- Where to improve for future workshops;
- Areas which need to be excluded for forthcoming workshops;
Whether stated objectives have been achieved;

- The level of participants’ improvement;

- Whether the conditions for learning where appropriate

The researcher distributed the workshop evaluation form (Appendix AA) on the last day, at the end of the session. The researcher gave sufficient time so that the participants could answer as many as possible of the questions. To ensure the actual reflections of each participant, they were not allowed to discuss the questions with each other.

3.5 Procedure

This section comprises of six phases:

1. Selection and contacting of participants
2. Participant Consent
3. Application for permission to inspectors
4. Administering of the questionnaires
5. Observation of lesson presentations and classrooms
6. Data analysis

3.5.1 Phase 1: Selection and Contacting of Participants

To fulfill the purpose of the research by considering a true representation of the population, the researcher had to perform multiple samples. The Pre-primary school teachers were selected with the assistance of their respective principals. The purpose was to get committed participants who would explore the teaching methodologies for the Arts in Pre-primary schools. In total, 100 Pre-primary school teachers completed the PSTQ.
Their lecturers selected the first-year university student participants. The 65 participants got permission from the Rector of the Hifikepunye Pohamba Campus to participate in the workshops. All of them were in the first-year of the Teaching Diploma and Visual Art and Performing Arts students. The investigator had workshops with the students in August and September 2014.

With the assistance of artists in the regions, the NTQ, LQ, and NAQA questionnaires were sent to participants in seven of the 14 regions in the country. The artists volunteered to select the participants and distributed the questionnaires to them. Learners in Primary and Secondary schools, teachers, and artists completed these questionnaires.

A sample of 43 teachers participated in the Primary phase of the Arts workshop. The workshop invitations were sent from the Education Regional Office to all Primary schools in the Erongo Region. It was compulsory for each school to send one or two Arts teachers for the workshop. The school management made these selections.

The follow-up in-depth working session sample consisted of 13 Primary phase teachers who participated in the Arts workshop. The researcher granted an opportunity to the workshop participants to decide who should partake in the working sessions. The Erongo Region has four educational clusters, and three of the clusters submitted three names while four teachers represented the last one.

### 3.5.2 Phase 2: Participant Consent

Participant consent is essential before registering a participant in the research project. Shahnazarian *et al.* (2013, p. 3) summarized informed consent as a voluntary agreement to participate in research, which is not merely a form to sign, but a process in which the subject has an understanding of the research and its risks. The goal of the informed consent process is to provide sufficient information so that a participant can make an informed decision about whether or not to enroll in a study and to continue to participate.
The Office for Human Research Protection explains the development of an approach by investigators for obtaining consent as follows:

Informed consent is a process, not just a form. Information must be presented to enable persons to decide voluntarily whether or not to participate as a research subject. It is a fundamental mechanism to ensure respect for persons through the provision of thoughtful consent for a voluntary act. The procedures used in obtaining informed consent should be designed to educate the subject population in terms that they can understand. Therefore, informed consent language and its documentation (especially explanation of the study's purpose, duration, experimental procedures, alternatives, risks, and benefits) must be written in "lay language," (i.e. Understandable to the people being asked to participate). The written presentation of information is used to document the basis for consent and the subjects' future reference. The consent document should be revised when deficiencies are noted or when additional information will improve the consent process (1993).

Based on the ethics as mentioned above, the researcher approached the participants as follows:

- Explained the study to the potential participants verbally, providing all relevant information, including the duration, purpose, procedures, risks, benefits, alternatives to participation, and allowed the potential subjects ample opportunity to ask questions;

- After a verbal explanation, the potential participants were provided with a study information letter and allowed to take it home to consider whether or not to participate in the research;

- After allowing the potential participants time to read the study information, the researcher responded to additional questions the potential subjects had;
Following the answering of additional questions and getting a verbal agreement to participate in the research, the consent forms were signed and handed to the researcher.

3.5.3 Phase 3: Permission Letter to School Inspectors

The research was conducted with learners and teachers, mostly from government schools. The study was mainly carried out in the Erongo Region and covered teachers with all clusters. It was more convenient to involve the teachers, and in particular the learners, in the middle of the term since at the beginning of the school term there is more administration for the educators to do and less time for effective teaching. The end of the term is always reserved for the end of term examinations. Although teaching time was utilized for the observation of the lesson of the participants, permission to involve the teachers and learners was required (Appendix CC). The researcher delivered the request letters to the three inspectors of the clusters in the region in person.

Written applications for permission to conduct lesson observations at certain schools were hand-delivered to the three Inspectors of Education in the Erongo Region. Permission was requested to make the observation during school hours. Each participant received a consent form with a covering letter that explained all the relevant information relating to the study.

3.5.4 Phase 4: Administering the Questionnaires

The NAQS and NTQ (Secondary School teachers) were distributed to all 14 regions of Namibia, while the LQ, NTQ (Primary School teachers) and PSTQ were circulated in only seven regions.

The questionnaires that were sent to areas outside the Erongo Region were partly sent via courier service while the rest were emailed to artists who assisted with the printing,
distribution, and collection. The Arts teachers who had participated in the Arts workshop circulated the questionnaires in the Erongo Region. The researcher distributed all the questionnaires in the Walvis Bay area in person.

The researcher allowed ample time so the respondents could answer the questions fully as based on their understanding and availability.

Due to the lack of academic qualifications among the majority of the participants, the researcher had to arrange a group session for the sample from the Pre-primary schools. The coordinator of the Walvis Bay Pre-primary School Association read and explained all the questions, and the participants completed the questionnaires individually. The coordinator was available to provide slight interpretations where needed. The researcher purposely excused the sample to allow them the freedom to work independently.

To answer the research questions fully, the researcher designed the NAQS with open and closed questions. This questionnaire was forwarded through the D.A. to Namibian schools in October 2013. Together with a covering letter from the Permanent Secretary of the Ministry of Education, the questionnaires were sent to the Regional Directors of Education in all regions for further distribution. Three weeks later, the researcher started follow-ups at schools and assigned several Arts teachers to assist with the collection of the questionnaires. The collecting of the questionnaires was done over a period of one school term (four months).

3.5.5 Phase 5: Lesson Presentation Observation and Assessment of Classrooms

Cohen, et al. states that the distinctive feature of observation as a research process that offers the investigator the opportunity to gather ‘live’ data from naturally occurring social situations. In that way, the researcher can look directly at what is taking place in situ rather than relying on second-hand accounts. They further emphasize the use of immediate awareness, or direct cognition, as the principal mode of research; thus, this method has the potential to yield more valid or authentic data than would otherwise be the case with mediated or inferential methods. This is for them, the unique strength of the observation method (Cohen et al. 2007, p. 396).
Cohen L, et al. summarizes observation as follows:

- What people do may differ from what they say they do, and observation provides a reality check;
- Observation enables a researcher to look afresh at everyday behavior that otherwise might be taken for granted, expected or go unnoticed;
- The approach with its carefully prepared recording schedules avoids problems caused when there is a time gap between the act of observation and the recording of the event selective or faulty memory, for example;
- Some participants may prefer the presence of an observer to an intrusive, time-consuming interview or questionnaire;
- Observed incidents are less predictable and have a certain freshness to this form of data collection that is often denied in other forms, e.g. a questionnaire (Cohen et al.; 2007, p. 396)

Stuhlman, Hamre, and others direct observers to focus on the nature and quality of the teachers’ practices within three broad areas:

3.5.5.1 Social/Emotional Support

As a behavioral setting, classrooms run on interactions between and among the participants. It is not an overstatement to suggest that most children and adolescents live in their social relationships.

Learners who are more motivated and connected to their teachers and peers demonstrate positive trajectories of development in both social and academic domains. The types of teaching practices that may be observed under this domain include:

- Classroom Climate–In classrooms with a positive climate, teachers and learners are enthusiastic about learning and are respectful of one another. Teachers and learners
have positive relationships with each other and clearly enjoy being together and spending time in the classroom.

➢ Teacher Sensitivity–Teachers are sensitive when they consistently respond to learners and are effective in addressing learners’ questions, concerns, and needs.

Teaching sensitively includes having an awareness of individual learners’ academic and emotional abilities in a way that allows teachers to anticipate areas of difficulty and provide appropriate levels of support for all learners in the classroom.

➢ Regard for learner perspectives–Teachers who value learner perspectives provide opportunities for learners to make decisions and assume leadership roles. They make the content useful and relevant to learners, make sure that learner ideas and opinions are valued, and encourage meaningful interactions with peers and opportunities for action (Stuhlman, et al, n.d. p. 2).

3.5.5.2 Management/Organizational Support

Classroom organization and management is an indicator of teacher competence, in that well-organized and managed classrooms facilitate the development of the learners’ self-regulatory skills. These skills are a necessary component of building academic competence.

Learners must learn how to regulate their attention and behavior to get the most out of the instruction and activities (p. 2).

3.5.5.3 Instructional Support

Effective teachers use approaches to help learners comprehend the overarching framework and key ideas in an academic discipline. At a high-level, this refers to an integrated understanding of facts, concepts, and principles rather than memorizing basic facts or definitions in isolation (p. 3)

Based on the theories of Megan W. Stuhlman and colleagues (Stuhlman, et al, n.d. p. 2). The observations were done in two phases:
i. Pre-primary teachers' class observations

ii. Primary School teachers class observations

The observation approach was chosen as one of the phases for this research due to it being a secure way of obtaining comprehensive data. In the first step, the researcher arranged with Pre-primary schools in Walvis Bay to visit the centres for observation. A total of 40 centres were randomly selected for the observations, and each participant was observed once while presenting a lesson.

In phase two, the teachers who were chosen to participate in the regional workshop were approached in person to organize an observation. A total of 13 teachers, representing all clusters in the region, agreed to be observed. Teachers were observed twice, before and after the working sessions, to determine their skills and progress. A lesson observation form (Appendix X) was used to capture the findings. All lessons were also captured as video-recordings.

The lesson presentations and classroom observations were done with all the VAFT participants, and the researcher maintained the status of a “non-participant” during the classes to:

- Observe the classrooms and determine the interior sight for before and after pictures;
- See the conduciveness of the classrooms;
- Assist teachers with classroom decorations for subject orientated atmosphere;
- Follow the lesson presentations to learn the teaching experience in the Arts;
- Observe the use of the syllabus, scheme of work and assessment forms;
- Discuss the state of the Arts in the respective schools;
- Observe the use of teaching aids;
- Observe various teaching methods;
- Witness the teacher and learner teamwork;
➢ Observe the amount of collaborative group work;

➢ Observe the participation of the learners and their interest in the Arts;

➢ Discuss matters that the participants did not mention in the questionnaire;

➢ Capture presentations on video for the purpose to discuss and share

An observation method is a powerful tool for gaining insight into situations, and in the case of this study, for example, it may increase the validity and reliability of the study. However, this phase of the research was time-consuming and costly; the results were satisfactory as progress was made in the teaching of the Arts.

3.5.6 Phase 6: Data Analysis

Analysis of data is a key facet of any research; thus, systematic analysis of the data is required. The first step in analyzing qualitative research is organizing the data. According to Cohen et al., qualitative data analysis involves organizing, accounting for, and explaining the data. The data collected during this study were analyzed using inferential and descriptive methods. The data were analyzed according to Strauss and Corbin’s (1998) grounded theory. Open-ended questions from the questionnaires were analyzed through content analysis. Strauss and Corbin describe it as a procedure where “the data are broken down into discrete parts, closely examined, compared for similarities and differences, and questions are asked about the phenomena reflected in the data” (1990 a, p. 62; 1998, p. 102).

Human coding was used to conduct the content analysis of the open-ended questions and observations. After collecting the completed questionnaires and the completion of the classroom observations, the responses were reviewed to establish a coding system. Two volunteers were involved in analyzing the responses and verifying and confirming the reliability with the code system. After creating the code, each response was coded for descriptive statistical analysis.

Member checking was used to verify the accuracy of the data and finalize the data. Members of VAFT, Pre-primary school teachers, and volunteer community members were involved in
the verifying and finalizing process. These participants confirmed that the research findings exposed the core and character of the integrated Arts pedagogy in their respective schools.

Based on the reasoning of Cohen et al., that the researcher must be clear about what he or she wants the data analysis to do, as this will determine the kind of analysis that is undertaken, in this study the researcher focused on the following aspects for the data analysis:

- Describe;
- Portray;
- Summarize;
- Interpret;
- Discover patterns;
- Generate themes;
- Understand individual and group features;
- Raise issues;
- Prove or demonstrate;
- Explain and seek causality;
- Explore;
- Test;
- Discover commonalities, differences, and similarities;
- Examine the application and operation of the same issues in different contexts (Cohen et al, 2007, p. 461)
3.6 Summary

This section explored the background information, experience, and academic qualifications of the Arts teachers and Pre-primary school teachers. It also explored the artistic background of the artists in the country and learners in Primary and Secondary education. It further explored the methodologies used in schools. A total of 621 questionnaires were analyzed, 26 classroom observations were performed, five workshops and a series of in-depth working sessions were conducted, and 130 learners from Primary schools were directly involved with the VAFT members for the purpose of the research. Regular visits were made to the VAFT to monitor the progress of the integrated Arts Education.

The next chapter will display the systematic analysis compiled from the obtained data and present the findings of this research, which can serve as a baseline for future studies related to integrated Arts teaching in the Republic of Namibia.
CHAPTER 4

ANALYSIS OF DATA AND FINDINGS

‘The process of making art - whether it is written, performed, sculpted, photographed, filmed, danced, or painted – prepares children for success in the workforce not simply as artists, but all professions.’

Duncan Arne, 2011, p. 1

4.1 Introduction

This chapter presents a description of the collected data and findings of the research. The author used descriptive statistics to analyze the data gathered through the self-administered questionnaires: National Arts Questionnaire to Schools (NAQS), National Teachers’ Questionnaire (NTQ), Learners’ Questionnaire (LQ), Pre-primary School Teachers’ Questionnaire (PSTQ) and the National Arts Questionnaire to Artists (NAQA). The analysis also covers the findings of the workshops with Pre-primary teachers, and primary teachers, Volunteer Arts Focus Team (VAFT) and First-Year University Students. The results of the Workshop evaluation and classroom observation, the analysis will also be part of this chapter. All instruments explore the teaching methods of Arts in Pre-primary and Primary education. The workshop with university students was essential as these students are studying to become Primary School teachers. It is necessary to analyze the data with the research questions to understand the full importance of the results.
4.2 Methods of Data Analysis and Presentation of Data

This research has collected data from the following questionnaire replies: 90 NAQS, 100 PSTQ, 112 NTQ, 130 LQ and 35 NAQA. The questionnaires were conducted with teachers from seven of the 14 regions in Namibia. Educators and artists from the regions, Erongo, Khomas, Hardap, //Karas, Kunene, Otjozondjupa and Oshana, sent their completed questionnaires back. Some respondents did not complete the questionnaires, leaving some questions blank. The study includes 467 returned and valid questionnaire responses out of 612; the response rate was 76.31%. Although some respondents have not responded to all questions of the study, for reasons unknown to the researcher, the information was sufficient and satisfactory.

The data was collected and then analyzed using descriptive statistics in response to the problems posed in chapter 1 of this thesis. The fundamental purpose, which moved the collection of the data and succeeding the data analysis, was the challenge faced in Arts Education in Namibia.

The data accomplished the objectives of the research. Those objectives were:

- To examine the teaching background, experience and interest of teachers in Arts Education;
- To explore the current teaching methods of Arts in Pre-primary, Primary and Secondary schools;
- To review the integration of art disciplines—drama, dance, music and visual art in the curriculum;
- To explore the interest of learners in Arts Education, and
- To explore and study new teaching approaches for Arts Education.
4.3 Discussion of Findings

4.3.1 Demographic Relationships and Research Variables

This section describes demographic variables of the sample to acknowledge its influence on the research findings. The variables consist of age, sex, years of experience, and qualifications. The majority of the respondents of the different questionnaires omitted the open-ended questions. Some respondents marked these open-ended questions as not applicable, while others just left it blank.

The survey made provision for the respondents to tick the age category appropriate to them. All respondents responded, 100% to this question.

The participants were asked to indicate their gender by ticking next to the appropriate option provided (male or female). All 467 (100%) participants responded to this question.

The participants were asked to complete the answer to the years of experience by ticking off the relevant option provided. The 97% responded to this question.

The last set of demographic questions was to respond on their qualifications. The respondents were asked to tick the relevant option to indicate their highest academic and professional qualifications. Where no provision was made for their professional qualifications, they were requested to fill it in the space provided. These questions were responded 95-98%, depending on the different questionnaires.

Demographic data will separately be discussed since the research collected data at various school levels (Pre-primary, Primary and Secondary), learners and artists.
4.3.2 Data Analysis of the Learners’ Questionnaire (LQ)

Learners from the following schools completed the LQ:

A. Erongo Region
Immanuel Ruiters Primary School, Duinesig Combined School, Narraville Primary School, Kuisebmond Primary School, Tutaleni Primary School, !Narras Primary School, Ebenhaeser Primary School, Hangeneni Primary School, Flamingo Primary School, Vrede Rede Primary School, Swakopmund Primary School, U.B.Dax Primary School.

B. Khomas Region
Faith Primary School, A.I. Steenkamp Primary School, Auas Primary School, Augeikhas Primary School, M.H. Greeff Primary School.

C. Oshana Region

D. Kunene Region
Eddy Bowe Primary School, Abraham Gariseb Primary School, Kamanjab Combined School, Elias Amxab Combined School.

E. Otjozondjupa Region
Donatus Primary School, Orwetoveni Primary School, Tsaraxa-Aibes Combined School, Aurora Primary School, Nau-eib Primary School.

F. Karas Region
Diaz Primary School, Don Bosco Primary School, Keetmanshoop Primary School, Minna Sachs Primary School, Kronlein Primary School.
G. Hardap Region

D.D. Guibeb Primary School, Klein Aub Primary School, Mariental Primary School, Aranos Primary School.

All 130 pupils responded by completing the questionnaires. The LQs were distributed to seven regions, and teachers and artists volunteered to assist with the distribution. Figure XXXVIII gives an indication of the demographic data of the learners’ sample referring to the age, gender and grades.

![Bar Chart](image.png)

**Figure XXXVIII. Demographic Data of Learners Selected from Seven Regions.**
The researcher found that in the sample of this research girls are in the majority in Namibian schools. Although the questionnaires were distributed randomly, only 33 boys were interested in responding to it. The reason for selecting more learners from the Primary education was based on the fact there are more Primary than Secondary schools in the country. Primary School learners were more eager to participate, while the Secondary learners completed the questionnaire only if the teachers asked them to do it during lesson hours.

This section explores the pupils’ interest in different components of the Arts in and after school, the parents’ interest and assistance, and the teachers’ involvement. It also tests the learners’ view about the time allocation of the Arts periods. Of the 130 pupils, 119 enjoy doing Arts while 11 do not like it. This response proves that learners can have more interest
in the Arts with the necessary guidance in schools. Learners who do Arts as a subject in schools were 36 against the 94 who are not taught Arts at school. Respondents who are doing Arts after school numbered 89, while 41 responded not to be involved in Arts activities after school.

Table 16. Learners’ Participation in Arts.

<table>
<thead>
<tr>
<th>Total Respondents</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enjoy doing Arts</td>
<td>119</td>
<td>11</td>
</tr>
<tr>
<td>Have Arts as a subject at school</td>
<td>36</td>
<td>94</td>
</tr>
<tr>
<td>Doing Arts after school</td>
<td>89</td>
<td>41</td>
</tr>
<tr>
<td>Participated in art competitions</td>
<td>121</td>
<td>9</td>
</tr>
<tr>
<td>School choirs exist at the school</td>
<td>130</td>
<td></td>
</tr>
<tr>
<td>Participate in the school choir</td>
<td>111</td>
<td>19</td>
</tr>
<tr>
<td>Participate in dance clubs</td>
<td>52</td>
<td>78</td>
</tr>
<tr>
<td>Participate in drama clubs</td>
<td>32</td>
<td>98</td>
</tr>
<tr>
<td>Participate in visual art clubs</td>
<td>33</td>
<td>97</td>
</tr>
<tr>
<td>Needs more time for teaching Arts</td>
<td>98</td>
<td>32</td>
</tr>
</tbody>
</table>

A large number (121) of learners replied that they participated in Arts competitions, while 111 are choir members. As mentioned in Chapter 2 of this thesis, choir involvement of youth, adult and children are remarkable in Namibia. School choirs exist at all schools of the respondents, and only 19 learners report that they do not belong to a school choir.
Besides nine learners not interested in participating in art competitions, an overwhelming 121 do participate in art contests. This representing total is proof that art competitions are valued in the country. School choir competitions are evolving in all regions, although it is mostly at the Secondary level.

Learners’ involvement in dance, drama and visual art clubs were reported as 52 respondents attend dance clubs, 32 attend drama clubs and 33 learners attend visual art clubs. Besides the learners who are part of school choirs, the majority do not-participate in Arts events after school.

To the question about the time allocation of Arts periods, 98 learners were in favor of more time against the 32 who responded that the time allocated to the Arts is sufficient.

The last section of the LQ made provision for open-ended questions where learners had the opportunity to express themselves openly. On the first question about why they like to do Arts, the responses were: Doing Arts are fun; it is leisure; connects soul and heart; improve energy; express feelings; improve talents.

The second question seeks for reasons why learners do not like doing Arts, and the responses include:

- Doing Arts are difficult;
- Not enough time to complete tasks;
- Teachers do not give support;
- Lack of material;
- Lack of experienced teachers;
- Repeating the same activities;
- Not interested;
- Lack of space.

Question 3 allows the learners to give proposals of how they can improve Arts in their schools. The respondents’ replies were:

- Establish Arts clubs at schools
- Qualified teachers for the Arts
- Teachers must motivate learners to do Arts
• Tell learners that art is fun
• Tell learners the importance of the Arts
• Tell teachers to teach Arts
• Arrange for art fun days
• More Arts competitions
• Arts rooms at schools
• Extra classes for Arts
• Invite professional artists to schools
• Take learners to exhibitions

It was evident that learners from the same school responded with almost similar answers to this question. It is unknown whether learners discussed that issue with each other, but only a few learners’ answers differed from the majority.

4.3.3 Data Analysis of the Pre-primary School Teachers’ Questionnaire (PSTQ)

4.3.3.1 Demographic Data of the Pre-primary School Teachers’ Questionnaire

The survey was distributed in seven regions. From the 130 questionnaires, 100 valid questionnaires were returned, corresponding to Pre- primary school teachers’ respondents—13 male respondents and 87 females. The questionnaire results show that 40 respondents have acquired the Early Childhood Development Certificate. Five have diplomas and degrees respectively, while 50 % are unqualified. The academic education reflects 27 % have obtained Grade 12. Sixteen respondents are qualified for teaching Arts. The Figure below gives the demographic information about the Pre- primary school respondents.
Table 17 is a summary of the respondents’ teaching experience, subject knowledge and management. Forty respondents have less than one year teaching experience while 12 of them have more than 10 years’ experience.

The age level of the children varies between three and seven years. Although the group of three to four years is in the majority, a total of 129 children are seven to eight years old. The entry age for Grade 1 is six years, but there are several cases where children of seven years are still in Pre-primary school. In some cases, the parents delayed the enrollment, or they could not enroll the children in formal school due to lack of space, as Grade 1 classes are always fully occupied.
Thirty respondents reported having more than 40 children per classroom. The size of classes is one of the challenges respondents have indicated. Only 28 reported that they have fewer than 20 learners per class.

Teachers who are involved in choral activities are 73 to 30 involved in crafts and 23 in dance and drawing separately. The integration of Arts with other subjects is recorded as 22 for music, 20 who integrate dance with other disciplines, 18 visual art, 11 doing drama, and 14 who teach poetry. Only one respondent has indicated not to integrate the Arts with other subjects.

Table 17. Demographic and Subject Management Data of Pre-primary School Teachers

<table>
<thead>
<tr>
<th>Years of teaching Experience</th>
<th>Less than 1 year</th>
<th>40</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5 years</td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>6-10 years</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>More than 10 years</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Age of learners in class</td>
<td>3-4 years</td>
<td>1840</td>
</tr>
<tr>
<td></td>
<td>5-6 years</td>
<td>997</td>
</tr>
<tr>
<td></td>
<td>7 years</td>
<td>129</td>
</tr>
<tr>
<td>Total of learners in class</td>
<td>5-10</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>11-15</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>16-20</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>21-25</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>26-30</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>More than 40</td>
<td>30</td>
</tr>
<tr>
<td>Components of Arts practice outside school</td>
<td>Play an instrument</td>
<td>10</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>-------------------</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td>Crafts</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Literature</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Choral</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>Jewellery</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Dance</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Draw/Paint</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Drama</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Sculpture</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Frequency of teaching Arts</th>
<th>Daily</th>
<th>77</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Weekly</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Once a Month</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Once a Term</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Once a Year</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Never</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Challenges in the teaching of components</th>
<th>Drama</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dance</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Music</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Visual Art</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Poetry</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>None</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Does your learners enjoy doing Arts</th>
<th>Yes</th>
<th>78</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Does not know</td>
<td>13</td>
</tr>
</tbody>
</table>
4.3.3.2 Challenges Experienced in Pre-primary Schools

The questionnaire searched for responses on the difficulty of teaching the components of Arts. Two respondents did not find any component difficult to teach, but 38 find it a challenge to teach Visual Art, while drama, dance and poetry seem to be average. Nine respondents find it difficult to teach music.

Below is a summary of challenges at the Pre-primary level:

Ø Lack of teaching material
Ø Does not know how to teach Arts
Ø Lack of funds
Ø Lack of space
Ø No workshops presented
Ø Lack of cooperation with Pre- primary school teachers at State schools

4.3.3.3. Suggestions to Improve the Teaching of Arts at Pre-Primary Schools

The research shows that the majority of the Pre-primary teachers are not qualified as teachers, but they have the opportunity to enroll for the Early Childhood Development Certificate that requires only a Grade 10 Certificate with experience as a national ECD Trainer or a Grade 12 Certificate. The lack of qualification also contributes to the shortcomings in teaching. It is against this background that the teachers are suggesting the following to improve on Arts Education and teaching:

- In-Service-Training in Arts;
- Financial assistance to enroll for tertiary education;
- Annual workshops;
- Visits and subject support of Advisory Teachers;
- Arts material supply;
- Guidebooks

4.3.4 Data Analysis of the National Arts Questionnaire to Artists (NAQA)

Figure XLI gives the geographic data of the artists. The selected seven regions, each received five questionnaires (NAQA). All 35 questionnaires were returned for analysis. Only nine respondents were female and 26 were male. Twelve artists’ ages ranged between 26-30 years, 10 between 31-35 years, six between 36-40 years, two between 46-50 years and five between the ages of 61-70 years.
Figure XLI. Demographic Data of Artists

Figure XLII. Artists’ Qualifications in Arts.
<table>
<thead>
<tr>
<th>Question</th>
<th>Daily</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Occasionally</th>
<th>Dance</th>
<th>Drama</th>
<th>Poetry</th>
<th>Music</th>
<th>Visual Art/Crafts</th>
<th>Design</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>How often do you practice Arts?</td>
<td>21</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Which discipline are you interested in?</td>
<td>10</td>
<td>18</td>
<td>18</td>
<td>32</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When have you attended any Arts workshop or training?</td>
<td>5</td>
<td>17</td>
<td>10</td>
<td>5</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have you received any material for Arts?</td>
<td>15</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you see the need for bursaries?</td>
<td>35</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do we need more colleges for the Arts?</td>
<td>35</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have you ever worked in an occupation as an artist?</td>
<td>26</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have you ever been self-employed as an artist?</td>
<td>25</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have you received any financial grants for the Arts?</td>
<td>11</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are you willing to assist with Arts in Schools?</td>
<td>35</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Table 19. Disciplines in which Artists Assist in Schools.

<table>
<thead>
<tr>
<th>Disciplines</th>
<th>Total Artists Assisting at Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>11</td>
</tr>
<tr>
<td>Drama</td>
<td>13</td>
</tr>
<tr>
<td>Music (Instrumental)</td>
<td>5</td>
</tr>
<tr>
<td>Choral Development</td>
<td>10</td>
</tr>
<tr>
<td>Poetry</td>
<td>10</td>
</tr>
<tr>
<td>Craft</td>
<td>16</td>
</tr>
<tr>
<td>Drawing/painting</td>
<td>9</td>
</tr>
<tr>
<td>New Media</td>
<td>3</td>
</tr>
<tr>
<td>Photography</td>
<td>2</td>
</tr>
<tr>
<td>Printmaking</td>
<td>3</td>
</tr>
<tr>
<td>Sculpture</td>
<td>2</td>
</tr>
<tr>
<td>Fashion Design</td>
<td>4</td>
</tr>
</tbody>
</table>
4.3.4.1 Artists’ suggestions on improvement of Arts Education

The following is a summary of how the artists would like the Ministry to improve Arts Education in the country:

- Financial and in-kind support to Arts centres and institutions
- Training for teachers in various Arts disciplines
- Train COTA graduates (Diploma in African Performing Arts) as Arts teachers
- Annual workshops for artists
- Facilitate workshops for teachers annually
- Involve artists to assist in schools
- Provide equipment and materials to schools and artists
- Create opportunities for learners and artists for partnerships with foreign countries
- Bursaries and scholarships
- In-service training for teachers
- Create business opportunities
- Organize to visit Arts institutions with learners and teachers
- Advertise vacancies for Arts subjects

To the question, whether they think Arts Education is neglected in Namibia, all respondents replied that the Arts are neglected. The motivations to prove their reasoning are:

- Only a few teachers are qualified in the Arts
- No workshops for Arts teachers
- Workshops for community members limited to some regions, but even in these regions the workshops are confined to only some of the disciplines
- National Arts Council of Namibia not active
- Limited resources
- No Arts centres in majority of regions and towns
- Misuse of resources
- Limited fields of study
The artists gave the following reasons for why Arts are important:

- Arts equip children for better education
- It keeps the children away from alcohol and drugs
- It can create financial income
- It keeps artists busy
- Links with foreign artists
- Makes other countries aware of Namibia

![Pie chart showing reasons why artists are not practicing arts frequently]

**Figure XLIII. Reasons why Artists are not Practicing Arts Frequently**
The artists have trouble in practicing Arts. The questionnaire made provision to search for challenges that are critical to the artists. These questions have been fully answered as follows:

➢ Have you ever received any financial grants for your artistic work?
➢ Only seven respondents got financial assistance from the government, while four got assistance from private institutions. 24 artists have never received any financial grants.
➢ Have you ever received any contribution in-kind for your work?
➢ Seven artists have received materials from the government and eight from private institutions, while 20 have not received any material at all.
➢ What is the most valuable resource to which you currently do not have access but need to advance your artistic career?

The lack of financial assistance and equipment headed this question as 31 respondents are in need of finance, and 30 are in need of equipment. Eleven in need of performance opportunities or exhibition space while 10 need studio space and publicity and recognition of their work respectively. Six are in need of professional networking and four need advice on business.

Figure XLIV. Ways how Artists have Supported the Arts over the Past Two Years
4.3.5 Data Analysis of the National Teachers’ Questionnaire (NTQ)

The researcher compiled the NTQ for primary and secondary education teachers. Teachers of seven regions collaborated on the survey. The questionnaires conducted during the workshop in the Erongo Region were fully completed. The questionnaire was distributed to the participants at the beginning of the workshop and collected a day before the due date. Thus the participants had enough time to respond to all the questions. Although 100 questionnaires were distributed in the seven regions, only 72 were returned and were useful for analysis. Questionnaires collected from regions other than Erongo were not fully completed. For reasons unknown to the researcher, some of the respondents did not answer the open-ended question.

Data analysis of the age of respondents is shown in Figure XLVI. Female teachers represent the majority (42) of the respondents against the 30 male teachers. Figure XLVII shows the gender, while Figure XLVIII shows the data phases they are teaching. Two are Pre-primary
teachers and seven are teaching Arts in the Junior Primary phase. The majority (54) of the respondents are Senior Primary School teachers. Nine of the respondents teach both at Senior Primary and Junior Secondary levels. The data were collected from both rural and urban schools.

### Figure XLVI. Age Data of the Arts Teachers

<table>
<thead>
<tr>
<th>Age</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-25 years</td>
<td>10</td>
</tr>
<tr>
<td>26-30 years</td>
<td>15</td>
</tr>
<tr>
<td>31-35 years</td>
<td>12</td>
</tr>
<tr>
<td>36-40 years</td>
<td>19</td>
</tr>
<tr>
<td>41-50 years</td>
<td>10</td>
</tr>
<tr>
<td>51-60 years</td>
<td>4</td>
</tr>
<tr>
<td>61 and older</td>
<td>2</td>
</tr>
</tbody>
</table>

### Figure XLVII. Gender Analysis of the Arts Teachers

- Male: 30
- Female: 42

**Gender**

- Male
- Female
Figure XLVIII. Data Analysis of the Phases Teachers are Teaching

Figure XLIX. Qualification Status of Respondents
The qualifications fluctuate from unqualified to teachers with a degree in Education. Table 20 shows the data of the respondents’ academic and tertiary qualifications and their teaching experience. Three of the respondents have not indicated their academic qualifications while 57 have completed Grade 12.

Only four of the respondents are unqualified, while nine are University graduates. Four of the graduates have not specified their degrees for unknown reasons. The majority (40) of the respondents has a Teaching Diploma in Education, and 19 have obtained a teaching certificate.

Besides nine respondents with teaching experience, seven have experience for less than a year. 15 of the respondents have less than one year experience as Arts teachers.
Table 20. Summary of Qualifications and Teaching Experience of Teachers

<table>
<thead>
<tr>
<th>ACADEMIC EDUCATION</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Indicated</td>
<td>3</td>
</tr>
<tr>
<td>Below Grade 10</td>
<td>0</td>
</tr>
<tr>
<td>Grade 10</td>
<td>12</td>
</tr>
<tr>
<td>Grade 12</td>
<td>57</td>
</tr>
</tbody>
</table>

| TERTIARY QUALIFICATIONS                   |       |
| Certificate in Teaching                   | 19    |
| Diploma in Teaching                       | 40    |

| Degree in Teaching                        |       |
| Bachelor’s Degree                         | 3     |
| Honors Degree                             | 2     |
| Other (Not specified)                     | 4     |
| Not Qualified                             | 4     |

| TEACHING EXPERIENCE AS A TEACHER          |       |
| Less than 1 year                          | 7     |
| 1-5 years                                 | 16    |
| 6-10 years                                | 40    |
| More than 10 years                        | 9     |

| Teaching Experience as an Arts Teacher    |       |
| Less than 1 year                          | 15    |
| 1-5 years                                 | 14    |
| 6-10 years                                | 35    |
| More than 10 years                        | 8     |
Table 21. Total of Arts Teachers and Schools in Namibia

<table>
<thead>
<tr>
<th>Region</th>
<th>Teachers: Primary Schools</th>
<th>Total Schools Per Region</th>
<th>Total Arts Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>//Karas</td>
<td>506</td>
<td>49</td>
<td>60</td>
</tr>
<tr>
<td>Hardap</td>
<td>524</td>
<td>56</td>
<td>70</td>
</tr>
<tr>
<td>Khomas</td>
<td>1,668</td>
<td>100</td>
<td>160</td>
</tr>
<tr>
<td>Erongo</td>
<td>781</td>
<td>63</td>
<td>90</td>
</tr>
<tr>
<td>Kunene</td>
<td>583</td>
<td>55</td>
<td>70</td>
</tr>
<tr>
<td>Otjozondjupa</td>
<td>859</td>
<td>70</td>
<td>87</td>
</tr>
<tr>
<td>Oshana</td>
<td>1,179</td>
<td>135</td>
<td>160</td>
</tr>
<tr>
<td>Regions not included in the Study</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Omusati</td>
<td>2,243</td>
<td>274</td>
<td></td>
</tr>
<tr>
<td>Omaheke</td>
<td>483</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>Kavango East / West</td>
<td>1,987</td>
<td>322</td>
<td></td>
</tr>
<tr>
<td>Oshikoto</td>
<td>1,470</td>
<td>196</td>
<td></td>
</tr>
<tr>
<td>Zambezi</td>
<td>821</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Ohangwena</td>
<td>2,209</td>
<td>242</td>
<td></td>
</tr>
</tbody>
</table>
The total of schools in Namibia is a summary based on the UNESCO Regional Education Analysis in Namibia in 2013. The data for Arts teachers is collected by mouth of Human Resource Officers and Advisory Teachers in respective regions.

Table 22. Frequency of Teaching Arts

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Total of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>6</td>
</tr>
<tr>
<td>Weekly</td>
<td>5</td>
</tr>
<tr>
<td>Every two weeks</td>
<td>4</td>
</tr>
<tr>
<td>Once a month</td>
<td>11</td>
</tr>
<tr>
<td>Once a term</td>
<td>20</td>
</tr>
<tr>
<td>Never, although indicated on the timetable</td>
<td>19</td>
</tr>
<tr>
<td>Never, not indicated on the timetable</td>
<td>7</td>
</tr>
</tbody>
</table>
Table 23. Arts Disciplines taught in Primary Schools

<table>
<thead>
<tr>
<th>Disciplines</th>
<th>Arts Subjects</th>
<th>Extra-Curricular Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>65</td>
<td>20</td>
</tr>
<tr>
<td>Painting</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>Sculpture</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Literature</td>
<td>69</td>
<td>7</td>
</tr>
<tr>
<td>Creative Writing</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Design</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Crafts</td>
<td>43</td>
<td>65</td>
</tr>
<tr>
<td>Ceramics</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Music</td>
<td>66</td>
<td>70</td>
</tr>
<tr>
<td>Drama</td>
<td>51</td>
<td>39</td>
</tr>
<tr>
<td>Dance</td>
<td>33</td>
<td>48</td>
</tr>
<tr>
<td>Poetry</td>
<td>69</td>
<td>12</td>
</tr>
<tr>
<td>Photography</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>New Media Arts</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>New forms of popular artistic expression: Hip-Hop, Graffiti, and so forth.</td>
<td>11</td>
<td>55</td>
</tr>
</tbody>
</table>

The statistics illustrate that almost all schools teach literature, poetry, music and drawing as school subjects. Music, drawing, drama and dance are also practiced as extra-curricular activities. The most popular extra-curricular activities are crafts, music and new forms of popular artistic expression. Sculpture, ceramics, filming and new media are rare as school...
subject as well as extra-curricular activities. Not one of the respondents has completed the option of any other Arts components.

Table 24. Teachers’ use of Dance in their Classroom

<table>
<thead>
<tr>
<th>Indicate How You Use Dance In Your Teaching During The Activities:</th>
<th>Daily</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Yearly</th>
<th>Never</th>
<th>Not Indicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learners create own dance moves</td>
<td>1</td>
<td>7</td>
<td>5</td>
<td>15</td>
<td>25</td>
<td>14</td>
<td>5</td>
</tr>
<tr>
<td>You bring in professionals to teach learners</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>6</td>
<td>11</td>
<td>40</td>
<td>10</td>
</tr>
<tr>
<td>Learners participate in competitions</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>9</td>
<td>55</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Learners teach each other</td>
<td>17</td>
<td>32</td>
<td>12</td>
<td>8</td>
<td>1</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Learners do traditional dance</td>
<td>12</td>
<td>11</td>
<td>22</td>
<td>25</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Learners practice contemporary dances</td>
<td>29</td>
<td>19</td>
<td>24</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>You are organizing dance competitions</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>50</td>
<td>10</td>
</tr>
<tr>
<td>You have dance clubs</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>19</td>
<td>10</td>
<td>35</td>
<td>2</td>
</tr>
</tbody>
</table>
Table 25. Teachers’ use of Music in their Classroom

<table>
<thead>
<tr>
<th>Indicate how you Use Music in your Teaching during the Activities:</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Yearly</th>
<th>Never</th>
<th>Not Indicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>At the beginning of the lesson</td>
<td>45</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>At the end of the lesson</td>
<td>20</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>40</td>
<td>0</td>
</tr>
<tr>
<td>During role-play</td>
<td>1</td>
<td>31</td>
<td>22</td>
<td>0</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>During outside play</td>
<td>4</td>
<td>21</td>
<td>1</td>
<td>8</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Listen to the radio/ CD</td>
<td>1</td>
<td>5</td>
<td>9</td>
<td>5</td>
<td>44</td>
<td>6</td>
</tr>
<tr>
<td>Learners teaching songs to peers</td>
<td>27</td>
<td>17</td>
<td>18</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>By teaching them songs</td>
<td>3</td>
<td>6</td>
<td>8</td>
<td>11</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Learners play instruments</td>
<td>0</td>
<td>10</td>
<td>10</td>
<td>18</td>
<td>34</td>
<td>0</td>
</tr>
<tr>
<td>Make instruments with learners</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>8</td>
<td>52</td>
<td>7</td>
</tr>
<tr>
<td>Assess with the school choir</td>
<td>30</td>
<td>10</td>
<td>9</td>
<td>0</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>Learners sing well-known songs</td>
<td>20</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Learners sing while you are busy</td>
<td>14</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Take your learners to concerts</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>26</td>
<td>32</td>
<td>4</td>
</tr>
<tr>
<td>Participate in choral competitions</td>
<td>0</td>
<td>2</td>
<td>6</td>
<td>41</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>Involve parents/musicians to teach songs</td>
<td>2</td>
<td>6</td>
<td>13</td>
<td>24</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td>By organizing class concerts</td>
<td>0</td>
<td>7</td>
<td>8</td>
<td>5</td>
<td>51</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 26. Teachers’ use of Visual Art in their Classroom

<table>
<thead>
<tr>
<th>Indicate how you use Visual art in your teaching during the activities:</th>
<th>Daily</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Yearly</th>
<th>Never</th>
<th>No Indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teach learners how to draw</td>
<td>3</td>
<td>3</td>
<td>14</td>
<td>25</td>
<td>11</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>Allow learners to draw anything while you are busy</td>
<td>19</td>
<td>19</td>
<td>8</td>
<td>17</td>
<td>0</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>Do paintings</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>7</td>
<td>14</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>Bringing artists to teach the learners</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>13</td>
<td>8</td>
<td>40</td>
<td>3</td>
</tr>
<tr>
<td>Taking learners to museums/galleries</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>19</td>
<td>51</td>
<td>2</td>
</tr>
<tr>
<td>Making sculptures with play</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>69</td>
<td>1</td>
</tr>
<tr>
<td>dough or clay</td>
<td>0</td>
<td>8</td>
<td>24</td>
<td>30</td>
<td>5</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>---</td>
<td>----</td>
<td>----</td>
<td>----</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Using paper mâché to make objects</td>
<td>0</td>
<td>31</td>
<td>12</td>
<td>14</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Using recyclable materials to do crafts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>64</td>
<td>3</td>
</tr>
<tr>
<td>Participating in exhibitions</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>65</td>
<td>6</td>
</tr>
<tr>
<td>Do murals</td>
<td>0</td>
<td>1</td>
<td>6</td>
<td>37</td>
<td>28</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Participate in competitions</td>
<td>21</td>
<td>15</td>
<td>17</td>
<td>10</td>
<td>7</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Decorating your school</td>
<td>4</td>
<td>30</td>
<td>11</td>
<td>8</td>
<td>0</td>
<td>19</td>
<td>0</td>
</tr>
</tbody>
</table>
### Table 27. Teachers’ use of Drama in their Classrooms

**Indicate how you Use Drama in your Teaching during the Activities:**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Daily</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Yearly</th>
<th>Never</th>
<th>Not Indicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telling stories</td>
<td>4</td>
<td>29</td>
<td>20</td>
<td>11</td>
<td>2</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Playing with puppets</td>
<td>0</td>
<td>13</td>
<td>7</td>
<td>35</td>
<td>0</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>Dramatizing stories</td>
<td>4</td>
<td>28</td>
<td>18</td>
<td>9</td>
<td>6</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>Taking your learners to watch plays</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>12</td>
<td>1</td>
<td>53</td>
<td>0</td>
</tr>
<tr>
<td>Letting the learners create own plays</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>9</td>
<td>3</td>
<td>50</td>
<td>4</td>
</tr>
<tr>
<td>Watching movies with learners</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>58</td>
<td>1</td>
</tr>
<tr>
<td>Participating in performances and competitions</td>
<td>1</td>
<td>7</td>
<td>16</td>
<td>11</td>
<td>20</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>Bringing in professionals to class</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>6</td>
<td>9</td>
<td>49</td>
<td>2</td>
</tr>
<tr>
<td>Doing street performances</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>4</td>
<td>57</td>
<td>6</td>
</tr>
<tr>
<td>Performing during special events like Namibian Child Day, World AIDS Day</td>
<td>0</td>
<td>0</td>
<td>43</td>
<td>20</td>
<td>9</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Figure L displays the involvement of the teachers in Arts activities after formal school hours. The majority of teachers participates in choirs and play one or other musical instrument, while eight of them are soloists. Only two respondents are involved in sculpting and literature respectively. Fifteen (20, 8%) of the interviewees makes jewellery, 16, 7% do drawing, 11, 1% do crafts and dance separately. Ten of the respondents are participating in components not listed in the questionnaire and 19 do not participate in any Arts activities.

![Figure L. Teachers' Participation in Arts as Extramural Activities](image)

The last question on the NTQ searched for proposals how Arts Education can be improved. The respondents’ reactions are summarized as follows:

Ø Attend Arts workshops
Ø Workshops annually
Ø Enroll for classes in music, dance, visual art and drama
Ø Enroll in professional courses in the Arts
Ø In-service training for teachers
Ø Access to museums, galleries and Arts institutions
Ø Exchange visits with local school
Ø Partnerships with neighbouring countries
Ø Bursaries for studies available
Ø Organize cluster meetings
Ø Appoint Advisory Teachers for Arts
Ø Appoint Heads of Department of Arts at schools
Ø Budget for Arts at school and regional level
Ø Allocate more periods for the Arts
Ø Advertise vacancies for Arts and appoint full-time Arts teachers
Ø Equip schools with teaching material
Ø Provide rooms for teaching Arts

4.3.6 Research Question One

What are the challenges facing Arts Education in Namibia?

To investigate Research Question One the questionnaire looked at both formal and informal teachers’ training in the Arts.

Teachers were asked to express the challenges they experience in teaching Arts. It is interesting to see that 70 (97, 2%) respondents experience the lack of teaching material, resources and funds. All respondents lack some proper space for teaching Arts and 71 stated the lack of time for planning. Table 28 indicates a summary of challenges teachers face in teaching Arts.
### Table 28. Teachers’ Challenges in Teaching Arts

<table>
<thead>
<tr>
<th>Item</th>
<th>Total Respondents</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of teaching material and resources</td>
<td>70</td>
<td>97.2</td>
</tr>
<tr>
<td>Lack of teaching time</td>
<td>44</td>
<td>61.1</td>
</tr>
<tr>
<td>Lack of teaching knowledge</td>
<td>59</td>
<td>81.9</td>
</tr>
<tr>
<td>Lack of funds</td>
<td>70</td>
<td>97.2</td>
</tr>
<tr>
<td>Lack of understanding the syllabus</td>
<td>68</td>
<td>94.4</td>
</tr>
<tr>
<td>Lack of planning time</td>
<td>71</td>
<td>98.6</td>
</tr>
<tr>
<td>Lack of teaching space</td>
<td>72</td>
<td>100</td>
</tr>
<tr>
<td>Lack of interest from learners</td>
<td>35</td>
<td>48.6</td>
</tr>
</tbody>
</table>

**Supplementary Challenges by Respondents**

<table>
<thead>
<tr>
<th>Item</th>
<th>Total Respondents</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>No support from management</td>
<td>50</td>
<td>69.4</td>
</tr>
<tr>
<td>No meetings at schools</td>
<td>56</td>
<td>77.8</td>
</tr>
<tr>
<td>No Arts festivals</td>
<td>13</td>
<td>18.1</td>
</tr>
<tr>
<td>No workshops</td>
<td>66</td>
<td>91.7</td>
</tr>
<tr>
<td>Lack of Advisory Teachers</td>
<td>41</td>
<td>56.9</td>
</tr>
<tr>
<td>No support from Advisory Teachers</td>
<td>50</td>
<td>69.4</td>
</tr>
<tr>
<td>Lack of Arts Clusters</td>
<td>42</td>
<td>58.3</td>
</tr>
<tr>
<td>Arts periods utilized for other subjects</td>
<td>39</td>
<td>54.2</td>
</tr>
<tr>
<td>No space to display learners’ art</td>
<td>15</td>
<td>20.8</td>
</tr>
</tbody>
</table>
Furthermore, the questionnaire searched for responses about components, teachers apply in their lessons and integrate with other subjects, to investigate on Research Question One. The questionnaire made provision for the respondents to motivate their choices. Table 29 gives a summary of how Arts are applied and integrated with other subjects.

Table 29. Teachers Integrating Arts Disciplines in their Lessons.

<table>
<thead>
<tr>
<th>ITEM</th>
<th>FREQUENCY</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question:</strong> Which components of Arts do you mostly apply during your class/lessons?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DANCE</strong></td>
<td>19</td>
<td>26,4%</td>
</tr>
<tr>
<td>Motivations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners teach each other to dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance to relax</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is easy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners enjoy dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>VISUAL ART</strong></td>
<td>31</td>
<td>43,1%</td>
</tr>
<tr>
<td>Motivations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners like to draw</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is easy; learners can draw on their own</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does not require a large space</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Make use of waste paper</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participate in competitions</td>
<td>60</td>
<td>83.3%</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----</td>
<td>-------</td>
</tr>
<tr>
<td><strong>CRAFTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Motivations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use waste material</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is easy and fun</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners can do it at home</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners like doing crafts</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DRAMA</strong></td>
<td>30</td>
<td>41.7%</td>
</tr>
<tr>
<td>Motivations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners create own plays</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can be done on the playground</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No need to prepare</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners enjoy drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is easy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy to assess for examination</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MUSIC</strong></td>
<td>37</td>
<td>51.4%</td>
</tr>
<tr>
<td>Motivations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teachers/learners enjoy singing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does not need preparation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does not need much space</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Make use of community members</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners teach new songs</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Question:** Which components do you integrate?
<table>
<thead>
<tr>
<th>with other subjects?</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DANCE</strong></td>
<td>17</td>
<td>23,6%</td>
</tr>
<tr>
<td>Subjects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physical Education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Languages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mathematics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agriculture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sciences</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>VISUAL ART</strong></td>
<td>57</td>
<td>79,2%</td>
</tr>
<tr>
<td>Subjects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Environmental Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mathematics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Economics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design and Technology</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>POETRY</strong></td>
<td>22</td>
<td>30,6%</td>
</tr>
<tr>
<td>Subjects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Languages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>History</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sciences</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DRAMA</strong></td>
<td>48</td>
<td>66,7%</td>
</tr>
<tr>
<td>Subjects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subjects</td>
<td>60</td>
<td>83.3%</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>----</td>
<td>-------</td>
</tr>
<tr>
<td>Physical Education</td>
<td>100</td>
<td>83.3%</td>
</tr>
<tr>
<td>Environmental Studies</td>
<td>100</td>
<td>83.3%</td>
</tr>
<tr>
<td>Languages</td>
<td>100</td>
<td>83.3%</td>
</tr>
<tr>
<td>Agriculture</td>
<td>100</td>
<td>83.3%</td>
</tr>
<tr>
<td>Sciences</td>
<td>100</td>
<td>83.3%</td>
</tr>
<tr>
<td>MUSIC</td>
<td>60</td>
<td>83.3%</td>
</tr>
<tr>
<td>Subjects</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td>Physical Education</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td>Environmental Studies</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td>Languages</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td>NONE</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td>It is difficult</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td>Do not know how to integrate</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td>Do not see the need</td>
<td>4</td>
<td>5.6%</td>
</tr>
</tbody>
</table>

4.3.7 Data Analysis of the National Arts Questionnaire for Schools (NAQS)

The NAQS were sent to 13 Regional Education offices during the last week of June 2013. Namibia had only 13 regions at the time the questionnaire was distributed. There are approximately 1,723 schools in the country and about 40 questionnaires per region were circulated among the schools. The responsibility of distributing the questionnaires to all the schools in these regions was given to the Regional Education Directors and staff. The schools had a month to respond and send the questionnaires either back to their regional offices, or fax it directly to the D.A. Head Quarters in Windhoek. This analysis is based on the 225 schools that answered from around the country. The responses were slow, which
resulted in continually postponing the due date for the questionnaire that was originally set for the end of July 2013. Follow-up from the D.A. to the different regional offices was carried out numerous times. The analysis consists of 13 regions, namely: Kavango, Zambezi, Kunene, Omusati, Ohangwena, Oshana, Oshikoto, Omaheke, Otjozondjupa, Erongo, Khomas, Hardap and //Karas.

Table 30. Data on Regions’ Responses to the Questionnaire

<table>
<thead>
<tr>
<th>REGION</th>
<th>Total of schools</th>
<th>Total responses</th>
<th>Percentage per region</th>
<th>Overall Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oshikoto</td>
<td>196</td>
<td>24</td>
<td>12,2</td>
<td>10,7</td>
</tr>
<tr>
<td>Oshana</td>
<td>135</td>
<td>10</td>
<td>7,4</td>
<td>4,4</td>
</tr>
<tr>
<td>Omusati</td>
<td>274</td>
<td>65</td>
<td>23,7</td>
<td>28,9</td>
</tr>
<tr>
<td>Ohangwena</td>
<td>242</td>
<td>31</td>
<td>12,8</td>
<td>13,8</td>
</tr>
<tr>
<td>Zambezi</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Kavango</td>
<td>322</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Kunene</td>
<td>55</td>
<td>8</td>
<td>14,5</td>
<td>3,6</td>
</tr>
<tr>
<td>Otjozondjupa</td>
<td>70</td>
<td>6</td>
<td>8,6</td>
<td>2,6</td>
</tr>
<tr>
<td>Erongo</td>
<td>63</td>
<td>18</td>
<td>9,5</td>
<td>8</td>
</tr>
<tr>
<td>Khomas</td>
<td>100</td>
<td>18</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Omaheke</td>
<td>41</td>
<td>17</td>
<td>41,5</td>
<td>7,6</td>
</tr>
<tr>
<td>Hardap</td>
<td>56</td>
<td>8</td>
<td>14,2</td>
<td>3,6</td>
</tr>
<tr>
<td>//Karas</td>
<td>49</td>
<td>20</td>
<td>40,5</td>
<td>8,9</td>
</tr>
</tbody>
</table>
Table 30 demonstrates the responses from the regions. All schools from Kunene and Kavango Regions could not submit their questionnaires. On inquiry, it was clear that the questionnaires were never sent to any school in these regions. The Omusati region had the most responses with 28.9%, followed by the Ohangwena Region with 13.8% and Oshikoto with 10.7%. Besides the regions with zero response, the lowest responses were received from Otjozondjupa (2.6%), Kunene (3.6%) and Hardap (3.6%).

4.3.8 Demographic Data of Schools who responded to the NAQS

Table 31 displays the demographic data of teachers from schools that have completed the questionnaire. The survey made provision for all teachers responsible for teaching Arts and the level of teaching and qualifications. The 225 schools have recorded 767 teachers, of which 427 (55.7%) are teaching at the primary phase, and 340 (44.3%) are secondary teachers. Teachers who are qualified to teach Arts to make up a total of 119 (15.5%) and those not qualified as Arts teachers are 648 (84.5%).

The analysis proves the lack of teaching skills in Arts as the majority of teachers responsible for the Arts, are not qualified in this field, although they are trained as teachers.
Table 31. Demographic Information for Teachers Recorded from NAQS.

<table>
<thead>
<tr>
<th>REGION</th>
<th>Total Schools</th>
<th>Total Arts Teachers</th>
<th>Primary Phase</th>
<th>Secondary Phase</th>
<th>Qualified in Arts</th>
<th>Not Qualified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oshikoto</td>
<td>24</td>
<td>75</td>
<td>40</td>
<td>35</td>
<td>15</td>
<td>60</td>
</tr>
<tr>
<td>Oshana</td>
<td>10</td>
<td>40</td>
<td>22</td>
<td>18</td>
<td>9</td>
<td>31</td>
</tr>
<tr>
<td>Omusati</td>
<td>65</td>
<td>210</td>
<td>109</td>
<td>101</td>
<td>19</td>
<td>191</td>
</tr>
<tr>
<td>Ohangwena</td>
<td>31</td>
<td>93</td>
<td>34</td>
<td>59</td>
<td>13</td>
<td>80</td>
</tr>
<tr>
<td>Zambezi</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Kavango</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Kunene</td>
<td>8</td>
<td>30</td>
<td>25</td>
<td>5</td>
<td>7</td>
<td>23</td>
</tr>
<tr>
<td>Otjozondjupa</td>
<td>6</td>
<td>20</td>
<td>8</td>
<td>12</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Erongo</td>
<td>18</td>
<td>65</td>
<td>40</td>
<td>25</td>
<td>11</td>
<td>54</td>
</tr>
<tr>
<td>Khomas</td>
<td>18</td>
<td>72</td>
<td>55</td>
<td>17</td>
<td>9</td>
<td>63</td>
</tr>
<tr>
<td>Omaheke</td>
<td>17</td>
<td>64</td>
<td>34</td>
<td>30</td>
<td>12</td>
<td>52</td>
</tr>
<tr>
<td>Hardap</td>
<td>8</td>
<td>32</td>
<td>1</td>
<td>11</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>//Karas</td>
<td>20</td>
<td>66</td>
<td>39</td>
<td>27</td>
<td>13</td>
<td>53</td>
</tr>
</tbody>
</table>
Table 33 gives a summary of the management of Arts at the respective schools. It also shows the breakdown of equipment and teaching space. Out of 225 schools, only 14 schools have designated and fit rooms for teaching Arts. The majority of schools does not have musical instruments, as only 48 schools are fortunate to have instruments. One school has a few brass instruments; three schools have musical keyboards and guitars respectively, while the remaining 41 schools have indigenous instruments like drums, bells and shakers.

The government makes provision for schools to order books and subject materials from the catalogue. Many schools or teachers are not aware that they can request Arts materials. The questionnaire reveals that only 29 schools order stock. All schools have the system that teachers submit annual budgets for subject issues. A small number (19) schools make provision for an Arts budget against the other 206.

4.3.9 Arts Subjects Offered at Schools

The Table below is an indication of Arts subjects in Primary and Secondary education. The arts are compulsory for all government schools as a non-promotional subject. All Primary and Junior Secondary schools (Pre-primary to Grade 9), are supposed to teach Arts, while Integrated Performing Arts, Visual Art, Art and Design are Pre-vocational optional subjects at secondary level.

By the time (2013) the survey was done, Grade 8-10 offered Arts-in-Culture, but the name has changed to the Arts. The primary phase caters for Grades 4-7, which now is from Pre-primary up to Grade 9. Although the subject is compulsory, 30 Primary and 62 Secondary schools have indicated that they do not teach Arts.

Only four (5.1%) schools offer Integrated Performing Arts (IPA), and two (2.6%) schools offer Visual Art. The future implementation of IPA and Art and Design seems not as positive as only a few schools are intending the implementation in the future. Only schools offering Visual Art can integrate Art and Design as a continuation of it. NIED intends to extend IPA to Grade 11-12 shortly.
### Table 32. Subjects: Current and Future Intentions

<table>
<thead>
<tr>
<th>Subject</th>
<th>Yes</th>
<th>Percentage</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current State</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts Primary (Grade 4-7)</td>
<td>117</td>
<td>79.5%</td>
<td>30</td>
</tr>
<tr>
<td>Arts-In-Culture (Grade 8-10)</td>
<td>16</td>
<td>20.5%</td>
<td>62</td>
</tr>
<tr>
<td>Integrated Performing Arts</td>
<td>4</td>
<td>5.1%</td>
<td>74</td>
</tr>
<tr>
<td>Visual Art</td>
<td>2</td>
<td>2.6%</td>
<td>76</td>
</tr>
<tr>
<td>Art and Design</td>
<td>0</td>
<td>0</td>
<td>78</td>
</tr>
<tr>
<td><strong>Will Be Implemented In The Future</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts Primary (Grade 4-7)</td>
<td>16</td>
<td>53.3%</td>
<td>14</td>
</tr>
<tr>
<td>Arts-In-Culture (Grade 8-10)</td>
<td>13</td>
<td>20.9%</td>
<td>49</td>
</tr>
<tr>
<td>Integrated Performing Arts</td>
<td>4</td>
<td>5.4%</td>
<td>70</td>
</tr>
<tr>
<td>Visual Art</td>
<td>15</td>
<td>19.7%</td>
<td>61</td>
</tr>
<tr>
<td>Art and Design</td>
<td>2</td>
<td>2.6%</td>
<td>76</td>
</tr>
</tbody>
</table>
The graph below indicates the various art clubs at schools. The questionnaire made provision for clubs not mentioned. Although 76 schools indicated under this option, they have not specified the clubs. Dance, choirs and music show more interest than the rest of the clubs.

Figure LI. Art Clubs at Schools
<table>
<thead>
<tr>
<th>Challenges</th>
<th>Primary Schools</th>
<th>Secondary Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lacks Qualified Teachers</td>
<td>140</td>
<td>68</td>
</tr>
<tr>
<td>Lacks Material and Resources</td>
<td>143</td>
<td>70</td>
</tr>
<tr>
<td>Lacks Textbooks and Teachers Guidebooks</td>
<td>142</td>
<td>68</td>
</tr>
<tr>
<td>Interpretation of Syllabi</td>
<td>141</td>
<td>69</td>
</tr>
<tr>
<td>Lacks Subject Heads</td>
<td>122</td>
<td>67</td>
</tr>
<tr>
<td>Lacks Heads of Department</td>
<td>122</td>
<td>67</td>
</tr>
<tr>
<td>Lacks Support of Management and Colleagues</td>
<td>66</td>
<td>56</td>
</tr>
<tr>
<td>Lack of Space</td>
<td>146</td>
<td>72</td>
</tr>
<tr>
<td>Lack of Interest</td>
<td>138</td>
<td>67</td>
</tr>
<tr>
<td>No Arts Clusters and Conveners</td>
<td>45</td>
<td>12</td>
</tr>
<tr>
<td>Fewer Periods</td>
<td>145</td>
<td>73</td>
</tr>
<tr>
<td>Inappropriate Change of Subjects</td>
<td>97</td>
<td>70</td>
</tr>
<tr>
<td>Teaching too many Subjects</td>
<td>45</td>
<td>67</td>
</tr>
<tr>
<td>Teaching too many Learners</td>
<td>72</td>
<td>65</td>
</tr>
<tr>
<td>Lacks Transport</td>
<td>24</td>
<td>34</td>
</tr>
<tr>
<td>Lacks Musical Instruments</td>
<td>140</td>
<td>63</td>
</tr>
<tr>
<td>No Budget Provision</td>
<td>133</td>
<td>66</td>
</tr>
</tbody>
</table>
Table 33 gives a summary of the challenges faced in the schools. The non-existence of Arts teaching in Namibian schools is partly being blamed on the insufficiency of subject management. Only 36 schools have assigned Arts Subject Heads, which is a mere 16% of the responses. Teachers lack support from the school management, and 122 schools indicated this as a challenge. From the data collected, 100 schools have appointed Head of Department of Arts and only two cluster conveners at Erongo and Khomas Regions are reported. It indicates that there are no subject clusters for Arts in almost all of the regions.

The figure shows that 14 schools make provision for adequate teaching space for the Arts. The remaining teachers are sharing the classrooms, or they teach all subjects in the same room. Some teachers are responsible for teaching four to five subjects. Thus, there is not enough space to accommodate the Arts. Those teachers also do not have enough time to prepare for the teaching of Arts.

The most salient challenges that schools expressed are ascribed to the lack of knowledge, qualifications, teaching materials, textbooks, syllabi, periods and the number of learners. The majority of schools (208) indicated the lack of qualified Arts teachers, while 203 schools revealed that teachers lack skills and knowledge to teach the subject. Teachers lack textbooks and educators’ guides which would be of countless assistance in the absence of knowledge training and qualifications. Of great concern is the difficulty with the interpretation of the syllabi as 218 schools stated the lack of understanding at interpreting it. The teachers have barriers with the allocation of subjects. The Arts are allocated to teachers not considering the knowledge or preparedness, but only to balance the timetable. Such distributions cause the absence of interest and negligence. The statistics show that 167 schools have a problem that the allocation of the subjects is not placed in order. There are changes to the timetable several times a year, or there are changes every year. The teachers say that this inconvenient changes hamper the building of experience. A few schools perceive the changing in subject allocation after teachers had attended training workshops as a waste of time and resources. Another barrier indicated, is a significant number of learners in the class or the overcrowded classes which makes it difficult to reach each learner for individual attention while teaching. Teachers also lack the support of management to carry out their teaching to the best.

Some other challenges are the lack of musical instruments and transport. Transport was mentioned as a deficit for taking learners to museums and galleries.
The questionnaire made provision in an open-ended question for teachers to bring out barriers to the teaching of Arts. Although a few schools mentioned only two or three points, all schools have responded to this issue. The lack of qualified Arts teachers, materials, workshops or In-service-training, textbooks or teachers’ guides, were common prime challenges. Minor challenges were the interest of principals, teachers, and learners in Arts. There is no provision made for subject heads, cluster centres, and proper Arts classrooms.

The teachers have the challenge of interpreting the syllabi which is one of the reasons for not implementing the teaching of the Arts in schools. In the Primary phase, the Arts are a non-promotional subject and thus are neglected by many teachers. In the Secondary phase, the one period allocated for Arts, is not utilized for its rightful purpose.

4.3.10 Suggestions to Improve the Arts Education in Namibia

The last question on the NAQS is partly answering Research Question Three about how the teaching in Namibia can be improved. The schools were asked to give suggestions on how they can improve on Arts Education. Below is a summary of the schools’ suggestions:

Ø Involve NAEP graduates
Ø Professional artists
Ø Avail funds/bursaries for training
Ø In-service training for Arts teachers
Ø Workshops and follow-up support
Ø Advisory teachers for continuous support
Ø Equip schools with the necessary resources
Ø Establish Arts clubs as extra-curricular activity
Ø Initiate art competitions
4.3.11 Conclusion on the Data Analysis of Questionnaires

The data analysis indicated that learners are eager and interested in doing Arts. Choral activities are popular among the learners. The learners showed interest in art competitions, and this could increase the value of Arts in schools. The learners furthermore add value to the Arts as they require more teaching time during and after school hours to practice Arts.

The study proves that the artists show a vast amount of interest in the future of art through the teaching of the subject in schools. Arts Education can be improved with the assistance of professional artists in the absence of qualified Arts teachers. Namibia is rich in Arts although it suffers neglect in schools. Even though artists sustained the Arts independence, the assistance from the state and private sector can improve the general situation of the Arts in the country.

Furthermore, the research examined how Arts are integrated with other core subjects and also how the various disciplines are integrated with themes in a holistic approach. During the observations, data were collected on how the disciplines are incorporated into lessons. The learners managed to cope with the circumstances of dealing with Arts on their own as they enjoy practicing Arts. Thus, they informally teach each other in the various disciplines.

Besides the challenges in Arts, most schools have indicated that teaching Arts is necessary for schools and that they can see the importance of it. The study enables the teachers to overcome the teaching challenges partly.

4.3.12 Summary

The data analysis covers questionnaires completed by Pre-primary teachers, Primary and Secondary school teachers and artists. Schools and learners completed additional questionnaires. The analysis also includes workshops done with Pre-primary teachers, Primary School teachers and First-year university students. Lastly, it reports on the analysis of observation lessons. The observation lessons contributed to search for answers on Research Question Three.
Throughout the lessons, all groups of teachers taught Arts in combination with various disciplines and integration with other subjects. All participating learners made use of the opportunity to be creative while working on their projects.

The truth is that proper knowledge must begin with the children by giving them enough opportunities to find out for themselves. The learners were just guided to develop the sense of ownership and independence in the Arts. The advantage was to teach learners by guiding them to discover who and, where they are, what they are doing and the reason for doing it.

The themes were discussed to the extreme extent with the learners to have a clear picture of what is expected from them. They were also engaged in the continued pursuit of ideas relevant to their lives and culture. Teachers were encouraged to set themes considering learner's personal interest deriving from their living area, accommodating rural and urban schools as well as daily and historical events or experiences. A prior discussion on the topic for the learners to know what exactly and how to get the required information was emphasized.

The teachers arranged themes and left room for learner's choice and own ideas, although they insisted on planned, good quality work. Learners were encouraged to keep projects neat, add value to what they are doing and enhance interest and love for the Arts.

The hope is to see teachers who understand the Arts and believe in what they are teaching. The outcomes of this research aim at empowering Arts teachers toward creative and active minds for better Arts Education.
CHAPTER 5

EXPERIMENTING METHODOLOGIES FOR TEACHING OF ARTS TOWARD AN ALL-INCLUSIVE APPROACH IN THE REPUBLIC OF NAMIBIA

‘Observation without purpose or without sensitive, intelligent analysis can rightly be resisted by staff who become hostile to the whole observation process. We can all learn from watching each other no matter how long we have been teaching’.

Sheila King, p. 8

5.1 Introduction

This Chapter has two key fundamentals. It will restate the purpose of the study and secondly discuss the observation lessons and workshops conducted during the three years. The research explored methods to teach Arts as an all-inclusive approach in Pre-primary and Primary schools.

The researcher conducted observation lessons before the workshops with the aim to determine the state of Arts in schools. Observations were done before and after the workshops to evaluate the progress of teaching Arts.

The John F. Kennedy Center for the Performing Arts defines Arts integration as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject and meets evolving objectives." (Silverstein and Layne, 2010, p. 1). Although the definition refers to integrating the Arts into other core subjects, this study applied integration within Arts disciplines. The methodologies applied during the workshops were based on integrating various disciplines of Arts as a theme.
5.2 Time-plan

The researcher planned to finish the study in a total of three years. The time-plan consists of registration, planning, research activities, progress reports and thesis submission. The study commenced in September 2013 and are planned to be concluded in September 2016.

Table 34. Time-plan for the Research

<table>
<thead>
<tr>
<th>Task</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration and planning</td>
<td>October 2013</td>
</tr>
<tr>
<td>Meet professors and supervisor in Portugal</td>
<td>October 2013</td>
</tr>
<tr>
<td>Distribution of the NAQS</td>
<td>October 2013</td>
</tr>
<tr>
<td>Develop thesis proposal</td>
<td>November 2013</td>
</tr>
<tr>
<td>Data collection and analysis: NAQS</td>
<td>November-December 2013</td>
</tr>
<tr>
<td>Contact classes in Porto</td>
<td>September 2013</td>
</tr>
<tr>
<td>Literature review commence</td>
<td>December 2013</td>
</tr>
<tr>
<td>Progress report</td>
<td>December 2013</td>
</tr>
<tr>
<td>Present thesis proposal</td>
<td>January 2014</td>
</tr>
<tr>
<td>Progress presentation (Skype)</td>
<td>February 2014</td>
</tr>
<tr>
<td>Distribution of the PSTQ</td>
<td>March 2014</td>
</tr>
<tr>
<td>Data collection and analysis</td>
<td>April 2014</td>
</tr>
<tr>
<td>Observation lessons (Pre-Primary Schools)</td>
<td>March-April 2014</td>
</tr>
<tr>
<td>Contact classes in Porto</td>
<td>May 2014</td>
</tr>
<tr>
<td>Pre-Primary Workshop (Phase 1&amp;2)</td>
<td>May–July 2014</td>
</tr>
<tr>
<td>Workshop with Pre-Primary teachers</td>
<td>May 2014</td>
</tr>
<tr>
<td>Progress report</td>
<td>May 2014</td>
</tr>
<tr>
<td>Event</td>
<td>Date</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Workshop with university students</td>
<td>August-September 2014</td>
</tr>
<tr>
<td>Contact classes in Porto</td>
<td>October 2014</td>
</tr>
<tr>
<td>Omaruru circuit workshop</td>
<td>February 2015</td>
</tr>
<tr>
<td>Scientific paper</td>
<td>July 2015</td>
</tr>
<tr>
<td>Abstract to professors</td>
<td>September 2015</td>
</tr>
<tr>
<td>Commence writing of the thesis</td>
<td>October 2015</td>
</tr>
<tr>
<td>Literature review</td>
<td>July-December 2015</td>
</tr>
<tr>
<td>Omaruru Cluster workshop</td>
<td>February 2016</td>
</tr>
<tr>
<td>Observation lessons (Primary Schools)</td>
<td>January-April 2016</td>
</tr>
<tr>
<td>Primary School teachers’ workshop</td>
<td>March 2016</td>
</tr>
<tr>
<td>Distribution of questionnaires: NTQ, LQ, NAQA,</td>
<td>February 2016</td>
</tr>
<tr>
<td>Data collection and analysis: NTQ, LQ, NAQA,</td>
<td>March–June 2016</td>
</tr>
<tr>
<td>Workshop series with VAFT</td>
<td>May-June 2016</td>
</tr>
<tr>
<td>Progress presentation (Skype)</td>
<td>June 2016</td>
</tr>
<tr>
<td>Progress- and supervisor’s reports</td>
<td>July 2016</td>
</tr>
<tr>
<td>Thesis (Draft) to supervisor</td>
<td>April-September 2016</td>
</tr>
<tr>
<td>Submit thesis</td>
<td>September 2016</td>
</tr>
</tbody>
</table>
5.3 Research Questions

The research had the purpose of answering three questions. These issues were addressed through working closely with Pre-primary and Primary School teachers in the Republic of Namibia. The questions are:

- **Research Question One**
  What are the challenges in Arts Education in Namibia?

- **Research Question Two**
  How do teachers integrate Arts disciplines for non-promotional subjects in their lessons?

- **Research Question Three**
  How can the teaching of the Arts be improved toward a comprehensive approach in Namibia?

5.4 Workshops

Arts workshops are valuable tools for presenting information and teaching skills that can help Arts teachers improve teaching quality. Taking into account the objectives of this research and the needs of teachers in Namibia discovered from the questionnaire results, the second part of this study integrated workshops for teachers with the researcher. The primary phase of the workshops was conducted to disseminate information, teach new skills and contribute to improve the teaching of Arts.
## Table 35. Summary of Observation Lessons and Workshops

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Date</th>
<th>Venue</th>
<th>Activity</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-primary Teachers</td>
<td>May 2014</td>
<td>Walvis Bay</td>
<td>Integrating Arts With core subjects</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-primary Teachers</td>
<td>July 2014</td>
<td>Walvis Bay</td>
<td>Follow-up on integrating workshop</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts Students: University</td>
<td>Augustus-September 2014</td>
<td>Ondangwa</td>
<td>Visual and Performing Arts Workshop</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Omaruru Cluster Arts Teachers</td>
<td>February 2015</td>
<td>Omaruru</td>
<td>Visual Art Workshop</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Omaruru Cluster Arts Teachers</td>
<td>February 2016</td>
<td>Omaruru</td>
<td>Visual Art Workshop</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Primary School Teachers</td>
<td>March 2016</td>
<td>Swakopmund</td>
<td>Lesson Preparation Presentations Subject Administration Teaching Aids</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Volunteer Arts Focus Team:</td>
<td>May-June 2016</td>
<td>Walvis Bay, Omaruru, Usakos Swakopmund, Henties Bay, Okombaha, Karibib Waldfrieden, Otjimbingwe</td>
<td>Lesson Preparation Lesson Presentations</td>
<td>13</td>
</tr>
</tbody>
</table>
It was imperative to evaluate the workshop for multiple reasons; including meeting skills requirements and understanding how well the workshop meets participants’ needs.

The evaluation was useful to plan and evaluate the workshop for further programs with the teachers toward building better teaching methods.

Each participant completed the Teacher's Workshop Evaluation form on the last day of the workshop.

The form made provision of a 4-point rating scale to indicate the extent to which the participants agree or disagree with the statements given. It also includes a question where participants can tick suggestions to improve further workshops. Lastly, the evaluation form has open-ended questions to search for areas the participants need further training, as well as additional suggestions to better on further workshops.

The summary is based on the insights of the participants of the workshop in Swakopmund, Namibia. The data analysis consists of 43 participants.

The workshops done during the research are more efficient than those traditionally facilitated ones. The research workshops were extended over multiple sessions, contain active learning to allow teachers to operate their newly gained ideas and enhance the incorporation of this information. The sample can implement practices that best meet the needs of their learners, and supplement their particular thinking and teaching. They can make changes according to specific needs.

The research aims at turning schools into becoming more active learning communities.

Various workshops took place over the three years of study, which includes Pre-primary teachers, Primary School teachers and university students.
5.4.1. Pre-primary Phase workshops

The workshop's prime purpose was to determine the status of Arts at the Pre-primary level and secondly to determine the standard of teaching experiences of the teachers in the Arts. Thirdly, it intended at searching for challenges faced in the teaching of Arts and possible proposals for the integration and strengthening of the standard of Arts Education in Pre-primary schools. The workshop was conducted in Walvis Bay over five days. The first workshop, participated by 39 teachers, was held in May 2014 and a follow-up workshop with 25 participants in July 2014.

Three teachers availed themselves to present lessons for observation. The participants were divided into three groups and each group visited a class of one presenter. That process was repeated till all participants had the opportunity to observe all three teachers' lessons. The participants and facilitator discussed all experiences and the group looked into how the lessons can be improved.

After a thorough discussion and proposals, the teachers presented their lessons to the participants, this time, during the workshop. The group discussed the presentations again, and that was evident the improvement in content and presentation.

The facilitator has arranged the content in such a way that it covers all necessary disciplines of Arts. Arts at Pre-primary phase need to be simple but enjoyable, so that the learning can take place at the level of the youngsters. The activities were smart and learner-friendly.

The participants grouped themselves by fixing handmade puzzle pieces that were mixed up. The facilitator gave a piece to each teacher, and they moved around to see where the piece could fit in. The groups were referred to as Birds, Flowers, Donkeys, Cars, Trees and Dolls. The names were representing the pictures of the various puzzles. This activity was also used for introduction and served as a way how teachers can group the learners.

Each group performed a well-known traditional story and was followed up by in-depth discussions supported by suggestions. All plays were again performed and discuss. That process of performance and debate was repeated with all groups, and the participants had the opportunity to learn from each after.
During the second day activities, the same role-play of the previous day was used to continue with integrating music and dance. Icebreakers were used in such a manner to contribute to the relax atmosphere and environment at the Pre-primary schools. The group leader of each team used the color-wheel and asked questions, and when a member fails to give the correct answer, he or she was assigned to compose a short song. After the participants had six songs, the groups were temporary reshuffled so that all of them have the chance to learn the new songs.

The next icebreaker was to say the name of a Namibian known dancer, musician, actor or visual artist in a second time. Those who failed, teach the participants various styles of dances.

The third day continued with music and dance. The members came with new ideas of music and dance. Some groups played music from CD's, the 'Birds' played the flutes, while the 'Trees' used pipes they swing in the air that makes the sounds of the wind. The 'Donkeys' played African drums and the 'Flowers' made music with whistles. The 'Cars' played a recorded classical piece, and the session concluded with a traditional song by the 'Dolls'.

The facilitator guided the teachers to write stories and scripts during the fourth day. All stories and drama were integrated with music and dance, although only ideas were discussed in the Visual Art.

The participants recap their thoughts on the costumes and Visual Art. They also made various teaching aids and accessories for their plays.

The workshop created opportunities for Pre-primary teachers to integrate the Arts in their daily teaching programs.
Figure LII. Batik Group Work of Pre-primary Teachers.

Figure LIII. A Pre-primary Teacher Acting the Role of an Animal.
Figure LIV. Teaching Aids Made during the Workshop

Figure LV. Teachers Preparing Props during the Workshop
The Hifikepunje Pohamba Campus, Division of the University of Namibia, offers Arts to first-year students enrolled in the Teaching Diploma. The students have the choice of Visual Art or Performing Arts. These disciplines are only for the first-year.

The researcher found it necessary to involve the students as a way of empowering and skill sharing. The Campus only teaches the subject during the first-year. Thus, many students when they are qualified as teachers, find it difficult to teach Arts. It could have been better to teach the Arts subjects in the last year of the Teachers' Training than at the beginning of the course.

The workshop was held over five days, with both Visual and Performing Arts students. Both lecturers participated in the workshop. The workshop started with the discussion of the importance of teaching Arts, and the students contributed eagerly. The first day was entirely spent on discussions of Arts Education, the need for it, challenges and proposals.

The lecturers had presented individual lessons about dance and visual art. Performing Arts include a variety of disciplines such as music, dance, opera, theater and musical theater, mime, magic, illusion, spoken word, puppetry, circus Arts, performance art, recitation and public speaking. All these are intended to be performed in front of a live audience (Performing Arts, July 2010).

Although Performing Arts include all disciplines mentioned above, the lecturer preferred to do traditional dance throughout the year. Thus, it was much essential to discuss some of the other disciplines in Performing Arts.

The first part of the workshop covered music. The facilitator divided the class into four groups. Two of the groups composed rap songs, while the rest did choral pieces. The students were re-distributed and taught songs composed among the new groups. At the end of the day, the students managed to have four new songs.

The workshop also covered choreography. Although a few shy students did not participate actively, the facilitator managed to empower the students with a variety of choreographic styles they can easily apply in their lessons.
The last part of the workshop was based on the drama. The class was divided into three groups, and each group creates a play. The students wrote scripts from their stories and exchanged the scripts so each group had three plays.

The students could only manage to plan what props they will use for the different plays. The designing of the props was assigned to the Visual Art students.

Due to the limited time, the content of the workshop was based on music, dance, drama, painting, mosaic, tie-dye, fabric-painting and batik.

Figure LVI. Group Discussions and Role-Play with Students.
Figure LVII. Music and Dance Integrated with Drama.

The Visual Arts curriculum might make provision for developing skills in, and experience of, a range of art techniques and processes using the line, color, texture and form. These are not just technical skills, but that is skills in seeing and expressing art from an artistic perception. During the workshop, the discussion was on a variety of Visual Art forms, including painting, fabric painting, tie-dye, mosaic and drawings.

The first day was conceded for the mosaic exercise. It started with a discussion on the importance of doing it with the children. The students listed the following fields of advantages by doing mosaic with learners:

- Observation
- Counting
- Matching
- Texture
- Sorting
- Shapes
- Colors
- Recognition
- Assembling
- Decision-making
- Attention and Concentration
- Patience
- Problem-solving
- Creativity, appreciation and love for Arts
- Confidence
- Develop fine motor skills
- Coordinating a child's thoughts and actions
- Hand and eye coordination
- Eyesight and touch senses
- Curiosity to see the product
- Self-expression
- Self-discovery

The discussion concluded with practical exercises of mosaic.

Day two commenced with the tie-dye exercise. The students participated in discussing the need for doing the activity. However, they could not raise many reasons for doing it; the students agreed that tie-dye is fun. The activity will also trigger the learners' curiosity and interest.

To do tie-dye is a simple method that produces a beautiful and unique product every time. The activity helps to give children a sense of their individual potential and helps build confidence in their own abilities.

As well, the artistic element inherent in tie-dyeing demands less technical skills and allows children to experience the excitement of creation without the demands of perfection. Tie-dye aims the purpose of creative attempt filled with fun and excitement. Each student conceals the theory with a practical tie-dye exercise.
The last part of the workshop dealt with drawing and mostly different ways of painting. During these activities, the students exercised with various found objects, painting techniques which they can do with the learners.

Painting with children is an amazing activity, and it has many benefits that mature their minds.

Before the practical activities of fabric and T-shirt painting and batik, the following advantages of painting, summarized by Melody Spier (How Learning to Paint Benefits Children, n. d. p. 1) were discussed with the students to emphasize the need to do art with their learners:

Figure LVIII. T-Shirt Painting and Tie-Dye Techniques.
Table 36. Benefits of paint

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Descriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foster creativity</td>
<td>Children who paint think with an open mind and look at situations creatively. Such children learn to express themselves more intensely through their art. They apply the lessons learned through painting to new circumstances. The painting also develops critical thinking skills.</td>
</tr>
<tr>
<td>Fun</td>
<td>Painting gives joy in constructive and enjoyable ways. When the children see their artwork, they will gain endless joy.</td>
</tr>
<tr>
<td>Self-esteem</td>
<td>Seeing their product will ensure confidence and enhance Children’s self-esteem.</td>
</tr>
<tr>
<td>Stress relief</td>
<td>Painting offers a retreat for children. Art acts as a type of therapy, which helps to bring out children’s feelings through.</td>
</tr>
<tr>
<td>Developmental benefits</td>
<td>Art helps the brain to develop and enable children to use both sides of the brain.</td>
</tr>
<tr>
<td>Art appreciation</td>
<td>Children who participate in painting gain a lifelong appreciation of art.</td>
</tr>
</tbody>
</table>
Figure LIV. Natural and Found Objects Used for Fabric Printing.

Figure LV. Mosaic Activities
5.4.3 Omaruru Arts Teachers Cluster Workshops

5.4.3.1 Workshop: February 2015

This workshop was conducted for the Arts teachers of the Omaruru Arts Cluster. This cluster forms part of the Omaruru Circuit. The aim of the weekend workshop was to enable teachers from Omaruru and neighbouring schools. Only one teacher per school was invited which brought the total participants to 22. The OMSA, a local centre, hosted the workshop.

The syllabus theme was Environmental Education. In collaboration with OMSA, a drum painting competition gave birth to the workshop. The participating teachers have decided on insects and reptiles which they want to draw. They were guided to do drawing and painting techniques that they could teach their learners in their respective schools. A learner accompanied each teacher, who also participated in the exercise. The purpose of the workshop was explained to the learners who eagerly joined the team.

The learners were assigned to choose any reptile or insect they want to draw for the competition but have to create a story based on the selected item.

As the workshop was planned for the weekend only, the participants could not manage to include Performing Arts as part of the integrated approach.

Figure LVI. Workshop Participants busy with Planning and Preparations.
Figure LVII. Teachers Assisting Learners during the Workshop.

Figure LVIII. Paintings made after the Workshop for the Competition.
5.4.3.2 Workshop: February 2016

The workshop was part of the research with the aim to explore the integration of Visual Art with storytelling and drama. Although the focus was placed on mixing of colors, the color-wheel and drawing techniques, the content was integrated with drama. The teachers discussed their drawings which were based on the syllabus theme, Environmental Studies.

Each participant chooses a plant to draw and then created a story about the drawing. The participants asked questions about the specific plant and tried to integrate the presenter’s story into a drama.

The second part of the workshop was about coloring techniques. The teachers mixed colors to acquaint themselves with primary and secondary colors. They compiled lessons which include drawing, painting and storytelling.

Figure LIX. A Participant Busy Drawing.

Figure LX. Storytelling based on the drawings
Figure LXI. Teachers Drawing the Color-Wheel and the Co-Facilitator of the Workshops

Figure LXII. Final Work of the Participants.
The Primary School teachers’ workshop was held over three days in March 2016 in Swakopmund. Forty-three teachers from all over the Erongo Region attended it. Some of the objectives of the workshop were to involve, inspire and guide Arts teachers with appropriate techniques and skills. The workshop furthermore strived to assist the teachers to be creative by supporting them individually as possible.

The data collected through the National Teachers Questionnaire indicates that the majority of teachers responsible for teaching Arts is not qualified for the subject. They also do not have the necessary teaching skills. Many of the workshop participants have little or no previous experience with the Arts. Some are even uncomfortable around the disciplines and need more techniques to be familiar with the subject.

The workshop opened with teachers sharing interesting insights about why they teach the subject. They explained the reasons they have availed themselves to attend the workshop and gave expectations which they want to reach through the program.

It was against that expectation and proposals that the first day of the workshop was utilized to discuss the topics:

- Aims and objectives of the workshop
- Importance of Arts
- Characteristics of an Arts teacher
- Why teach Arts
- Learner-centered Education
- Basic Art Materials for lessons
- Value of teaching music, dance, drama, visual art
- Lesson Preparation
- Year Planner
- Continuous Assessment
- Lesson Presentation
- Subject Administration
The most crucial aspect identified from the NTQ was to discuss the National Arts Syllabus methodically. The participants spent two hours discussing vital topics of the syllabus, accommodating questions and answers. This section ended with subject administration matters.

For the reason that this study searches for methodologies for the Arts, and how to enhance on teaching, the emphasis was put on the drama, integrating the disciplines of music, dance and visual art. Storytelling was vital to how the teachers observe and share their observations of Arts Education. Storytelling was agreed upon by all participants as simple and an impressive form of dramatic and imaginative exercise.

The teachers did several activities centered on drama, including the telling of stories inspired by daily actions.

Drama and role-play are seen to be fun to successfully use in any area of the Arts curriculum. A discipline is a treasured tool for exploring issues, making education, unforgettable, encouraging, cooperation and empathy. The use of drama creates opportunities for the learners to hear and use language in an important context. It also teaches listening skills, which greatly enhance the pupils’ abilities to express themselves.

Romano L, et al (n. d.) have compiled 12 essential points on the fascinating ways to use drama in the curriculum. Those methods were discussed before the practical drama activities with the participants.

The attendees began the action by telling stories. During the storytelling, the teachers shared guidelines on how to create own stories. These guides are given under ‘Guidelines for Teaching Drama’ further in this chapter. By making use of the guides, many participants created excellent stories. They also create stories by making use of pictures, poems, listening to music, still images and real activities. The teachers identified several key pictures and moments; hereafter they retell the story in their own words. They applied techniques such as voice, facial expression and bodily gesture, rhythm, pace, repetition, mime, visualization, explanation, exaggeration and engagement with all participants.

To discuss the importance of teaching music was essential to the members. The teachers integrated music into the drama. They learned that participation in musical
activities is good for self-esteem and self-discipline. Working in small groups, the teachers created melodies, using simple instruments or played CDs and DVDs. This section depicts ways to set up and perform music with inadequate resources. Group A composed a song by using the lyrics of a poem, while the next group used a section of the storyline. Newly written songs were shared among all groups. They used music to enrich the drama as it is setting the atmosphere for the storyline.

Next, the teachers integrated dance to the drama. Participants of Group A dance to the rhythm of the song created from the poem. Simple methods for teaching the elements of dance and choreography were put in place. The teachers modeled rhythm and pitch using the natural variety of dance styles. Group B created choreography instructed by one of the participants, while a learner from the local school assisted Group C. Movement was included to help participants in feeling the pulse and patterning of the music they are performing.

The teachers used to dance to enhance their song, so it has to focus on exploring personal and general space contained in the syllabus expectations. The dance styles were kept easy and straightforward. They study methods to use dance as a form of self-expression. The teachers discussed ways for dance to be integrated with other subjects, how dance could promote self-esteem and critical thinking, as well as how assessment strategies can be used to develop deeper meaning about learners’ engagement in dance and choreography.

The discipline of dance appeared to be a bit challenging for some of the teachers, but the group managed to do proper planning, preparing, and performing of a collaborative dance work.

The last integrated discipline was Visual Art. At the beginning of the workshop, the participant's design and paint a banner with the theme of the workshop (Teachers striving toward integrated Arts teaching). They also did a blow painting exercise as an icebreaker. Each day's activity end with a craft item, but the reasons for doing the particular handicraft were discussed beforehand. The role of the Arts in the holistic development of the learners and the income generating aspects was shared. The participants also discussed ideas for other articles or crafts that can be made with the same techniques as the particular art.
The next crafts were done:

- **Macramé**: Develop skills like designing, planning, accuracy, composition, and small and large motor development. The activity correlates with Social Studies, Languages and Mathematics.

- **Leather and Hide** (Two separate days): Develop skills like designing, planning, accuracy, creativeness, composition, and small and large motor development. The activity correlates with Social Studies, Languages, Natural Science, Agriculture and Mathematics. Articles made were wallets, key holders and items of participant’s choices.

- **Spirally**: Develop designing, planning, accuracy, composition and mathematical skills. The activity correlates with Social Studies, Languages, Environmental Studies and Mathematics.

- **Beading**: Develop skills like designing, planning, accuracy, creativeness, composition, and small and large motor development. The activity correlates with Social Studies, Languages, Environmental Studies, Religious Education and Mathematics.

All groups planned, created and prepared a drama based on fables. They learn how to develop characters, scenery, and plot. They integrated music, dance and visual art to the dramas.
Figure LXIII. Workshop Theme (Teachers Striving Toward Integrated Arts Teaching)

Figure LXIV. Participants Painting the Banner.
Figure LXV. Participants Presenting Workshop Topics:

Characteristics of an Arts Teacher and the Importance of Arts Education.

Figure LXVI. Group Work during the Workshop.
Figure LXVII. Blow Paint and Origami as Ice Breakers during the Workshop

Figure LXVIII. Leatherwork and Macramé Activities
5.4.5 Workshop Evaluation

Table 37 gives a summary of the evaluation done by the primary phase teachers after the workshop. The participants were given time on the last day to complete the assessment and were urged not to discuss the content and arguments before handing in the completed form. That was done to get an individual reflection of each teacher.

Table 37: Primary Phase Teachers Workshop Evaluation Data

<table>
<thead>
<tr>
<th>ITEM</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshop objectives were stated clearly and met</td>
<td>20</td>
<td>22</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>The workshop was well-organized</td>
<td>15</td>
<td>19</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>The workshop helped me to learn how to work effectively with my peers in a workshop setting</td>
<td>23</td>
<td>19</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>The presenter’s knowledge in the subject is satisfactory</td>
<td>30</td>
<td>12</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>The information and skills presented were relevant and useful</td>
<td>22</td>
<td>19</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>The presenters provided adequate time for questions and answered them satisfactorily</td>
<td>18</td>
<td>21</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>The presenter modeled student-centered learning strategies and techniques</td>
<td>24</td>
<td>19</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>This workshop increased my knowledge and skills in Arts Education</td>
<td>40</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Statement</td>
<td>Count</td>
<td>Rating</td>
<td>Comments</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>-------</td>
<td>--------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>The workshop is corresponding with the Arts syllabus</td>
<td>39</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>The presenter allowed me to work with and learn from others</td>
<td>35</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>The presenter suggested ways to follow-up the training</td>
<td>30</td>
<td>10</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>The materials provided were useful</td>
<td>29</td>
<td>14</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>The teaching materials were well presented in the workshop</td>
<td>31</td>
<td>10</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>The materials are appropriate for classroom usage</td>
<td>27</td>
<td>12</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>The physical arrangement of the venue was adequate</td>
<td>40</td>
<td>0</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>It was helpful to me to observe and critique other teachers’ teaching</td>
<td>33</td>
<td>9</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>The participants show enthusiasm and involvement in the workshop and subject</td>
<td>30</td>
<td>9</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>This workshop will help me to improve my teaching in the future</td>
<td>25</td>
<td>18</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>I would recommend this workshop to Arts students before they start teaching</td>
<td>28</td>
<td>14</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>The workshop was above my current ability level</td>
<td>32</td>
<td>10</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Sufficient time was allocated</td>
<td>7</td>
<td>29</td>
<td>7</td>
<td>0</td>
</tr>
</tbody>
</table>
A brief summary on the question of which workshop information was least valuable and challenges faced. Participants’ proposals are also abridged below:

- Limited time for the workshop;
- No time indication of the program;
- Daily cleaning up;
- Transport and accommodation arrangements;
- Limited days and less information received;
- Request for annual workshops and In-service training;
- Regular support visits to schools;
- Request Textbooks and Teachers’ Guides

The most valuable facts about the workshop are as follows:

- Workshop handouts;
- Syllabus integration;
- Information sharing;
- Incorporation of Arts disciplines in the themes;
- Making of teaching aids

![Bar chart showing teachers' responses to improve future workshops

Figure LXIX. Teachers’ Responses to Improve on Future Workshops
The evaluation form, through an open-ended question, seeks for areas participants need further training. As indicated in Figure LXIX, the time spends for the workshop was limited as it took place over three days only. That question thus made room for participants’ opinions for future workshops. The list below is a summary of teachers’ needs in Arts workshops:

- Paper-mâché
- Mosaic
- Painting/Drawing
- Music
- Drama
- Miming
- Scriptwriting
- 3D objects
- Design
- Modeling
- Dance
- Subject Administration

5.4.6 Primary Phase Workshop Phase 2: Working Sessions

The final part of the study portrays the working sessions with the VAFT. The VAFT, consisting of 12 teachers and a secretary, meet during the school holiday. This team represents all clusters in the Erongo Region and all of them, apart from the secretary, attended the first phase workshop of the Primary schools. All members offered their services freely.

The principal purpose of the team was to review the workshop held with the 43 teachers. A thorough evaluation and proposals for future workshops proceeded the rest of the working sessions.

The working sessions started in Walvis Bay, visiting classrooms of all members and continued at Waldfrieden for the last few days. The reason for visiting members’
classrooms aimed at viewing the classroom arrangement and subject organization. The secretary took pictures of all classrooms so that the teachers can make a contrast of improvement at the end of the year.

The group tested several teaching methodologies, which answers Research Question Three (How can the teaching of the Arts be improved toward a comprehensive approach in Namibia). They had debated on certain aspects of teaching drama and integrating music, dance and visual art.

The teachers utilized the rest of the week to prepare lessons depicting themes from the syllabus, write stories and plays. Some of the lessons are part of this chapter under ‘Lesson plans compiled by the teachers during the study.’ The VAFT agree to meet once a term and will prepare sufficient lesson plans that they will make available for all interested Arts teachers.

Figure LXX. VAFT Visit to the OMSA and VAFT Banner
Figure LXXI. Participants discussing the props for the play.

Figure LXXII. Performances by VAFT members.
Figure LXXIII. VAFT Painting their T-shirts and an Example of a Completed VAFT T-Shirt

Figure LXXIV. Participants busy to Compile their Lessons.
5.5 Lesson Observation Data

As stated in Chapter 3, in the last stage of the fieldwork, the researcher worked in collaboration with a group of teachers who had participated in the first workshops by observing their classes.

The observation of lessons was done to observe, learn and reflect from a sample of teachers. The observation schedule included aspects of the class, such as the use of time, learners’ interest and participation, teaching strategies and subject management strategies. It was furthermore intended to observe new techniques, strategies, ideas and resources. The observation was also done to gain insight into researchers’ personal strategies and technologies and to spot teacher reactions from a different perspective.

The Lesson Observation Form made provision for lesson preparation, subject organization, classroom organization, teaching techniques of the teacher and lesson
presentation, assessment, evaluation and monitoring. The researcher completed one form for each teacher.

Figure LXXVI displays the demographic data of teachers who volunteered to be visited for observation lesson presentations. The researcher observed 20 teachers, including Pre-Primary teachers.

![Bar chart with demographic data]

**Figure LXXVI. Demographic Analysis of Lesson Observation of Participants**

Although the sample consists of Pre-primary school and Primary School teachers, rural and urban schools, only three Pre-primary school teachers’ lessons were observed. Eight rural school teachers were visited for observations.

The majority (82%) of the teachers has more than 38 learners in the class, which is an indication of overcrowded classrooms. The youngest teacher is 27 years and the oldest 58 years of age.

No lesson preparation was done by the Pre-primary teachers as well as no file for administration was in place. All three teachers were not aware of a syllabus for the Arts and had no Scheme of Work for Arts.
The Pre-primary classrooms were not suitable for teaching Arts, although there were enough wall decorations associated with the Arts. That included teacher-made as well as learner-made materials.

The Primary School teachers had professionally organized subject files with all necessary documents. All lessons were based on the Scheme of Work and Syllabi. The lessons were prepared in the correct format and well in advance. The lessons were based on the core competencies and learning objectives of the syllabus.

Only 48% of the classrooms were brightened up with appropriate posters and teacher-made materials. As the teachers are teaching many other subjects, there was not enough space for the Arts. The classrooms were suitable for teaching, and 43% of teacher displayed learner-made posters.

Teachers who had monitored learners’ previous work made 67% and 88% assigned homework at the end of the lesson. Teachers (44%) made use of teaching aids, including (OHP) Overhead Projectors and printed material and 54% actively involved learners in their teachings. Group work was applied during 12 lessons.

Besides the Pre-primary teachers who do not have assessment forms, all Primary School teachers understand the formal assessment criteria, although only six teachers assessed learners during the observations. Seven teachers had the necessary continuous assessment forms which were correctly used.

5.6 Lesson Approaches at the Beginning of the Research

Each participant prepared a lesson of own choice. The learners were involved in the lessons, although the approaches were entirely teacher-centered. In cases, the teachers brought finished craft and gave the learners time to do their craft by looking to the example.
5.6.1 Research Question Two

How do teachers integrate Arts components for non-promotional subjects in their lessons?

5.6.2 Pre-primary Phase

**Lesson One:** Teacher A presented a Visual Art lesson during the first period. The learners were assigned to draw animals of their choice. During the second period, she taught music. The learners were asked to start the lesson by singing well-known songs. The teacher taught them a new song which continued for the duration of the period.

**Lesson Two:** Teacher B presented dance as a discipline, insisted the learners compete in two groups of various dance styles. Only a few learners, who were willing to dance, participated while some of them were busy to cut pictures or coloring pictures. The majority were just left on their own to do Mathematics homework.

**Lesson Three:** Teacher C distributed coloring pictures and crayons to each child. She demonstrated to them how to color the pictures. The exercise was done in 10 minutes, and the teacher sends the kids out to play games.

5.6.3 Primary Phase

**Lesson Four:** During one of the two Junior Primary presentations, the learners were given coloring sheets after the teacher had illustrated the coloring process. Her illustrations were clearly not followed, and there was a disorder within minutes. The discipline was rescued by the collection of the sheets and the lesson concluded with the singing of well-known songs.

**Lesson Five:** During the last Junior Primary phase presentation, the teacher did craft with learners. The learners made photo frames using cardboard and seeds. There was no guidance
and the learners tried to assess each other. There was a shortage of glue and some learners grabbed from others, ending up in a fight. The activity was not concluded properly.

**Lesson Six:** In the music lesson, the learners were asked to start the lesson by singing familiar songs, where after they were taught a new song which continued for the duration of the lesson.

**Lesson Seven:** Teacher X presented a drama lesson which was based on Gender-Based Violence. The teacher allocated roles to the learners and explained to them how to act the play. That was certainly for the learners to perform, although there was a need for more guidance.

5.6.4 Discussion of lessons:

During all lesson presentations, Arts disciplines were presented in isolation. There were no discussions with the learners about what they were about to do. The learners were not actively engaged, and a lack of guidance was observed. It was observable that learners do not have the opportunity to do all disciplines of the Arts during the lessons. The presentation of various Arts disciplines differs from teacher to teacher. Some prefer to teach only one or two components and ignore the rest. That is due to the lack of teaching methods of the components, or the lack of interest in some Arts disciplines.

There was no integration observed with the different Arts components as well as with other subjects. As the integration of elements lacked, teaching aids were not considered. Noticed from the questionnaire, most of the participants lacked teaching skills. The lack of teaching aids was imputed as very expensive. Financial constraints and lack of creativity are some of the reasons why Arts Education in most of the schools has been restricted. Overall, the teaching of Arts does not include skills transfer opportunities from the Arts to learning in other academic subjects. Almost rigid methods are applied whereby learners were forced to participate.
5.7. Experimenting an Integrated Arts Approach

‘Drama inspires students to grapple with different, often opposing points of view, beliefs and values, to play out alternate solutions to human problems and dilemmas, and to understand the fundamental issues that enliven content area topics and themes— for the purpose of gaining knowledge and the pleasure of developing awareness’.

_Manna Anthony, 2011, p.1_

Manna confined that the ways drama activities put students’ thoughts to work, teachers experienced drama’s value as a powerful teaching and learning the approach that includes students of all ages to move inside classroom content and significant events. Manna further said that when the teachers harness drama’s power with precise learning outcomes, an exact structure, and appropriate performance techniques, drama activities can become a productive method for integrating reading, writing, speaking, listening, researching, technology applications, and art experiences. (Manna Anthony, 2011, p. 1).

Based on the principles of Manna, the researcher proposed to the teachers the use of drama as the prime component to bring changes in the teaching of Arts in Namibian schools. The study strives toward bringing in various disciplines of Arts in planning themes. During this research, the teachers attempt toward integrating the components into their lessons. The volunteers agreed to address the challenges faced in Arts Education through drama, integrating the different disciplines, as open and fair learning takes place when learners are actively involved. Drama is seen as the component that can produce this ongoing interaction and eager learning.

Learning Arts is an active and constructive process of coming to know. Authors of ‘Using Drama In The Classroom’, Smith and Herring describe drama as a potentially powerful tool for connecting students with learning and content, and that it can offer a process of learning by living through or experiencing an activity. Furthermore, they see drama as a tool to enrich and sustain the students' understanding, not only as they
develop their own dramatic interpretations, but also as they contemplate the work involved in the dramatization (Smith and Herring, 1993, p. 418). Through doing drama with various schools during the research, learners of all schools interact passionately, which gives an indication that they learn by doing drama. The active learning moves the learners toward integrating the actions of their lives from the real world and technologies learned in other school subjects. Drama lessons thus apply to lessons from the real happenings.

5.7.1. Planning

This section aimed at answering Research Question Three. After the first series of observation lessons, the sample prepared for the lessons where they had to apply the integrated approach. The teachers prepared their lessons over a period of two weeks. Some teachers presented their lessons to the rest of the participants. Observations were discussed after each presentation.

During the planning meeting, the various challenges were reviewed, and each participant informed the team on several encounters in their respective schools, then strategies were proposed. The current methodologies were discussed, and the team concluded that little is done during Arts lessons. The participants were divided into four working groups, which are Junior Primary School teachers, two groups of Senior Primary teachers and a group of learners. A few, activities were designed for the duration of the research term, which includes: Themes, lesson plans, and teaching aids. The participants started with selecting of themes and setting their themed plans. The teachers started planning toward getting their teaching tools and lesson plans.

These methods were applied over three years with various teachers at various levels during workshops, lesson observations and presentations. After thorough discussions of the methodologies, the participants start planning lessons.

The lessons were planned in integration with other subjects to help learners explore the realities and ideas to master also other subjects through the Arts. The approach was to include storytelling, drama, music, dance and visual Arts in each theme. Since only two periods at Senior Primary and one of the Junior Secondary phase are allocated to the Arts, term planning was essential to cover all components.
5.7.2. Piloting

**Lesson One:** The first Pre-primary phase lesson was a story with pictures. The teacher had pictures of different characters. As she was telling the story, she pastes the pictures on the Flipchart board. She then removed the pictures from the board and gave a picture to each of the children in the first group. While she was narrating, the kids were acting. The kids could easily follow the instructions narrated by their teacher. This activity was repeated with all three groups. After they had been used to the routine of the play, they were introduced to various colors. The props were packed according to different colors and each group was told to collect specific color costumes from the bundles. The kids learned colors through the colorful costumes. The teacher assigned the learners to color in the pictures they used to characterize.

![Figure LXXVIII. Pictures used for Storytelling.](image)
Lesson Two: The teacher applied the integrated approach for teaching the young ones how to count and teach colors and shapes. Through the plays, the children were guided to count or pick up a certain color costume or they have to dance in circles or line up in a line to learn the various shapes. The teacher has also composed a song based on colors and counting. All songs were incorporated with the themes. In both activities, learners made various puppets with old socks for roleplays which the little ones enjoyed dearly. Most learnings took place through these Arts activities.
Lesson Three: During this lesson, the teacher used the integrated approach to teach the children days of the week and the months. The teacher applied the lesson over three weeks. They made puppets for roleplays, and the second week was utilized for simple music instruments like guitars, shakers and drums. The children were coloring in the third week. The complete lesson was presented in a playful way. The songs were done with clapping of hands and dance.

Figure LXXX. Coloring Activities.

Figure LXXXI. Dance Activities during the Play.
5.7.3 Implementing

5.7.3.1 Primary Phase Lessons

**Lesson One:** Teacher G.N. taught music dynamics. The lesson started with a story about a mouse and a lion. The teacher explained the dynamics by comparing the two animal characters and the sounds they make. The story ended with the rain and the dance of the animals. The teacher taught the “rain-song” to the class which was accompanied by dance. A group of learners drew raindrops and cut it out. The ‘drops’ were hung from the roof to symbolize the rain. Another group drew and cut out a picture of a lion, while the last group made a mouse from waste papers.
Lesson Two: The second lesson starts with a story told by the teacher. The class was divided into groups, which created specific stories while following instructions. As part of teamwork, the learners produced a role play and integrated music and dance. The learners got the opportunity to create individual dance moves and compose easy songs. In some groups, learners taught each other traditional songs. Another group made use of a community member to teach them a song and dance.
**Lesson Three:** The dance teacher involves her learners in critical analysis of a painting, as a way to encourage expression with movements as well as appraisals. The learners studied the painting and discussed their observations.

The teacher provided opportunities to the learners to experience learning in creative ways. The learners were exposed to storytelling, drama, scriptwriting and visual art. The lesson took place over a double period at the end of the school day, and the learners had enough time to prepare the play, starting with a story, drama with music and dance. The learners discussed that they would make props as part of Visual Art.

The comprehension of disciplines moves learners to experiential learning. The entire method drove the learners to work in teams. That encouraged them to transfer skills to group members and create joint decision-making among them.

![Figure LXXXV. Role-play with Costumes Made by the Learners.](image)
Lesson Four: The next lesson was also based on music. The teacher played some music from a CD and the learners were assigned to listen attentively. She then allocated a role to each learner and explained the content of the play. Several objects were placed on chairs in front of the classroom and the teacher explained to the learners how to make use of it. The teacher demonstrated simple dance styles and the order of the play. She played the music twice and repeated the order of the play. The directives were repeated as it was a bit difficult for the learners. Throughout the practice sessions, some characters were swapped till all learners were at ease with their roles. A small group of learners was assigned to provide music with instruments for the play. They practiced with harmonicas and recorders, although they were still at the beginner stage. By the end of the fourth week, the entire play was performed for observation. This play was also enlightened with dance and the learners cut pictures of animals from magazines and pasted on cardboards as posters.
Lesson Five: Teacher M.O. did crafts with the learners. He brought handmade craft items and circulated it so each learner can have a good look at it. In the meantime, he packed several found and recycle-able objects on the table. The teacher asked a few questions about the craft items and the learners answered eagerly. He assigned the learners to do their craft by looking at the examples. They were allowed to make use of the objects brought. Only a few learners could manage to complete their crafts by the end of the first period while it was a challenge for the rest. Those who managed to complete the task, showed more interest and supported the others. Those who could not manage to make any craft item were divided into three groups. The first group had to draw the item or tell a story about it. The second group composed a song, and the third group created the dance. By the end of the second period, the class had integrated storytelling, music, dance and visual art. The learners completed the craft items at home and brought to the class.

Figure LXXXVIII. Crafts items Made by the Learners.
Lesson Six: During the Visual Art lesson, a poster of different birds in Walvis Bay was displayed and the teacher discussed the living habits of the different birds. The learners were assigned to draw any bird from the pictures. While busy with the drawing, the learners were encouraged to sing instead of making noise. One group composed a traditional song about birds, which go along with the dance. The learners work together to create a community that gave them multiple outlets for artistic learning. They participated passionately and by the end of the lesson, all of them were done with the colorful drawings and mix media activities. Some learners did a collage with natural material and paper. Figure LXXXIX is an example of the beautiful collage. The pictures were used as wall decorations for the class.

Figure LXXXIX. Pictures of Birds with Natural Material Collage
Lesson Seven: Teacher S. N. also applied the combined approach, but divided groups according to themes on special days, like the Heroes Day, African Child Day, Namibian Child Day, World AIDS Day, and Gender-Based Violence. The lessons started with a narrative or history of the respective event which the learners turned into play acting or poems combined with music and dance. The themes were concluded with drawings of heroes, colorful posters with slogans of children's days and HIV/AIDS awareness signs.

Figure XC: Gender-Based Violence Poster. Demonstration (GBV) done by Boys.

Lesson Eight: Lesson eight starts with a story about wildlife, in particular, endangered animals. The teacher emphasized the importance and care of animals. She then allocated acting roles to the learners. As part of group work, the learners created a poem from the story. They were assigned to create a play and integrate music and dance. The learners got the opportunity to create individual dance styles and compose simple songs. As part of the Visual Art, the learners were divided into groups. Some started to design their costumes for the play while others made posters of endangered
animals based on the play. The learners composed a poem to create awareness for saving the rhinos.

The learners practiced and continued working on the play for four weeks and completed the costumes and posters as well. A well-formulated play was performed at the end of the term. The teacher assessed the learners during the play.

Figure XCI. Save the Rhino Poster (Teaching Aid)
Poem

Save the Rhino

You are big and strong
But still they hunt you
You are big and strong
But still you die.

Do they want your skin?
No, No, No!
Do they want your Meat?
No, No, No!
Do they want your horn?
Yes, Yes, Yes!

What have you done wrong?
Why are they killing you?
Run Rhino Run!
Quick Quick Quick!

Stop killing the rhinos!
Stop stealing our heritage!
Save the Rhino
Save Namibia
Lesson Nine: The theme of this lesson was “My story.” The teacher divided the class into groups. He explained to the groups how they could create stories. He guided the class, and each group creates their story while following instructions from him. The stories were first narrated and mimed by the actors. These groups were also guided to make use of music and dance in their plays and look for ways how they can include Visual Art. Some of the groups used paper mâché and created props for the plays while some do drawings of their theme. The rest of them worked on easy musical instruments that they used during the performances.

Figure XCII. Roleplay after the Drawings and a Paper Mâché Bowl Made for Props.

Lesson Ten: Teacher R.D.W. presented a lesson based on the theme ‘Health Education’ and the topic ‘Wax crayon resist.’ The teacher shared information about health and hair care. He put a poster of hair care with characters with hair dyed in different bright colors.

The teacher posed questions on the cancer day, and the learners responded excitedly. He distributed the necessary materials to each learner and gave instructions to the learners to complete the wax crayon resist.

The follow-up lesson was planned for dramatizing the characters on the poster.
Lesson Eleven: The teacher allowed the learners to tell a story about ‘bees and flowers’ from which they developed their plays. Those plays also made provision for music, dance, and coloring of pictures. The learners were grouped in two. Two community members came in and helped the learners. The one parent helped with traditional dances, and the other one taught the group how to play African drums. Both groups were assigned to create, beautiful banners and posters as homework. They also have to bring pictures of bees and flowers to the class.
Figure XCV. Poster with pictures used for the story and pictures colored by the learners.

Figure XCVI. A Choir Conductor Assisting the Learners with Drumming.
Lesson Twelve:

Teacher B.X. presents poetry as a base for the lesson. The theme was about family. The teacher explained the content of the poem hereafter the learners read in groups. The content was then distributed according to the verses to the task forces. Each team turned the verse into a scene, which merged into the rest of the group to form a story. First, one learner narrated the play while the rest acted. During the second week, the play developed, and music and dance were integrated. Each learner was requested to bring a photograph of a family member for the Visual Art activity. They had the assignment to make photo frames from boxes and decorated it with various found objects.

Figure XCVII. A Parent Assisting the Group with Dance and Drama

Lesson Thirteen: Teacher E.T.’s lesson was based on craft. She did origami, but first explained the steps. She explained why they must use waste paper. She told them a story of the ‘Beautiful flower and the bee’. The learners followed the instructions read to them and directed by the teacher, and make flowers. While the learners were busy with origami, the teacher taught a song about flowers and bees to the learners.
The teacher asked the learners questions about bees and flowers. They have to tell stories about insects. By the end of the first period, the learners worked in groups and created stories based on flowers and bees. Each group has collected pictures of bees, composed a song, created dance styles, and rehearse over the weeks planned for the theme.

The theme, ‘Environmental Learning’ was scheduled for three weeks (six periods).

Figure XCVIII. Teacher Demonstrating Origami Flowers to the Class.

Figure XCIX. Learners Made Origami Flowers from Waste Paper.
Lesson Fourteen: Teacher C.M. displayed a poster with various farm animals. After allowing the learners to identify each animal on the poster, she distributed pictures of the same animals on the poster to the learners. She asked each learner to make the sound of the animal on the picture he or she has received. Then each learner has to imagine that he or she is that animal and tell the class about ‘the day I was an animal.’ The learners dearly enjoyed the activity.

During the second period, they were divided into two groups and told to do group work and present only two stories, using the same characters. The teacher encouraged the learners to be creative and come up with interesting ideas.

The first group did a role play about ‘The animals’ protest against the farmer.’ They managed to integrate a song as their protest song.

The second group performed a play themed ‘Learning how to help each other’. The group had also composed a song ‘Helping each other is a skill’. They divided themselves into two groups and submitted a written story and a script. The learners portray a simple choreography with the song.

Both groups could not manage to make any props due to the limited time. However, they had the assignment to complete the costumes at home.

The following story, script and song are the efforts of Group two:

A. Story: Help Each Other

Long, long ago, there lived a chicken, rabbit, cat, pig, horse, penguin, cow and a dog. They walked together down the hills to look at the sunset. By the end of the day, each one went home.

The next day, the hen baked eggs and invited all her friends. After the meal, all went back just to look at the sunset. The next day the dog invited all friends to his house. When they arrived, the dog was busy to clean his house. His friends were furious because the dog has invited them to clean his house. They went home, and the sad dog could only cry.

It was the turn for the cow to invite the friends, but she only had a bucket of wheat. She was anxious that her friends would be angry if they do not get food at her house. The cow has decided to pound the grain, so that she can bake a cake for the others, but she knew it was hard work to do it alone. She went from one house to the other and asked for help. All her
friends refused to help her. The cow was sad and tried to commit suicide, but luckily the pig saw her and told the others.

All the animals had agreed to help her pound the wheat. She baked a delicious bake, and the friends were happy.

From that day on, the animals promised to help each other, because they love each other.

**B. Script: Learning How To Help Each Other**

Cow:  Good morning, my friends. Will you please give me a hand to pound my wheat?

Rabbit: No. I cannot, because I have to look for some carrots.

Cat: No, I cannot help you because I have to take care of my kitties.

Horse: I am busy to exercise.

Penguin: I am busy to take a bath.

Dog: No, I am busy to clean my house.

Cow: Good. I will go home and do it myself.

The cow went back, and she tried to commit suicide. The pig went to the cow’s house to steal the wheat when he saw what she was busy doing and call all the other animals.

Dog: Cow, I will help you although my head is very painful.

Chicken: I will also help you.

Rabbit: I will help you because you are my friend.

Cat: I will also help you. We will bake the cake together.

Pig: Let us go. Come on everybody. Let’s help her.

All the animals helped the cow to pound the wheat, and they baked a delicious cake.
C. Song
Pounding is a skill (2 x)  Baking cakes, baking cakes
Pounding is a skill (2 x)  We all love to help (2 x)

Pounding is a skill.

Figure C. Teacher-Made Poster for the Play. Girls Demonstrating the ‘Pounding’ exercise during the Play.

Figure CI. A Group of Girls Acting the Poem.
5.7.3.2 Discussions of the Lessons:

The approach was to include storytelling, drama, music, dance and visual art in each theme. Since only two periods at Senior Primary and one at the Junior Secondary phase are allocated to the Arts, teachers preferred to do planning in two months or per term to cover all components. Enthusiasm, effectiveness, the better understanding of the Arts, satisfaction, and eagerness were from the factors reached with the teachers. They valued the quality of teaching by noticing their pedagogic abilities, which concurrently increased classroom attractiveness, cooperation with colleagues and working in a relaxed atmosphere. The teachers enjoyed the pleasant learning stage, as they were improving as Arts teachers. Imperative for them was the improvement, capacity building, and their newly gained passion for the Arts. The sense of shared leadership with their learners showed the gratitude of being part of the research and learning process since their organizational learning and teaching skills evolved. They were grateful for the opportunity, thus willing to expand their knowledge of Arts Education to their colleagues in the field.

The first group of Pre-primary school teachers (not qualified as teachers) could successfully manage to engage all learners in role play. The children could easily follow instructions narrated by their teachers. It was easy for them to form groups by quickly counting themselves, or stand in various shapes. The children also learned colors through the colorful costumes. The teachers allowed the learners to draw or color images based on the role play. Learning also took place through songs. It was indeed an easy and straightforward way for the children. Play and learning took place.

Throughout the lessons, all groups of teachers taught Arts in combination with various disciplines and integration with other subjects. All participating learners made use of the opportunity to be creative while working on their projects.

That proofs the truth that proper knowledge must begin with the children by giving them enough opportunities to find out for themselves. The learners were just guided to develop the sense of ownership and independence in the Arts. The advantage here was to teach learners by guiding them to discover who they are, what they are, what they are doing and what they must aim for in Arts. The overall agreement was that the
teachers must select the themes that derive from the syllabi and not just a bundle of work to keep the learners busy.

The topics were discussed to the utmost extent of the learners to have a clear picture of what is expected from them. They were also engaged in the continued pursuit of ideas relevant to their lives and culture. Teachers were encouraged to set themes considering learner's personal interest deriving from their living area, accommodating rural and urban schools as well as daily and historical events or experiences. A prior discussion on the topic for the learners to know what exactly, and how to get the required information was emphasized.

The teachers arranged themes and left room for the learner's choice and individual ideas, although they insisted on planned, good quality work. Learners were encouraged to keep projects neat, add value to what they are doing, enhance interest, and love for the Arts.

The sample had open discussions of the work with the learners to observe what they have intended. They discussed topic choices, resources used, challenges faced and what new ideas they gained during the process.

Teaching aids and all Visual Arts items during the lessons were, mostly, if not all, made from waste material. The learners were motivated to make use of waste material for their activities. Each teacher compiled two complete lessons that they will share with other Arts teachers at their schools and clusters.

Furthermore, through the integrated approach, learners nourished creative skills. Similar to the Pre-primary school, the methodology in combining all disciplines of Arts in one theme encouraged the learner's ability to think creatively. The approach created a platform for learners to demonstrate contents with movements or acts. The research shows that learners developed various skills, social competencies, self-confidence, social tolerance and self-motivation. The learners were engaged in practical exercises that lead them to freedom and eagerness in Arts, which on the other hand brings togetherness among them. Moreover, the motivation and engagement of the learners brought changes in the classroom atmosphere. There was no boredom noticed with the learners. Instead, it was observable that they got attention from peers, which campaigned more learners' interest toward the Arts.
The fact that the teachers create opportunities for the learners to be actively involved in the planning of the entire lesson, strengthens the cooperation among educators and learners. The research also shows the parent involvement in activities. More learners indicated that their parents assisted them with tasks. The teachers in some cases had involved parents and community members in helping with the teaching of some disciplines. In several cases, artists were also engaged in the teaching.

The approach involved the learners actively. The learner-centered teaching creates huge opportunities where the learners were creative. Most assignments were done independently during group work or sometimes with the assistance of the parents, guardians or artists. The teachers encouraged the learners to make use of experiences from their various communities and backgrounds.

The teaching approach developed the learner’s self-identity, interpersonal- and communication skills. At the same time, it included intellectual development and enhanced their emotional needs. The learners’ contentment was shown throughout the exercises. The learners also acquired self-discipline and enjoyment of the subject. Through fostering critical and creative thinking, the attractiveness of Arts, as a career choice comes forth.

The learners applauded their teachers for engaging and guiding them actively in the lessons since they feel valued and trusted with the lesson content. That enhanced greater learner participation and a smooth teacher-learner-cooperation. The learners testified that they reduced negative social interactions by being busy with Arts as an extra-curricular activity. They were amused to compose own simple songs, write plays and create dance styles.

The learners’ active involvement reduces boredom in Arts and also the belittling from peers felt by some participants, since they suddenly got attention by performing openly or by having class exhibitions. These boosts more clubs at participating schools and spreads to neighbouring schools, which were not part of the exercise.

All learners took charge of their own critical thinking excitedly by exploring, observing and reflecting with their projects.
5.8 Suggestions to Improve Arts Education

The teachers made the following suggestions during the workshops:

♦ A fund to be established to network for cooperation between schools and Arts institutions, and make it possible for all children to have encounters with artists.
♦ Municipalities to place funding for programs on a permanent basis and also finance longer-term measures alongside projects and pilot schemes that run for limited periods.
♦ Municipalities to establish means of grants and vouchers for Arts and cultural studies, and prizes for competitions as motivation.
♦ Safeguard the quality of Arts infrastructure in the field of out of school Arts Education by assisting volunteers with compensation for the efficiency of programs.
♦ Volunteers should be linked with schools for assisting in Arts programs.
♦ Suitable and age-specific media and forward-looking forms of activities and presentation techniques that enable children and the youth to learn about official historical sites should be developed and deployed.
♦ Training childcare workers in the fields of Arts Education with the involvement of Arts institutions–better equip institutions needed–the full spectrum of the form of Arts expression should be strengthened as an integral and advanced part of the training.
♦ Institutions to create opportunities for senior citizens to share their expertise with children.
♦ Involve Arts institutions in the in-service training programs, training and advanced training of teachers.
♦ Create continuous training that represents a form of certification for informal training.
Figure CII. Creative Process of the Integrated Lesson Methodology.
5.9 Summary

Arts integration in this study is an approach to teaching that integrates the Visual and Performing Arts as a primary means to learning. Arts integration approach is essential to teaching Arts in schools by adding all disciplines as part of learning. During this study, the educators made use of improvisational drama skills to integrate the different Arts disciplines, which contributed to holistic teaching and learning. The goal of Arts integration was to enhance knowledge of a general subject area while concurrently fostering a great understanding and appreciation of the Arts. The educators used Arts integration to include art projects in their lessons. Through integrating various disciplines, the teachers achieved to effortlessly merge Arts standards with core curricula for a better understanding of the Arts.

During and after the workshops, the teachers developed many integrated lessons. They took the time to compare sources, explore and adjust their work. The teachers engaged their learners in planning and acting, which is part of the integrated approach. The cooperation among educators and learners enhanced the teaching and learning. No learner was left behind, as the approach involved all pupils during the exercises and thus ensures a reasonable opportunity for everyone in the classroom. The teachers supported the learners to meet their unique social, emotional and intellectual needs through the integrated approach of Arts disciplines.

This chapter will be concluded with a quote from Dewey, expressing that “Art Education can never be a literal experience, a leveler, a rule, a matter of reason alone or a moral function and cannot be governed by charts, bureaucracy, conventionality and statistics.”(Cannatella, 2008, p. 33) That leads to the supporting of the third research question of how Arts should be taught so that it must bring out the uniqueness of learning in all disciplines for a new vision. Arts Education must not just happen, but it must happen for a reason, a reason that aims at empowering the child to get the best out of the Arts.
Chapter 6

DISCUSSION, CONCLUSION AND IMPLICATIONS

Art educators can use their artistic and pedagogical tools to shape encounters that may transform the way we construct the very notion of art education and therefore point out new directions for our actions in a globalized world subject to division and fissions, and in these fissions we may envisage new forms for Arts Education.

Teresa Torres de Eça, 2014, p. 244

6.1 Introduction

The arts are a fundamental part of what describes a school. By acknowledging and appraising the artistic and creative talents and achievements of learners provide an opportunity to express their knowledge. It is essential to the value it contributes toward the gaining of skills for each child.

This final chapter of the thesis begins with a summary of the major understandings from this research and the contributions that it makes to human knowledge. It concludes with questions raised by the study, strengths, limitations and suggestions for future research.

Experiencing the challenges and the eagerness took up by the teachers, this study engaged in examining the teaching approaches. This chapter begins with restating the purpose of the research.
6.2 Purpose of the Study

Although necessity is the primary reason central to this study, the researcher was inspired to undertake this research for personal, practical and intellectual reasons. Another important reason for undertaking this study was the reflection of teachers admitting the lack of teaching the Arts, which leads to the severe negligence of Arts in the country.

A clear understanding of what the motivations are, can contribute significantly to focusing on core aspects of the study, and help bring about objectivity to research methodology and context, particularly if the approach taken is qualitative. For the researcher, the lack cannot be overlooked, as the ignorance can lead to the further injustice of the Arts in Namibia. The objective was to examine for positive changes toward Arts Education in Namibian schools.

6.2.1 Research Question Three

How can the teaching of the Arts be improved toward a comprehensive approach in Namibia?

This final section reports on Research Question Three and is a contribution of the VAFT members.

It was essential to have the inputs of the VAFT to improve Arts Education in Namibian schools. After completing the lessons, the teachers had the privilege to share those lessons with the Arts teachers at their schools. That gave the teachers the opportunity to test their lesson plans directly with the learners. These exercises were carried out so they can adjust the content where applicable. It also serves the purpose of guiding the teachers who have not attended the workshop.

After revising their lessons with the learners and colleagues, the VAFT members send feedback to the researcher giving their proposals on how the Arts Education can be improved in schools, as follows.

- Have practical lessons with the learners and make sure they are familiar with the concepts or, and lingo that is related to all disciplines of the Arts.
- Introduce the disciplines systematically so that the learners acquaint themselves with different disciplines of Arts.
➢ Give crash courses to the teachers to present the subject matter for them to grasp the concepts.
➢ Each school must have art clubs where the learners can practice the Arts activities.
➢ Organize mini workshops at school and cluster level.
➢ Arrange for monthly or termly meetings and have thorough discussions.
➢ Keep the syllabi active and in mind for better teaching.
➢ Involve the learners in planning and keep them active with activities with proper guidance where the need arises.
➢ Motivate the teachers and learners toward dedication, determination and the desire to improve on weekly Arts activities.
➢ To make a platform with different activities and ensure room for individual choices.
➢ Arts teachers must develop positive relationships with each other to ensure a steady Arts working atmosphere.
➢ The teachers must determine the interest of the learners, present interesting, and relevant lessons.
➢ Educators and learners need authentic praise and encouragement to enhance the interest in the subject.
➢ Create a stable and optimistic subject sustenance at the Regional Office, which is open to all Arts teachers.

Figure CIII. VAFT Members Visits Classrooms 1 and 4 for Observations.
6.2.2 Slogans produced by VAFT members

The teachers came forth with the slogans beneath to enhance the interest and improve on the Arts Education:

- ‘Teach the learners how to create as they just need guidance and motivation to be creative’. Gaoses L
- ‘Reach out to your learners and touch them with wisdom to dream about the Arts’. Haodom A.
- ‘Allow your learners to fail, but enable them to learn from their failures’ Haodom A.
- ‘Through Arts, you will see the real side of your learners’ Hones M.
- ‘Make something, make Art’ Davids.
- ‘Arts, where the fun never stops, and no one is too old’ Gaoses L.
- ‘Arts now, tomorrow and forever’ De Waal R.

6.2.3 Drama

6.2.3.1 Drama in Arts Education

*Africa has a rich and colorful heritage of dramatic rituals, with action, dance, costume and masks, but drama in formal education has been neglected.*

*Mans M, 2007, p. 63*

This study is moving toward integrating all components of Arts in a theme. The teaching of drama in school is essential as this element can bring together all Arts elements in a holistic
formulation. Teaching drama “creates an experience through which students may come to understand human interactions, empathize with other people, and internalize other points of view”. Furthermore, in Bolton's view, drama in education provides tools as teaching methods across the whole curriculum. It produces thorough understanding and higher-order thinking. It also ensures holistic and experiential learning (Bolton, 2007, p. 210). Through drama teaching, the teachers are building the learners' self-confidence, which is a pivotal part of life. It is a process through which learners gain lifelong knowledge and self-development. It is essential for steady maturation and human improvement. Drama potentially has three distinct, imposing paradigms of purpose, namely: Gaining knowledge and skills, growing and learning through drama (O'Toole and O'Mara, 2007, p. 204).

Winifred Ward, in ‘Proteus, the Giant at the door: Drama and Theater in the Curriculum’ cited by O'Toole and O'Mara, summarizes her creative and expressive curricular objectives for drama pretty clear and straightforward as:

• To provide for a controlled emotional outlet,
• To provide each child with an opportunity of self-expression in one of the Arts,
• To encourage and guide the child's creative imagination,
• To give young people the opportunities to grow in social understanding and cooperation,
• To give children experience in thinking on their feet and expressing ideas fearlessly (O'Toole and O'Mara, 2007, p. 207).

Through this study, Arts teachers are empowered to teach drama integrated with other school subjects, while taking in mind that drama not to be seen as an implement to make subjects easy and fun. Drama in Arts Education can be utilized to strengthen learner's knowledge of thinking, creating and performing. The aim is to persuade learners to design drama for various curriculum themes toward a holistic integration of Arts. Collective exploring of the content of topics broadens the experiences of learners in drama. These efforts are only effective when the teachers support the power of dramatic work by setting fundamental learning objectives and outcomes. Broad and appropriate structures and techniques are the
backbones for successful drama in education. It is worth mentioning that training drama in schools is a powerful teaching and learning approach. It invites students of all ages to move collaboratively inside classroom content, human issues and significant events. When teachers harness the power of drama with specific learning outcomes, a precise structure, and appropriate drama skills, drama activities can become a fertile method for integrating other school subjects and components (Manna A, 2011, p. 1).

This study advocates for the rationales of drama in education as stated in ‘12 Fascinating Ways to Use Drama in the Curriculum (2001, p. 1-2) as follows:

- Drama prepares students to deal with real life’s problems
- Drama involves students in ingenious problem-solving and decision-making
- Drama improves student’s verbal and non-verbal communication
- Drama enhances students’ psychological welfare
- Drama cultivates understanding and new perspectives
- Drama shapes cooperation and develops the student’s social skills
- Drama enhances attentiveness and comprehension through involvement
- Drama helps students to consider moral issues and develops values
- Drama is an alternative way to assess by observing
- Drama is entertaining and fun
- Drama adds value to aesthetic development
- Drama offers a learning opportunity that boosts other areas of the curriculum (Romano L, Papa L, and Saulle E, 2009, p. 1-2).

Many dramatic rituals are practiced all over the Namibian country and involve children. However, these rituals are limited to cultural events. Although the Arts and Arts-in-Culture Syllabi make the clear stipulation for dramatic rituals, it is excessively neglected in Namibian schools. During such incidents, drama is taught by community members to children, mostly
to perform only during the period of festivals. Cultural dramas for community festivals can form the foundation of drama in schools. It is during similar plays that students can use their lives and perceptions as a supply of ideas for taking on roles in dramatizing in life issues (Dowdy and Kaplan, 2011). Drama in formal education always has cordial attention when applied rightfully throughout the core curriculum. However, it was observed through the research that there is a conspicuous lack of formal drama teaching in schools. It was evident that dramatic works materialize only at a few schools, with the aid of extra-curricular activities for circumstantial events, in few drama clubs and as part of the syllabus in language lessons. Since many teachers expressed themselves that they see drama as a pastime activity, it is not done formally for assessment purposes.

The teaching of Drama in the Primary School is shifted as it is seen as part of the Secondary Education only. In cases where the drama is practiced at the primary level, it is done without any formal teaching. This study has shown that teachers only assign the learners to do drama on any topic, although not planned. It was clear that the majority of the teachers has not conferred the syllabus at all. It was done partly, because of the lack of knowledge, secondly the lack of interest and finally seen as taking up much of the teaching time.

During some lessons, the learners must come up with drama with a certain topic. The learners performed dramas to raise awareness of a variety of social issues like Gender-Based Violence, HIV/AIDS and alcohol and drug abuse. During such performances, the learners do this without any guidance from the teachers. The teachers are not aware of the negligence, but see drama as a waste of time; while on the other hand, the learners enjoy performing. Drama is seen as time wasting comparing to other components. There is no significance, which means that no assessment is done during the lesson. Thus the learners do it for enjoyment and the teachers get the time over. Only learners who are sincere, creative and attracted to drama, always participated in dramatic plays. Those learners with a creative impulse for dramatic work are likely to stand in and take the lead when the teachers turned a blind eye during drama lessons.

The teachers only need guidance and training for a sensible strategy for lessons—training opportunities which can result in the creativity of teachers. When guided freedom of creativity is allowed during teacher training or workshops, experimentation, exploration and innovation will be the benefits of drama lessons.
Educational values of art can be interpreted in multiple ways, for example, as stimuli to thinking, as a beautiful image, as generating narratives and personal constructions, and as historical heritages...” (Butler-Kisber, et.al, 2007, p. 229). Through narrating and imitative actions, drama education develops each learner's basic cognitive process. Their concentration capabilities and involvement in drama broaden systematically. Learners' participation and open participation increase as lessons develops. Drama largely serves as a viable learning medium in the Arts and education at large. Group action, planning and problem-solving encourage learners to structure their own drama. The teachers must not underestimate the learners' abilities to act, since children are natural ‘actors’. Each child is a unique personality with his or her own creativity as children are going through universal stages of development. Children are born with the curiosity, which drives them to explore and act naturally. Thus, the teachers' role in teaching drama is to allow learners to grow and develop as individuals. Their imagination, triggered by curiosity, shapes the child's personality.

During this study, the participants experimented drama lessons at the Primary School phase, taking the form of storytelling and learners were actively involved. The presentations were easy and in most classes enjoyed by all learners. During the drama lessons, the teachers enabled the learners to be creative. By the end of the lesson, the learners were able to write and act their own plays. Each group or pair of learners managed to follow the instructions and planned the play. They could communicate freely on differences and enact to support us either. That encourages them to see the reasoning from different perspectives and they also learn from their fellows. That exercise brought cooperation and closeness among the group members. All plays were based on the curriculum themes. They used drama to focus on aspects of the curriculum integrated into other subjects as well. Use familiar stories, biblical stories, and historical stories, stories created by learners, games, attire and props.

Drama at the Secondary school phase is offered as a supplementary subject. Nevertheless, it is only a component of the subject, Integrated Performing Arts from Grade 8–10. Although many learners would like to choose this subject, most of the Namibian schools do not offer IPA.

The lessons took the form of plays, free and self-expression. Every learner had his way of creating his drama as “every child has his own drama within him “(Bolton G, 2007, p. 49). Teachers gave the learners the freedom to design their own plays from their ideas so each group wrote a script, read and act in front of their classmates.
Drama is a collective initiative (Bolton, 2007, p. 53) and learners must be encouraged to work in groups or pairs as far as possible. Teachers must make a point of it that including drama in their lesson plans serves the purpose of developing learners' observational abilities, oral expression and self-esteem. It is of extreme importance that during drama teaching, teachers must emphasize a sense of trust among group members. Confidence among team members will ensure more creative thinking and spontaneity. When students take on acting roles within a drama, they learn to see and understand the points of view of their classmates. That is one of the characteristics of how drama benefits the learners. Learners get to listen, communicate and understand the reasoning of others. During the drama, the learners are supported to understand the story and in most cases, the lesson taught from the drama.

During this study, teachers discussed the importance of drama education. Various choices of themes, context, characters, props and methods were discussed. Participating teachers presented a series of lessons. It was a collective approach from the participating teachers to come up with methods of integrating drama in Art Education toward a comprehensive approach to education in Namibia.

### 6.2.3.2 Recommendations for Using Drama in Inclusive Education

During the various workshops, teachers compiled guidelines on how learners can create their dramas. The learners will be divided into small groups of approximately six to eight, depending on the total of the class. The teacher will narrate the guidelines below, systematic with intervals after every guide so the groups can organize the play.

- Think of a person, an animal or any living object.

- Think of what the life object is used to do or what habit does the object has to do.

- Something banal/extra-ordinary/awkward happened to the object so it cannot perform the habit anymore

- How does it survive without the habit, not being applied?
• How can the challenge be solved?

• If the habit cannot be brought back, how can the object live without it?

• Does this play have a happy or a sad ending?

• What do we understand about this character?

• What lesson do we learn from this play?

The teacher will allow sufficient time for each group to create their story, where after they will tell the story to the rest of the class. The groups will then create dramas from their stories.

The following are guidelines, which were compiled by the workshop participants about how learners can create individual stories and plays:

♦ Learners can tell the story of their names and or nicknames. If a learner does not know the story or does not want to talk about the actual story, they may tell any imaginary story about their names

♦ Tell stories of their pet's names

♦ Imagine they are an old shoe telling its traveling history

♦ Imagine they are canned fish/beef telling their story

♦ Telling true stories of a terrible/beautiful day in the class/farm

♦ Hand out pictures to groups and let each group create a play

♦ Groups come up with plays on an occupation that involves a group of construction workers, soccer players, firefighters and so forth

♦ Play of the first school day

♦ Stories from parents/grandparents

♦ Inspire learners to close their eyes and describe what they imagine when they listen to music

♦ 'Hot seat' one learner per turn sits on the chair and answer questions from others.
Figure CIV. Drama Activities during the Workshops.
6.2.3.3 Challenges Faced in Schools during Teaching Drama

Although the sample concentrated on the drama as an integrated approach to teaching Arts, there are challenges experiences in drama education. The workshop participants identified the following challenges:

• No proper space for performances since most of the schools does not have school halls
• No storage space for props
• The overcrowded classrooms make it difficult to arrange furniture for more space
• No platforms are created for learners of various schools to meet during drama performances
• No community theaters that learners can visit
• Lack of books for children’s plays/scripts
• Limited teaching time to complete the syllabus
• Lack of teaching methodologies and training
• Scarce resources for effective teaching
• Lack of motivation from colleagues and management
• Lack of self-confidence to teach drama
• Challenge to assess the learners during group plays
• Time-consuming to prepare a drama as a theme
• They see it as not important to supervise and guide learners
• Lack of passion for teaching drama

The most notable challenge linked to political orientations, cultural and spiritual differences among the teachers and learners. These differences are also among the learners themselves and cause uncertainty and confusion.
The following scenario proofs such a cultural uncertainty occurred in a classroom where the teacher and the learners were of different cultural tribes. The learners portrayed a play on witchcraft and were negatively criticized by the teacher who was not aware of the specific cultural customs. When the teacher tried to intervene during a scene, learners of the particular tribe differ from her and felt offended. The teacher consulted her colleagues of the same tribe about the incident and learned about what was performed. She apologized to the group.

This incident moved the sample to investigate the cultural differences occurred during the lesson. It was evident that the culture difference was a challenge to bring the unpleasant atmosphere forth and solve it through the Arts. The teacher omitted the fact that the learners bring to school, a wealth of knowledge and social experience which they gained continually from the family, immediate community and as well as through interaction with the environment. The conclusion was that a good drama must include reference to, content, right understanding, guidance and trust of the teacher and involvement of the learners during the selection of topics.

Figure CVI. Participants Discussing the Challenges Faced in Drama at Schools.
6.3 Strengths and Limitations

6.3.1 Strengths

The strengths of the study are based on the decision of an action research. The researcher could actively participate during the observation lessons and workshops. The experiments involved real classroom settings with participants direct involve in teaching.

The strengths will be summarized as follows:

♦ Prompt techniques were possible to examine the development for the duration of the study.
♦ In-depth supervision and follow-up strategies were applied.
♦ Real class lessons were done with actual learners and progress monitored.
♦ Changes were examined in variables over time.
♦ Individual information and progress reports were gathered from participants.
♦ The study enabled the teachers and learners to learn from each other.
♦ The teachers’ interest in the Arts improved as they also managed to develop their unique lesson plans. Their interactions during the research were noticeable.
♦ Learners enthusiastically participated in the learning process and have fun. They continue doing Arts as individuals in their leisure time.
♦ Parents showed interest and assist their children with assignments.
♦ The artists took personal responsibility for the education and socialization of the Arts in communities and workplaces.
♦ Artists value art in schools and claim for art careers, although they experience serious difficulties. They are more involved in Arts than the teachers.
♦ More artists are practicing Arts as a business, rather than a hobby.
Figure CVII. Example of an Arts Classroom at the Beginning of the Research.

No Wall Decorations (Classroom 1).

Figure CVIII. Improvement of Classroom 1 by the End of the Research

(Increased in wall decorations)
Figure CIX. Exchange Lessons: Arts Teachers have Arranged Exchange Visits.

Here Learners from ‘Classroom 1’ Attended Arts Lessons in ‘Classroom 2’.

Figure CX. Example of an Equipped Arts Classroom.
Figure CXI. Classroom 3 at the Beginning of the Study with Minor Wall Decorations.

Figure CXII. Classroom 3 equipped with an Arts Corner
Figure CXIII. Artists Working with Children in Visual Art and Dance.

Figure CXIV. An Artist Assisting a Teacher with Drawings.

Figure CXV. Arts Centre Managers at Omaruru and Walvis Bay Respectively, Assisting Arts Teachers and Children.
6.3.2 Limitations

The following delimitations defined the scope of this study:

♦ This study is limited to surveying private Pre-primary school centres, which cater for children three to seven years old.
♦ It is limited to, Government/Public schools and concentrated on Primary and Junior Secondary schools.
♦ The study is restricted to the non-promotional subject, Arts, from Grades 3-9.
♦ The study was limited by the lack of previous studies of Arts Education based on Namibian settings.
♦ The results of this research are based on willing participants.
♦ The vastness of the regions made it difficult to distribute the questionnaires to all the regions.
♦ Not all questionnaires were returned for analysis; while the due date for collecting the documents was repeatedly extended.
♦ Analyzing a large amount of data was time-consuming.
♦ The majority of the Pre-primary teachers found it difficult to read and understand the questionnaire, which causes a delay in analyzing the data.
♦ Some Pre-primary teachers withdrew from the sampling due to the change of employment and personal matters.
♦ Continuous monitoring and evaluation were not effective due to the vastness of the regions.

6.4 Recommendations

The recommendations of this research are two-folded. It recommends for further study and change in Arts Education in the Republic of Namibia.
6.4.1 Recommendations for further study in Arts Education

Research in Arts Education cannot be over emphasized in the Namibian context. This study explored the shortages and challenges faced in schools and communities and therefore recommend further research on Arts Education as follows:

♦ How management and teachers can improve Arts Education
♦ The Role of Arts Education in Namibia
♦ Implementing Arts as a promotional subject in Primary and Junior Secondary schools
♦ Teachers’ training in Arts Education

6.4.2 Recommendations for improvement in Arts Education

Arts Education is vital to developing the skills all students need to apply during school and after that. The skills gained through Arts prepare them to become productive members of the globally competitive workforce. The Arts teach children to be creative problem solvers, innovative thinkers, attentive listeners and effective communicators, collaborative team-builders and dedicated co-workers in the community. Furthermore, Arts Education in schools increases test results across every subject area. It lowers dropout rates and helps close the achievement gap regardless of the socio-economic status.

This study found that there is significant variation in the teachers' judgments of appropriateness of the integrated approach of teaching Arts disciplines. Thus, the teachers need to apply the methods in their lessons, motivating the learners about actual and efficient practicing of Arts. The teachers have the responsibility to emphasize the importance of Arts and involve their learners actively. The teachers should guide their learners on how to set goals for their participation in Arts Education for the way after school. When teachers apply the integrated approach, it will enhance the variety of career choices of the learners.

This study was imperative because it provides new insights into facilitation of methods in Arts Education. This approach builds on the rare methods applied in Namibian schools. The research was extremely experimental. It, thus, recommends further study that builds upon the searched understandings.
It is with that in mind and to reinforce access, equity, and quality of Arts Education countrywide, this research has the following suggestions:

- Create an Art-rich Learning Environment by bringing the Arts into daily classroom instruction.
- Strengthen the Arts Education policy implementation.
- Identify and implement a high school graduation requirement in the Arts.
- Provide Arts-based professional development.
- Create and include Arts Education data in compatible education data systems.
- Secure research partners to assist with qualitative analysis of Arts Education in schools.
- Update and apply state-level Arts learning standards.
- Establish steady resource banks for school art supplies.
- Reveal the Status of Arts Education in school improvement plans in all regions.
- Improve school leadership knowledge of Arts Education.
- Strengthen Arts teacher recruitment, retention, performance, and professional development.
- Upgrade and train NAEP graduates as Arts educators.
- Identify the Arts in the budget.
- Build partnerships with practitioners and policy makers.
- Encourage and fund educators to do research in the Arts.
- Universities that train masters and doctoral students for careers in Arts Education research ought to express the competencies their graduates should know and be able to design their programs to enable students to develop them.
- Create channels for professional associations who are involved in education research to develop specific ethical standards for data sharing.
- Institutions that train Arts teachers should design their programs to enable teachers to develop profound fundamental and methodological knowledge and skills in the subject area.
- Implement the studied integrated approach of teaching Arts in all regions to improve the standard of Arts in Namibian schools.
6.5 Conclusions

Policymakers, civic and business leaders, as reflected in several high-level task force reports, are increasingly recognizing the potential role of the Arts in spurring innovation, providing teachers with more effective classroom strategies, engaging students in learning, and creating a climate of high performance in schools. Arts integration has been used in some very successful long-term programs to expand Arts opportunities, engage students more deeply in learning content, and as an effective school reform strategy (Reinvesting in Arts Education, May 2011, p. vi).

This study provides evidence that teaching Arts as an integrated approach in Pre-primary, Primary and Junior Secondary schools broaden the opportunities to learners for more participation in the Arts. The experimented methods of teaching Arts toward an all-inclusive approach will allow the learners to explore all disciplines for better subject or course choices for tertiary education. The study explored efficiently how the teaching of the Arts can be improved toward a comprehensive approach in the country.
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294 | P a g e


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Appendix A

LESSON PLAN 1    Grade: 5    Time: 40 Min    Duration: 2 weeks

Theme: Environmental Education

Topic: Animals

Story: Animal Tales

Learning Objectives: Learners will develop plans and creating skills.

Basic Competencies: Learners should be able to express them freely by writing an ending for a well-known short story.

Teaching materials and resources: Pictures

Presentation of lesson:

Monitoring of homework done:
The teacher told learners to tell a short story about any animal of their choice.

An appropriate brief introduction:
The teacher will read the story of three bears, but only up to the part where the father bear sits in his chair.
The teacher will ask short questions about the story and asks learners to draw up their own conclusion, assuming as if they were the animals.

Presentation of subject content and learning activities:

a. The teacher will ask learners to list the other houses that were blown away by the wind.

b. The teacher will divide learners into four groups, and each group will write an ending for the story (learners can end the story with happy conclusions).

c. The teacher will give each group time to restate the story in possible short answers: Brick house and the stick house.
d. Learners will work in groups to write an ending for the story.
e. Learners will be able to retell the story briefly.

Consolidation:

The teacher will appoint one learner to read their story.

Assessment/Homework/Tasks/Exercise:

Look at performances of different groups and assess accordingly to the setup assessment criteria.
Discuss weaknesses and strengths,

Compensatory Teaching:

For learners who cannot read the story, they will be grouped with learners that know the story so they can discuss the correct ending of the story in their groups.
Appendix B

LESSON PLAN 2  Teacher: Ms M E  Grade: 6  Duration: 2 weeks

Topic: Storytelling and Drama

Teaching materials and resources: Pictures, stationary, poster, musical instruments

Learning Objectives: Learners will develop, design and drawing skills

Basic Competencies: Learners should be able to experiment by drawing pictures.

Presentation of lesson:

Story: Three little pigs

Monitoring of homework done:
The teacher asks questions from the previous story
An appropriate short introduction:
The teacher asks one learner to read the story of the Three little pigs.

Presentation of subject content and learning activities:

The teacher will explain to the learners the meaning of a scene
The teacher asks learners to divide the story of the Three little pigs into scenes.
The teacher will give each group time to read their stories.
The teacher will write the scenes of the play on a poster and paste it on the notice board

Classroom discussion:

Listen and take part in the debate.
Acting the story in various scenes:
Scene One: Three pigs and the mother
Scene Two: Pig is buying straw.
Scene Three: Pig buying sticks.
Scene Four: Pig is buying bricks.
Scene Five: Pig is building a straw house.
Scene Six: All pigs were building their different houses.
Scene Seven: Wolf was blowing stick house.
Scene Nine: Wolf was blowing straw house.
Scene Ten: Wolf was blowing brick house.
Scene Eleven: Wolf coming down on the chimney

Drawing: The learners will draw pictures of the story.

Consolidation:

Groups will present their written work to the class, and the teacher will help them where necessary.

Assessment/Homework/Tasks/Exercise:

The rehearsal should be done properly in preparation for an excellent performance.
Look at the performances of groups and assess accordingly,
Discuss weaknesses and strengths.
Compensatory Teaching:
Learners will help each other to draw accurate pictures.
LESSON PLAN 3  Teacher: Ms. M.N.  Grade: 6  Duration: 2 weeks

Theme: Environment

Topic: Storytelling and Scriptwriting

Story: Three little pigs

Teaching materials and resources: Blackboard, pictures, drums, shakers

Learning Objective: Learners will be able to create, write a script and act a play

Basic Competencies: Learners should be able to add on to the stories, sentence-by-sentence, make up a play on a story read to them and ending up in a happy or sad mood.

Presentation of the lesson:

Monitoring of homework done:
The teacher asks questions based on the previous Arts lesson.

An appropriate short introduction:
The teacher will ask learners to mention all the things to be considered when writing scripts.

Presentation of subject content and learning activities:

The teacher will explain the meaning of a script to the learners and give an example of a similar story.
The teacher will briefly explain to the learners how to write a script. In their original groups, learners must write a script for a play based on the three little pigs.
Emphases on what the learners have created, and see if they are on the right track.
Have the class discussion about the script
Listen and encourage all learners to take part in the conversation.
Learners will write their own scripts based on what they think the story might play out

Consolidation:

All the groups will write their scripts.
Assessment/Homework/Tasks/Exercise:
Look at performances of all groups and see where they need help and assess accordingly, discuss weaknesses and strengths.
Compensatory Teaching:
Learners will help each other to create a good play for the drama.
LESSON PLAN 4  Teacher: Ms. E. M.  Grade: 6  Duration: 4 weeks

Theme: Environmental Learning

Topic: Animals

Story: How the animals got different colors

Day One

Component: Visual Art

Teaching Aids: Pictures, story, chalkboard

Objectives: Learners will discover the potential of color, shape, texture, pattern and line.

Competencies: Experiment individually with the line.

Learner’s activity: Draw pictures of what they understand from the story after the teacher read it.

Day Two

Component: Appreciating

Teaching Aids: A Picture Story

Objectives: Learners will develop confidence in their own expressive abilities

Competencies: Learners should be able to give feedback on every project

Talk about their individual work

Appreciate and value others art
Learner’s Activity: Learners will talk about the pictures that they have drawn in the previous lesson.

**Day Three**

Component: Music and Dance

Teaching Aids: CD with a song clip, a poster with learners’ composed songs

Objectives: Learners will cooperate in a group, respecting the needs of others to compose a song per group.

Competencies: Learners should be able to experiment in groups with vocal sounds and dance styles

Learner’s Activity: Learners (as a class) will brainstorm ideas for a song and a melody as well as create improvised choreography.

**Day Four**

Component: Drama

Teaching Aids: Videos of animals, projector, pictures, blackboard

Objective: Learners will become aware of possibilities of characterization.

Competencies: Learners should be able to experiment habits of animals

Learner’s Activity: In groups, write scripts for the story of how animals got their identifiable colors.

- Learners will be given instructions of their different responsibilities and familiarized themselves with various characters, organized their props, designed costumes;
- Learners will rehearse and perform the play.
LESSON PLAN 5  Teacher: Ms. N  Grade: 7  Duration: Two weeks/8 periods

Subject: Arts  Time: 40 minutes

Theme: Environmental Learning

Story: A merchant and his Donkey

Day One

Component: Visual Art

Teaching Aids: Learner’s pictures, story, chalkboard

Objectives: Learners will discover the potential of color, shape, texture, pattern and line.

Competencies: Experiment individually with the line.

Learner’s Activity: Learners draw pictures of what they understand from the story after the teacher reads it.

Day Two

Component: Appreciating

Teaching Aids: Pictures

Objectives: Learners will develop confidence in their individual expressive abilities

Competencies: Learners should be able to give feedback on every project

Learners should be able to talk about their individual work.

They must be able to appreciate each other’s drawings

Learner’s Activity: Learners will discuss the pictures that they have drawn in the previous lesson.
Day Three

Component: Music and Dance

Teaching Aids: Chalkboard, notepads, musical instruments

Objectives: Learners will cooperate in groups; respecting the needs of others to compose a song and dance moves.

Competencies: Learners should be able to experiment in groups with vocal sounds and dance styles

Learner’s Activity: Learners will brainstorm ideas to compose a song and create improvised choreography.

Day Four

Component: Drama

Teaching Aids: Musical instruments, attires

Objectives: Learners will become aware of possibilities of characterization.

Competencies: Learners should be able to experiment in groups with facial expressions, voice projecting and dance moves.

Learner’s Activity: Learners will:

• Write scripts in groups for the story of a merchant and the donkey.

• Be given instructions of their different responsibilities, like characters and costumes.

• Rehearse the play.

• Perform the play for the school on a set date.
Appendix F

LESSON PLAN 6   Teacher MR P   Grade: 7   Duration: Two months

Subject: Arts Time: 40 Min

THEME: Exploring

TOPIC: Storytelling and Drama

Story: Animal Meetings

Teaching materials and resources: Learners, pictures, sheets, props, costumes, musical instruments, blackboard.

Learning Objective: Learners will:

In Drama: Using scripts, mime, role-play,

Music: Compose songs

Dance: Create dances

Visual Art: Do props and attires, drawings

Basic Competencies: Learners should be able to plan and write a script for a simple play

Presentation of lesson:

1. Monitoring of homework done:

   The teacher discusses draft scripts.

2. An appropriate short introduction:
The teacher displays the pictures of farm animals on the blackboard, while the learners observe the images and give their inputs of what they see.

3. Presentation of subject content and learning activities:

• The teacher will read the story about ‘Animal meetings.’

• The teacher will display the pictures again.

• Instruct the learners to discuss the story.

• Observe and recall the sequence of events.

• Observe the pictures and construct a written content.

• Learners will compare their content.

• Make fine-tuning where necessary.

**Consolidation:**

Make corrections where applicable

**Assessment/Homework/Tasks/Exercise:**

Peer Assessment, learners, analyzes their work and assess each other.

**Compensatory Teaching:**

The teacher walks between the desks and helps the learners while they are busy writing.
Lesson Plan 7

Teacher: MR P  
Grade: 7  
Duration: Two months

Subject: Arts  
Time: 40 min per Lesson/Period

Theme: Exploring

Topic: Animal Care

Teaching materials and resources:

Learners, puppets, musical instruments, drawing pads

Learning Objectives: Learners will:

Develop the ability to act out a role-play

Basic Competencies: Learners should be able to:

Dramatize characters, situations and stories and improvise plays using puppets

Presentation of lesson:

1. Monitoring of homework done:

The teacher instructs the learners to do peer discussion of homework (scripts).

2. An appropriate short introduction:

Dramatize or role-play about dogs and naughty children

3. Presentation of subject content and learning activities:

   - The teacher explains why and how to act a role-play;
   - Use appropriate body parts and facial expressions when acting to give a clear understanding of the play;
   - Group the learners, so that they perform the story of the animals using the puppets;
   - Listen attentively and provide their input, how to act in various scenes;
• Learners work in groups, divide the task among them, and act the story.

Consolidation:

Pose questions about the learners’ acts:

• Which act do you think was the best and why?

• How could Group X improvise their act to satisfy the audience?

Assessment/Homework/Tasks/Exercise:

Peer Assessment, learners, critique their work.

Compensatory Teaching:

• Learners will use old socks to make puppets

• They will make posters with catchy slogans of animal care

• While the learners are busy presenting their Visual Art and roleplays, the teacher will walk around and render individual assistance to the groups.
Figure CXVI.
Memorable Slogans for Caring Animals (Teaching Aids).
LESSON PLAN 8  Teacher: MR P  Grade: 7  Duration: Two months

Subject: Arts  Time: 40 min per Lesson/Period

THEME: Exploring

TOPIC: Rain

Teaching materials and resources:
Rainbow picture, poem, fabric for rainbow decoration

Learning Objective: Learners will:
Become aware of the possibilities of characterization

Basic Competencies: Learners should be able to:
Get fully involved in creative work and share collaboration with others

Presentation of the lesson:

1. Monitoring of homework done:
The teacher monitors the previous homework (the collecting of pictures).

2. An appropriate short introduction:
The teacher displays a rainbow picture and asks the learners to describe what they see.

3. Presentation of subject content and learning activities:
   • The teacher reads a poem about the rain
   • Display rain pictures on the chalkboard
   • Pose questions about the poem
• Discuss and give oral feedback

• Identify the characters, settings, props, costumes

• Draw a picture of rain and outline the characterizations of it

• Learners teach each other traditional rain song

• Create rain dances

• Decorate the classroom in an appropriate theme

• Act a play, including music and dance

Consolidation:

How will you integrate a song in your picture?

Assessment/Homework/Tasks/Exercise:

Peer Assessment, learners, critique their work.

Compensatory Teaching:

Ensure that learners offer quality inputs.
LESSON PLAN 9  Teacher: MR P. D.  GRADE: 7  Duration: 4 periods

Story: Gender-Based Violence

Teaching Aids: Newspaper article, blackboard, pictures

Lesson Presentation:

Article:

The teacher read the following article from a local Newspaper.

Last week Friday, it was another month-end, and my dearest friend, Dan, had to witness the regular household Gender-Based Violence. However, this time, around, Dan decided to intervene in this matter, saying, “Enough is enough.”

Tate Kleophas did not return home. As usual, he made a turn at Zimbos Bar, where he regularly spent good times with his close friends. Tate Kleophas had some few alcoholic drinks, but a few minutes later, he noticed that his wallet was gone. He then approached his best friend demanding his wallet but his friend denied. Dan’s father returned home at midnight and started to beat his wife, accusing her of having an affair with this best friend. Dan decided to call the police that night and the police arrived at their resident while his wife was still breathing, in an attempted to escape from the police, he was shot in his left leg. Tate Kleophas was taken into custody after receiving treatment at a private hospital under police supervision.

A few months later, hunger strikes in Tate Kleophas’ house that prompted Dan to distrust his mother because she does little to provide the family with proper nutrition. As a result, an argument broke out between the mother and her beloved son. The boy beat his mother and during the fight, Dan hit his legs on one of the most expensive furniture in the house. He fell and collapsed on the floor. As a result, his legs were paralyzed.

All his mother could say was: “My son, you were not supposed to report my husband to the police. He was mine, mine alone. Now you taste your own medicine!”
Role-play:

The learners will do a role-play of the incident.

Music and Dance:

The teacher will play music and the learners will dance.

Visual Art:

The learners will collect articles about GBV. They will make portfolios about GBV and apply drawings and paintings.
LESSON PLAN 10 Teacher: M. H. Grade: 6 Duration: Two periods

Theme: Health Education

Topic: Miming and Scriptwriting

Teaching materials and resources:

Flashcards, magazines

Learning Objectives: Learners will:

Do miming and develop physical expressiveness.

Basic Competencies: Learners should be able to:

Mime a person’s daily action (waking up, eating, drinking, brushing teeth and learning at school).

Presentation of the lesson:

1. Monitoring of homework done:

   The teacher asks questions based on previous Arts lesson, see, and make sure whether it has been done accordingly.

2. An appropriate short introduction:

   The teacher placed learners in groups of four or six to act (mime) a scene at a clinic or hospital

3. Presentation of subject content and learning activities:

   • The teacher explains the meaning of miming

   • Use appropriate body parts and facial expressions when acting to give a clear understanding of the act
• Show different actions in magazines and discuss movements, expressions and acts

• Each group acts according to basic competencies

• Listen and take part in discussions

• Listen and answer questions based on the explanation given by the teacher

• Look and take part in the debates made by the teacher

Guide the learners to write scripts

• Act out daily actions in groups as indicated by the teacher. (Miming)

4. Consolidation:

Ask questions based on miming and see whether learners understand and act out accordingly.

5. Assessment/Homework/Tasks/Exercise:

• Look at performances of groups and assess accordingly;
• Discuss weaknesses and strengths.

6. Compensatory Teaching:

Ask groups who could not master to put in writing which actions to act out and request assistance.

Assist learners to write scripts.
LESSON PLAN 11    Teacher: Mr. R. D. W    Grade: 7

Theme: My Africa, my heritage

Introduction:

Questions on the theme:

What do you think about when you hear African heritage?

Learners should mention how they perceive African art through music, drama, dance and visual art.

Music:

The learners sing African traditional songs. They practice art concepts like tempo, dynamics and singing canons.

Visual Art:

Learners draw a landscape of a river

Art concept:

Color

Dance:

Basic choreography to be exhibited during scene changes by the rest of the class, except for groups that will be presenting their drama performance. The music comes from traditional African songs.

Drama:

Discuss what tales are. Discuss the importance of facing the audience. Divide learners into seven groups, and each group is handed a scene.
Characters:

King and Queen (young) 4 characters
Lenekela (young)
Pandu (young)

King and Queen (elderly) 4 characters
Lenekela (elderly)
Panda (elderly)
Guardian of the river
4 crocodiles
4 guards
20 villagers

Story

There once lived a king near the Okavango River. His wife blessed him with twins when he was almost 70 years old. He was overwhelmed and named them Pandu (first born) and Lenekela. He loved them dearly, but had a soft spot for Pandu as he was the eldest.

Scene 1

Lenekela was always jealous and green with envy. The queen, however, favored Lenekela as she saw how the king favored his brother. They grew up with this hatred between the two of them always lurking.

Scene 2

When they were grown up, their father neared the age of 90. One day they went to the river as the king requested a fish meal from them, on which he would make a decision on who will be the heir to the throne.
Scene 3

Once they reached the river, Lenekela did not waste any time by pushing Pandu into the river. The crocodiles quickly took him out and saved him.

Scene 4

Lenekela ran to his village and reported that his brother had fallen into the river. (Meanwhile, the guardian of the river, Morpheus, saw what happened). He told the crocodiles to make it as if he was murdered.

Scene 5

The king was devastated at the news because he wanted to give them both a fair shot at the thrown. The king, however, did not have a choice as to declare Lenekela officially as the successor to the throne. The ceremony would take place the next morning.

Scene 6

The king secretly sends his private guard to go and investigate the scene at the river. To their surprise, when they got to the river, they saw Pandu in a conversation with a mythical creature.

They ran to the king with the news, who in turn thanked the gods.

Scene 7

Day of the ceremony

Prince Lenekela came down the aisle on a white horse with a lion’s fur mantle draping down. He looked gorgeous. All these proceedings were soon stopped by the appearance of Prince Pandu. The king cried tears of joy. Lenekela was immediately arrested. Panda was sworn in as the king. He, however, did not wish the same fate of death for his brother. He embraced him with a hug of remorse as he has forgiven his brother due to what Morpheus has told him and they lived happily ever after.
LESSON PLAN 12  

Teacher: Mr. R. D. W  

Grade: 7  

Duration: 2 weeks

Theme: Rain

Topic: Tempo

Learning Objectives:

Cooperate in a group, respecting the need of others

Basic Competencies:

Demonstrate the difference between the beats of full, half and quarter notes by clapping.

Teaching Aids:

Poster, percussion sticks, flash cards

Introduction:

Tell the learners a story how the Goddess sent the rain. Ask questions based on how the rain falls, slowly (adagio), faster (andante).

Presentation:

Introduce the basic four notes to the learners. That is to indicate if the tempo of the music has changed. Explain the meaning of all dynamics using the flashcards.

Assessment:

Learners’ ability to play fast or slow, indicating if they perceive fast or slow.

Consolidation:

Sing different songs applying tempo.
Appendix M

LESSON PLAN 13  
Teacher: Mr. R. D W  
Grade 7

Duration: 8 Periods  
Time: 40 min per period

Theme: Music Dynamics

Learning Objectives:

Use the degree of loudness and balance in the songs.

Basic Competencies:

Investigate and explore moods and dynamics in music.

Teaching Aids: Shakers, vuvuzela, flash cards

Introduction:

The teacher made sounds with a vuvuzela and a shaker. He asked the learners which instrument makes a loud sound and which one makes a soft sound.

Presentation:

The teacher introduces the dynamics forte and piano to the class. The whole class, then says the word ‘forte’ to the top of their voices. The entire class, then says the word piano softly. Repeat this a few times (learners now are aware of the dynamics). The teacher hands out flash cards to each learner and plays classical music from a CD. They have to raise the appropriate flash card according to the dynamic of the music.

Homework:

The learners must find examples of objects that project dynamic types. They then draw these objects and label the dynamic type.

Drama and Literature:

Learners have to create a story on where they think such music is applicable.
**Visual Art:**

Learners can draw different line styles according to the dynamics of the instruments being played. They may also apply tone color. Learners can draw the setting of the previous drama.

**Music:**

Learners sit with flash cards (forte, piano). When a dynamic is struck, they raise the correlating flash card as they appreciate the music.
Appendix N

LESSON PLAN 14

Teacher: Mr. D. W.
Grade 6

Duration: 8 Periods

Theme: Environment Learning

Topic: Three Little Pigs

Learning objectives:

Develop modeling skills

Basic Competencies:

Explain their choices of media, material and colors, and make model or figures

Teaching Aids:

Figurine/statuette, clay, modeling tools, toothpicks, math sticks, rolling pin

Monitoring of Homework:

Learners bring drawings of the example of the model (pig). They also bring their materials to class.

Introduction:

Logistics on modeling have been discussed in the previous lesson. The teacher explains the importance of shapes, three dimensionally and color to one’s final artwork.

Presentation:

It is important that the learners depict all art components in the statuette/model of the pig. That should be a true representation of the real life object.

Assessment:

Assess according to art concepts of 3D, texture, color and shape.

Consolidation:

Assist learners who have difficulty with the exercise.
Appendix O

LESSON PLAN 15

Teacher: Ms. E. M

Grade: 7

Time: 40 min/period Duration: 8 Periods / 4 weeks

Theme: Population Education  Topic: Wedding Day Celebrations

Basic Competencies:

Experiment body expression with music

Learning Objectives:

Developing acting skills

Teaching Aids:

Musical instruments

Characters:

Guest and pastor

Bride, groom, bride maids

Introduction:

The teacher asked one or two learners to tell the class about a wedding they have attended.

Lesson Content:

Drama: The teacher makes use of the learners’ wedding experiences and explains to them how they will do a role-play. The teacher allocates a role to each learner and directs him or her on the play.

Music and Dance: Learners teach traditional wedding songs and dances

Visual Art: The teacher divided the class into groups. She told the groups to make different costumes for the play.

Conclusion:

The learners will rehearse the play, prepare the props and attires and perform the play.
LESSON PLAN 16  Grade: 6-7  Duration: 6 weeks

Theme: Population

Topic: Festivities

A. Festivities

Let the learners do research on historical and cultural events in Namibia. The class may be divided into groups based on the different cultural and historical events, to do research. Through this lesson, the learners will learn and share each other's cultures. The groups will do feedback to the class. Let each group do a performance of what they have discovered. This activity may include folktales, music and dance or traditional food.

B. Storytelling and Role-play

Make use of the information the learners have gained during their research to create stories. Let them do a role-play.

C. Music and Dance

Give opportunity to each group to teach the rest of the class the various traditional songs and dance styles. Teachers should teach learners to respect and value different cultures as each culture are unique.

D. Visual Art: Design

The learners may design and create a calendar with all the historical events in Namibia. The calendar can be decorated with pictures, or the learners may draw pictures. The teachers must motive the class and their colleagues to celebrate some of the events shown on the calendar.

The learners may design posters or stamps.

Guidelines:

* Invite parents or community members to assist the learners
• Organize a concert for the rest of the school

• Start a cultural performance group at school

• Invite or visit neighbouring schools after school or during the weekend for a performance
Appendix Q

LESSON PLAN 17

Grade: 5-7

Duration: 4 weeks

Theme: Health Education

Topic: Healthy Meals

a) HIV/AIDS

b) Awareness of diseases

c) Alcohol and drug abuse

d) Healthy meals

e) Stay out of the sun

1. Poem (School Feeding Scheme)

Let the learners write their poems and read to the class.

Divide the learners into groups. Each group should write a poem on one of the sub-topics. Language teachers may assist them with the poems during their literature periods.

2. Music and dance

Guide the learners to compose songs from their poems they wrote. The song can be any genre of music, which the students prefer. Let them use instruments and they may include dance to the song they have composed. Give performance time to each group.

3. Visual Art

Teachers may collect the empty maize-meal bags from the School Feeding Program and utilize it for craft items such as:

a) Funky bags

b) Placemats

c) Stationary bags

d) Doormats

e) Purses
f) Shadow nets

g) Wall decorations

h) Floor mats

The Ministry of Education, Arts and Culture supply maize-meal to all primary schools which have implemented the School Feeding Program. The maize is packed and strong plastic bags. Figure x depicts an example of how these bags can be re-used. The learners in rural areas find it useful as they use this as stationary schoolbags. The teacher applied fabric-painting and applique to decorate this bag.

Figure CXVII. Example of a Two-Sided Schoolbag Made from Waste Material (Maize-Meal Bag).
Appendix R

LESSON PLAN 18

Grade: 4-7
Duration: 4 weeks

Theme: Environmental Education

Topic: Storytelling and drama

1. Storytelling

Story: The elephant and the frog families

Once upon a time, the elephant family and the frog family lived together. They were living next to a pool. They were happy neighbors who shared everything.

Unfortunately, the drought came, and food and water became scarce. The families were not so supportive of each other anymore.

Early in the morning, the elephants drank all the water from the pool. When the frog family reached the pool, they could not get any water.

The angry frogs decided to move from one pool to another. The elephants just followed the frogs, and use up all the water. So it goes on and on.

The frog mother was so angry and accused her husband of being a coward. Father frog just kept quiet, because he knew that the elephant is much stronger than him.

One day, the mother frog decided that she will take her children and leave. Her husband just kept quiet. By the end of the day, he took his family and again, they search for another pool.

Mother frog and the kids were at home near the new pool and father frog was busy drinking water when daddy elephant arrived. Purposely when he saw the father frog in the water, the elephant sucked him up with the last drops of water. The frog was in the trunk of the elephant. He moved up to the elephant's trunk. That was very sensitive for the bull, and he started to hit his nose on trees. The elephant family was traumatized as the bull was running from one tree to another, hitting his trunk.

The frog family was also surprised by what was happening to father elephant. At last, the elephant dropped dead. Father frog crawled out of the elephant's trunk and went home. He told his wife how he killed the big and strong elephant. His family was very proud of him.
From that day on elephants never came close to the frogs.

2. Storytelling and Role-play

The teacher may tell a story about birds or animals to the class. One or two learners may also tell a story. Let the children perform a role-play about one of the stories or the learners may do group work and do one of the stories of their choice.

3. Music

The teacher may play music from a CD player or sing, ask a learner or group to sing or even arrange with a parent or community member to teach the class a song a song to the learners. The learners will appreciate if the teacher invites a local musician to come to the class and performs a few songs. The learners may compose their songs based on the theme.

4. Dance

The parent or learners can assist the teacher to create different dances, or the learners can practice choreography of their choice. The teacher has to arrange for musical instruments, or the learners may bring some to the class.

5. Visual Art

§ Make costumes for the play

§ Design stamps for the birds or animals in the play

§ Make a poster of birds or animals

§ Make banners with catchy slogans

§ Create home–made musical instruments

§ Draw and color pictures of birds and animals
§ Draw handprint elephants to conclude the lesson with Visual Art.

Figure CXVIII. Handprint Elephant Picture.
APPENDIX S

National Arts Questionnaire to Artists

Positive Changes of Arts Education in Namibian Schools:

A Proposal for Arts Teachers’ Initial Training in the Republic of Namibia.

___________________________________________________________________________

This questionnaire is open to all interested artists for the purpose of Arts Education in schools. The research aims at looking for methods how the Arts can be active in schools. Please answer all questions. Your responses will be kept confidential and not be reported on an individual basis.

Region: _______________________

1. Gender: □ Male  □ Female.


3. What is your highest academic qualification?

□ Gr 10 □ Gr 12 □ Below Gr 10 □ Below Gr 12

4. What is your highest professional qualification?

_________________________________________

5. What qualifications do you have in the Arts?

_________________________________________

6. How many years of experience do you have in the Arts?

_________________________________________

7. How often are you practicing Arts?

□ Daily □ Weekly □ Monthly □ Occasionally

8. In which component/s is your interest?

□ Dance □ Drama □ Music □ Visual Arts □ Poetry □ Design □ Media □ Craft
9. Is your artistic qualification/training related to your current work?

- Yes - No

10. Have you attended any Arts workshop or training in the past two years?

- Yes - No

11. Are you willing to assist with Arts in schools?

- Yes, but only with a salary
- Yes, as a volunteer
- No, not at all

12. If “yes” please indicate in which component you will assist with Arts in schools.

_______________________________________________________________

13. Do you think various governmental ministries must avail more bursaries for Arts studies?

- Yes - No

14. Do you think we need more colleges for Arts training?

- Yes - No

15. Have you ever worked in an occupation as an artist?

- Yes, I do this currently.
- Yes, but not anymore.
- No, I have never worked as an artist.

16. If you are a qualified artist, why are you not practicing Arts?

- Artistic work not available - Higher pay or steadier income in other fields
- Current location not conducive to artistic career - Change in interest
- Family-related reasons - Lack of access to important network and people
☐ Lack of community support ☐ Lack of governmental support

☐ Lack of material ☐ Lack of interest

17. Have you ever been self-employed in artistic work?

☐ Yes, currently ☐ Yes, in the past ☐ No

18. Have you ever received any financial grants for your artistic work?

☐ Yes, from the government ☐ Yes, from a private institution ☐ No, not at all

19. Have you ever received any contribution in-kind (equipment/material) for your work?

☐ Yes, from the government ☐ Yes, from a private institution ☐ No, not at all

20. What is the most important resource to which you currently do not have access but need to advance your artistic career?

☐ Studio space ☐ Performance/Exhibition space ☐ Equipment ☐ Business advising

☐ Loans, investment capital ☐ Publicity or recognition of your work ☐ Professional networks

21. Select all the ways you have supported the Arts in the past year:

☐ I have not supported the Arts in the past year

☐ I volunteered at an Arts Centre/institution/school

☐ I served on the board of an Arts organization

☐ I volunteered to teach Arts to children

☐ I volunteered to teach Arts to adults

☐ I donated money to an Arts organization or artist

☐ I attended Arts events

☐ Other, please specify________________________

22. Please tell why you think Arts Education in Namibia is very important.

________________________________________________________________________

________________________________________________________________________
23. Do you think that Arts Education in Namibia has been neglected? Briefly, give your motivation.

___________________________________________________________________________

___________________________________________________________________________

24. Please advise how you would like the Ministry of Education, Arts and Culture better on Arts Education, especially in schools.

___________________________________________________________________________

___________________________________________________________________________

Thank you very much for using your precious time to complete this questionnaire. I believe your response to these questions will contribute toward the enhancement of Arts Education in Namibia.

Please feel free to contact me at deliewen@gmail.com if interested to share further views of Arts Education.

C D Afrikaner

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APPENDIX T

National Teachers’ Questionnaire

Positive Changes of Arts Education in Namibian Schools:

A Proposal for Arts Teachers’ Initial Training in the Republic of Namibia.

This questionnaire is compiled for teachers participating in the Arts workshop for primary schools. The research aims at looking for methodologies to teach Arts in. Please answer all questions. Your responses will be kept confidential and will not be reported on an individual basis.

School: ___________________________ Region: _________________________ Age: ___

1. What is your highest academic qualification?
   □ Grade 10 □ Grade 12 □ Not qualified

2. What is your highest professional qualification?
   □ Certificate □ Diploma □ Degree (please specify____________________)

3. Are you qualified in teaching Arts?
   □ Yes □ No

4. How many years of teaching experience do you have as a teacher?
   □ Less than 1 year □ 1-5 years □ 6-10 years □ More than 10 years

5. How many years of teaching experience do you have as an Arts teacher?
   □ Less than 1 year □ 1-5 years □ 6-10 years □ More than 10 years

6. In which phase/s are you teaching Arts?
7. Which Art fields are currently taught in your school?

<table>
<thead>
<tr>
<th>Arts subject</th>
<th>Extra-curricular activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing, Painting</td>
<td>☐</td>
</tr>
<tr>
<td>Sculpture</td>
<td>☐</td>
</tr>
<tr>
<td>Literature, Creative Writing</td>
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<td>Music</td>
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<tr>
<td>Dance</td>
<td>☐</td>
</tr>
<tr>
<td>Visual Art</td>
<td>☐</td>
</tr>
<tr>
<td>Drama</td>
<td>☐</td>
</tr>
<tr>
<td>Film and/or New Media Arts</td>
<td>☐</td>
</tr>
<tr>
<td>New forms of popular artistic expression</td>
<td>☐</td>
</tr>
<tr>
<td>(Hip-hop, Graffiti, B-Boy Dance)</td>
<td>☐</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td></td>
</tr>
</tbody>
</table>

8. Do you practice Arts outside your classroom in any of the following?

Select all that applies

☐ Play an instrument ☐ Sing in a choir ☐ Sing solo/Soloist

☐ Participate in drama ☐ Do crafts ☐ Draw ☐ Paint

☐ Make jewellery ☐ Make sculptures ☐ Write poems/books ☐ Dance

9. Which component of the Arts do you mostly apply in your class?

☐ Dance ☐ Visual Arts ☐ Crafts ☐ Drama ☐ Music
10. Which component/s of Arts do you always integrate (combine) in your lessons?

- [ ] Drama
- [ ] Dance
- [ ] Music
- [ ] Visual Arts
- [ ] Poetry
- [ ] None

11. Is there a need to change the teaching methods of Arts?

- [ ] Yes
- [ ] No

12. Do you teach Arts because........

- [ ] You are qualified
- [ ] you are interested
- [ ] it is compulsory
- [ ] there is a lack of qualified teachers

13. Do you teach Arts........

- [ ] Daily
- [ ] Weekly
- [ ] Every two weeks
- [ ] Once a month
- [ ] Once a term
- [ ] Never, although on the timetable

14. Indicate how you use dance in your teaching during the activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Daily</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Yearly</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learners create own dance moves</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You are bringing in professionals to teach learners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners participating in competitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners teach each other</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners doing traditional dances</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners practice Western/contemporary dances</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You are organizing dance competitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You have dance clubs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Indicate how you Use Music in your Teaching during the Activities</td>
<td>Daily</td>
<td>Weekly</td>
<td>Monthly</td>
<td>Termly</td>
<td>Yearly</td>
<td>Never</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>At the beginning of the lesson</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At the end of the lesson</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>During role-play</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>During outside play</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>They listen to the radio or CD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By learners, teaching songs to peers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By teaching them songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By letting the learners play instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By making instruments with learners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By assisting with the school choir</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By letting the learners sing well-known songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By letting them sing while you are busy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By taking your learners to concerts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By participating in choral competitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By involving parents/musicians to teach songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By organizing class concerts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

16. What challenges do you experiences in teaching Arts?

☐ Lack of teaching material and resources ☐ Lack of teaching time ☐ Lack of knowledge to teach Arts ☐ Lack of funds ☐ Lack to understand the syllabus ☐ Lack of time for planning ☐ Lack of teaching space ☐ Lack of interest from the learners ☐ Other ____________________________

17. Select all alternatives that you need to teach Arts/improve Arts.

☐ Attend Arts workshops ☐ Take music courses ☐ Take visual Arts courses
- Take drama courses
- Take dance courses
- Request for In-service-training
- Enroll for a certificate course in Arts
- Have access to visit other schools
- Have access to visit museums, galleries

### 18. Indicate how you use Visual Art in your teaching during the activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Daily</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Yearly</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teach learners how to draw</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow learners to draw anything while you are busy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do paintings</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bringing artists to teach the learners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taking learners to museums/galleries</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Making sculptures with play dough or clay</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using paper mâché to make objects</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using recyclable materials to do crafts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participating in exhibitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offering various Arts materials</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decorating your school</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By participating in the Traditional Life Skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
19. Indicate how you Use Drama in your Teaching during the Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Daily</th>
<th>Weekly</th>
<th>Monthly</th>
<th>Termly</th>
<th>Yearly</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tell stories</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Playing with puppets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dramatizing stories</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taking your learners to watch plays</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let the learners create own plays</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watching movies with learners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participating in performances/competitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bringing in professionals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To teach drama</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doing street performances</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performing during special events like Namibian Child Day, World AIDS Day, and so forth.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

20. What challenges do you experiences in teaching Arts?

A. □ Lack of teaching material and resources
   □ Lack of teaching time
   □ Lack of knowledge to teach Arts
   □ Lack of funds
   □ Lack to understand the syllabus
   □ Lack of time for planning
Lack of teaching space
Lack of interest from the learners

B. Briefly, state further challenges you face in teaching Arts.


C. Briefly, state any suggestions to improve on Arts Education.


Thank you very much for using your precious time to complete this questionnaire. I believe your response to these questions will contribute toward the enhancement of Arts Education in Namibia.

Please feel free to contact me at deliewen@gmail.com if interested to share further views of Arts Education.

C D Afrikaner

P. O. Box 970

Walvis Bay, Kuisebmond

Tel: Office: 064 220876 Cell: 081 243 6990: Fax: 064 221511: Email:deliewen@gmail.com
APPENDIX U

Pre-primary School Teachers’ Questionnaire

Positive Changes of Arts Education in Namibian Schools:

A Proposal for Arts Teachers’ Initial Training in the Republic of Namibia.

___________________________________________________________________________

This questionnaire is compiled for teachers at Pre-primary schools. This research aims at looking for methodologies to teach Arts in schools. Please answer all questions. Your responses will be kept confidential.

Name of Pre-primary School/Centre:____________________________________________

Town: _______________________ Age: ______________

1. What is your highest qualification?

□ Grade 6 □ Grade 8 □ Grade 10 □ Grade 12

2. What is your highest tertiary education?

□ Teaching Certificate □ Teaching Diploma □ Degree in Education

□ Not qualified □ Other______________________________

3. Are you qualified in teaching Arts?

□ Yes □ No

4. How many years of teaching experience do you have as a teacher/caretaker?

□ Less than 1 year □ 1-5 years □ 6-10 years □ More than 10 years

5. Which is the age of children in your class?

□ 3-4 years □ 5–6 years □ 6-7 years
6. How many children do you have in your class?

□ 5-10 □ 11-15 □ 16-20 □ 21-25 □ 26-30 □ 30 and more

7. Which art components are you teaching in your Pre-primary school or centre?

<table>
<thead>
<tr>
<th>Component</th>
<th>□</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td></td>
</tr>
<tr>
<td>Painting</td>
<td></td>
</tr>
<tr>
<td>Storytelling</td>
<td></td>
</tr>
<tr>
<td>Crafts</td>
<td></td>
</tr>
<tr>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
</tr>
<tr>
<td>Dance</td>
<td></td>
</tr>
<tr>
<td>Other (please specify)</td>
<td></td>
</tr>
</tbody>
</table>

8. Do you practice Arts outside your classroom in any of the following? Select all that applies:

□ Play an instrument □ Sing in choir
□ Sing solo/Soloist □ Participate in drama
□ Do crafts □ Make jewellery
□ Draw □ Paint
□ Make sculptures □ Write poems/books
□ Dance

9. Which component/s of Arts do you always integrate (combine) in your lessons with other school subjects?

□ Drama □ Dance □ Music
10. Which components of Arts can you teach?

☐ Drama  ☐ Dance  ☐ Music

☐ Visual Arts  ☐ Poetry  ☐ None

11. Do you teach Arts........

☐ Daily  ☐ Weekly  ☐ Every two weeks

☐ Once a month  ☐ Once a term  ☐ Never

12. Do your learners enjoy doing Arts?

☐ Yes  ☐ No  ☐ Do not know

13. Which form of art is more difficult to teach?

☐ Drama  ☐ Dance  ☐ Music

☐ Visual Arts  ☐ Poetry  ☐ None

14. What challenges do you experiences in teaching Arts?

☐ Lack of teaching material

☐ Lack of teaching time

☐ Lack of knowledge to teach Arts

☐ Lack of funds

☐ Lack of teaching space

☐ Other______________________________
15. Briefly, state further challenges you face in teaching Arts.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

16. Please state suggestions you have to improve on Arts.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Thank you very much for using your precious time to complete this questionnaire. I believe your response to these questions will contribute toward the enhancement of Arts Education in Namibia.

Please feel free to contact me at deliewen@gmail.com if interested to share further views on Arts Education.

C D Afrikaner
P. O. Box 970
Walvis Bay, Kuisebmond

Tel: Office: 064 220876 Cell: 081 243 6990: Fax: 064 221511: Email:deliewen@gmail.com
Appendix V

Learners’ Questionnaire

Positive Changes of Arts Education in Namibian Schools:

A Proposal for Arts Teachers’ Initial Training in the Republic of Namibia.

Please answer all questions. This questionnaire is looking for the status of Arts in schools from the learners’ opinion. Read each question carefully and give your honest opinion.

Name of School: ________________________________________ Age: __________
Grade: ______ Region: ________________
Gender: □ Boy □ Girl

Please tick the appropriate answer.

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Strongly disagree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I like doing Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We do Arts at school</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I also do Arts after school</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I like to participate in Arts competitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My parents like to do Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My parents assist me with the Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My teachers assist me with the Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My teachers like teaching Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I belong to the dance club</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The time allocated to the Arts is enough</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I belong to the drama club</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I belong to the school choir</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I belong to the visual art club</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Complete the following:

1. I like doing Arts because______________________________________________

2. I do not like doing Arts because________________________________________

3. I am more interested in participating in:

4. □ dance □ musical instruments □ singing □ craft
   □ drama □ drawing □ painting □ poetry

5. Which Arts clubs exist at your school?__________________________________

6. How can you help to improve Arts at your school?

   ________________________________________________________________

   ________________________________________________________________

Thank you very much for your time.
Appendix W

Republic Of Namibia
Ministry Of Youth, National Service, Sport and Culture
Directorate: Arts

Government Office Park, Cnr. R. Mugabe Ave. & Luther St. P/Bag 13391, Windhoek, Namibia
Tel.:+264-61-270-6060 /+264 64 200219: Fax.: +264-61-270 6066/ 064 200219
Email:deliewen@gmail.com  ivanscheffers@gmail.com  samunkete2012@gmail.com
Mrs C D Matsuis        Mr. I Scheffers         Mr. S Amunkete

Inquiries: R L Hofmeyr: 061 270 6050 15 July 2013

National Arts Questionnaire for Schools

Interest of Arts in Schools

This questionnaire must be completed by the Subject Head or Head of Department for Arts in cooperation with the Arts teachers and must be sent back to the Regional Office not later than 27 July 2013.

Region: _________________________                School: _________________________

Head of Department (Arts): _______________________________________________________

Subject Head: _________________________

Cluster Convenor: _____________________________________________________________

Total Arts teachers (Senior Primary):___________ (Junior Secondary) __________

Total number of teachers qualified to teach Arts: _________________________________

Does the school have a designated room for the Arts?   Yes: ________  No: ________
Name of School: ____________________________

Arts subjects offered at school currently and intended for the future:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Grade</th>
<th>Current Offer</th>
<th>Future Offer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts (Grade 4-7)</td>
<td>Yes___ No __</td>
<td>Yes __ No __</td>
<td>Will be implemented in 2014: Yes __ No __</td>
</tr>
<tr>
<td>Arts-in-Culture (Grade 8-10)</td>
<td>Yes___ No __</td>
<td>Yes __ No __</td>
<td>Will be implemented in 2014: Yes __ No __</td>
</tr>
<tr>
<td>Integrated Performing Arts</td>
<td>Yes___ No __</td>
<td>Yes __ No __</td>
<td>Will be implemented in 2014: Yes __ No __</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>Yes___ No __</td>
<td>Yes __ No __</td>
<td>Will be implemented in 2014: Yes __ No __</td>
</tr>
<tr>
<td>Art and Design</td>
<td>Yes___ No __</td>
<td>Yes __ No __</td>
<td>Will be implemented in 2014: Yes __ No __</td>
</tr>
</tbody>
</table>

*Workshops will be done in schools aiming to implement Visual Arts, IPA and Art and Design*

Does the school have any musical instruments? Yes: __ No: __

If “yes”, specify which instruments and the total of instruments: _______________________

___________________________________________________________________________

___________________________________________________________________________

Does the school have a budget allocation for the Arts? Yes: __ No: __

Does your school order Arts material from the Government Catalogue? Yes: __ No: __

Which Arts clubs do you have at school (drama/visual Arts/dance/choirs/poetry/music, etc.)

___________________________________________________________________________

___________________________________________________________________________

What challenges do you experience regarding Arts?

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________
List any suggestions on how we can improve on Arts and Arts Education:

Thank you for the time to complete this questionnaire.

Together we can make the Arts grow.
APPENDIX X

Lesson Observation Form

Positive Changes of Arts Education in Namibian Schools:

A Proposal for Arts Teachers’ Initial Training in the Republic of Namibia.

______________________________________________________________

This Observation does not serve the purpose of an official class visit, but purely to assist with the research on Arts Education. Please feel free to omit personal details if you wish to do so.

______________________________________________________________

Region: __________________________ School: ________________________________

No. of Learners: _______________ Qualification: ____________________________

Years of Teaching Experience:______ Grade:_______ Age:________

Subject:________________________

Theme:__________________________

Topic:__________________________

[E: Excellent G: Good P: Poor E P: Extremely Poor]
### B. Lesson Planning and Preparation

<table>
<thead>
<tr>
<th>Implementation of Curriculum and Intellectual Attainment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson Preparations</strong></td>
</tr>
<tr>
<td>Written in the correct format</td>
</tr>
<tr>
<td>Based on the scheme of work</td>
</tr>
<tr>
<td>Based on the syllabus</td>
</tr>
<tr>
<td>Written well in advance of presentation</td>
</tr>
<tr>
<td>Based on the basic competencies of the syllabus</td>
</tr>
<tr>
<td>Based on the learning objectives of the syllabus</td>
</tr>
<tr>
<td>Contain all lesson components</td>
</tr>
</tbody>
</table>

### C. Quality Classroom Management

<table>
<thead>
<tr>
<th>Management of the Classroom Environment</th>
<th>Teaching Aids/material used during the Observation Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>The classroom is conducive</td>
<td>Use teacher-made material</td>
</tr>
<tr>
<td>Brighten up with posters</td>
<td>Use learner-made material</td>
</tr>
<tr>
<td>Teacher prepared materials</td>
<td>Use printed material</td>
</tr>
<tr>
<td>Learner prepared material</td>
<td>Use various Arts equipment</td>
</tr>
<tr>
<td>Presents an Arts classroom</td>
<td>Use OHP, projector, video, camera, etcetera.</td>
</tr>
</tbody>
</table>
### D. Lesson Presentation

<table>
<thead>
<tr>
<th></th>
<th>E</th>
<th>G</th>
<th>P</th>
<th>EP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monitoring of previous work</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesson introduction engages learners</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesson introduction directs the learners toward the lesson objectives</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subject content is clearly presented</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short notes on the blackboard</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The teacher makes use of teaching aids</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners are actively involved in the lesson activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication is interactive–learners ask and answer questions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The learners make use of teaching aids</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners do group work</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All learners participate during the activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners are enjoying the lesson</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### E. Assessment, Evaluation and Monitoring

<table>
<thead>
<tr>
<th></th>
<th>E</th>
<th>G</th>
<th>P</th>
<th>EP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment activities relate to the basic competencies presented</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The teacher understands the official assessment criteria for the subject</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The necessary continuous assessment records are available</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessment forms are correctly used</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessment is done regularly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners get assignments/homework after the lesson</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The homework supports the achievement of the basic competencies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learners' homework is monitored</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The quantity of assignments are according to the guidelines in the syllabus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Form is adjusted and edited to accommodate the purpose of the study (Ministry of Education: Classroom Observation Instrument).
Appendix Y

Research Participant Consent Form: Teacher

<table>
<thead>
<tr>
<th>Research Title</th>
<th>Positive changes in arts education in Namibian schools: A proposal for Arts teachers’ initial training in the Republic of Namibia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subjects</td>
<td>Arts</td>
</tr>
<tr>
<td>Consent form valid date</td>
<td>September 2014</td>
</tr>
<tr>
<td>Research expiration date</td>
<td>December 2016</td>
</tr>
<tr>
<td>Name and designation of the researcher</td>
<td>Christiana Deliewen Afrikaner</td>
</tr>
<tr>
<td></td>
<td>Senior Arts Education Officer: Arts</td>
</tr>
<tr>
<td></td>
<td>Ministry of Education, Arts and Culture</td>
</tr>
<tr>
<td></td>
<td>Directorate of Arts</td>
</tr>
</tbody>
</table>

Information to the participant:

This research aims at developing new approaches to teach Arts, develop a new curriculum for teacher training courses and teachers manuals for the subjects mentioned above. Participation in this research may help researchers and teachers develop Arts materials which can be a benefit to students studying in Arts as well as teachers. This research will also enable you to interact with teachers and art students around your teaching so as to provide you with a valuable professional development opportunity.

This research involves video-recordings and photo takings of your teaching and a focus group of learners. The researcher will have interviews or conversations with some of your learners which may also be recorded on video. The video-recordings and pictures will allow the researcher to explore the effectiveness of curriculum materials. However, you have the right to claim that no pictures from you be taken or video-recordings be done by you.

The researcher may take notes during the lesson presentations. The researcher may take some of the learners work as examples, if permission granted.

The data from this research may be used in reports, teacher training classes, conference presentations, articles and in teacher training guides.

There is nothing that we will do that can harm you. You have the right to discontinue your participation in this research at any time during the project.

You have the right to choose your involvement in this research remain confidential. However, some limits can be guaranteed you have given the highly visible nature of work in your school or region. You may choose to be acknowledged by name as a contributor to this...
research, but thus, you are not required to give up your confidentiality rights.

You have the right to read before any publication or report that describe you or recordings of you before it is usable in teacher’s guides.

You will be given timetables and contact dates well in advance.

This is a voluntary program and no compensations will be given. Transport, accommodation and meals will be provided when contacts done away from your home.

**Statement of Consent: Teacher Participant**

Name of participant:........................................................................................................

Name of the school:........................................................................................................

Region:..........................................................................................................................

Address of the school:......................................................................................................

........................................................................................................................................

Contact details of the participant:........................................................................(Phone)

.............................................. (Mobile)....................................................................(Email)

Please tick the appropriate one.

Do you agree to participate in the research project? .................. Yes ..............No

Are you allowing photos and video-recordings taken of you?........... Yes.............. No

Are you allowing your name mentioned in the documents.......... Yes.............. No

If you agree to participate in this research project, please sign below.

Teacher's consent:................................................................. Date:.........................
(Signature)

Researcher's consent:................................................................. Date:.........................
Appendix Z

Research Participant Consent Form: Learner

<table>
<thead>
<tr>
<th>Research Title</th>
<th>Positive changes in arts education in Namibian schools: A proposal for Arts teachers’ initial training in the Republic of Namibia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subjects</td>
<td>Arts</td>
</tr>
<tr>
<td>Consent form valid date</td>
<td>September 2014</td>
</tr>
<tr>
<td>Research expiration date</td>
<td>December 2016</td>
</tr>
</tbody>
</table>
| Name and designation of the researcher | Christiana Deliewen Afrikaner  
Senior Arts Education Officer: Arts  
Ministry of Education, Arts and Culture  
Directorate of Arts |

Information to the participants and their parents:

This research aims at developing new approaches to teaching Arts, develop a new curriculum for teacher training courses and teacher’s manuals for the subjects mentioned above. Participation in this research may help researchers and teachers develop Arts materials, which can be a benefit to students studying in Arts as well as teachers. This research will also enable you to interact with teachers and art students around your teaching to provide you with a valuable professional development opportunity.

This research involves video-recordings and photo takings of your teaching and a focus group of learners. The researcher will have interviews or conversations with some of the learners, which may also be recorded on video. The video-recordings and pictures will allow the researcher to explore the effectiveness of curriculum materials. However, you have the right to claim that no pictures from you are taken or video-recordings be done of you. The researcher may take some of the learners work as examples, if permission granted. The data from this research may be used in reports, teacher training classes, conference presentations, and articles and in teacher training guides. There is nothing that we will do that can harm you. You have the right to discontinue your participation in this research at any time during the project.

You have the right to choose your participation in this research remain confidential. However, some limits can be guaranteed you have given the highly visible nature of work in your school or region. You may choose to be acknowledged by name as a contributor to this research, but thus, you are not required to give up your confidentiality rights.
Statement of Consent: Learner Participant

Name of participant:...........................................................................................................

Name of the school:...........................................................................................................

Grade:............................................................................................................................

Contact details of the participant :...................................................................................(Phone)

........................................................................ (Mobile)..................................................................

........................................................................ (Email)

Please tick the appropriate one.

Do you agree to participate in the research project? Yes__ No __

Are you allowing photos and video-recordings taken of you? Yes__ No __

Will allow the photos/video to be used in the final document Yes__ No __

Are you allowing your name mentioned in the documents? Yes__ No __

If you have the permission of your parents or guardian, and agree to participate in this research project, please sign below.

Learner's consent:................................................................. Date:.........................

(Signature)

Parent/Guardian's consent:........................................................... Date:.........................

(Signature)

Researcher's consent:................................................................. Date:.........................
Appendix AA

Teachers’ Workshop Evaluation Form

Please respond to the following statements by using the 4-point rating scale to indicate the extent to which you agree or disagree with each statement. Your honest response will help to better the arts education in Namibian schools. Please circle the number that applies.

**Please return this form to the facilitator at the end of the workshop. Thank you.**

Date:_________________            School:_________________________________________

1=Strongly Disagree    2=Disagree    3= Strongly Agree    4= Agree

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The workshop objectives were stated clearly and met.</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>2. The workshop was well-organized.</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>3. The workshop as presented was corresponding with the Arts Syllabus</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>4. The physical arrangement of the workshop venue was adequate</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>5. The facilitators’ knowledge in the subject is satisfactory</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>6. The facilitators modeled student-centered learning strategies and techniques</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>7. The facilitators provided adequate time for questions and answered them satisfactorily.</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>8. The facilitators allowed me to work with and learn from others</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>9. The facilitators suggested ways to follow-up the training</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>10. The materials provided were useful</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>11. The teaching materials were well presented in this workshop</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>12. The workshop increased my knowledge and skills in Arts Education</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>13. The workshop helped me to learn how to work effectively with my peers in a workshop setting.</td>
<td>1 2 3 4</td>
</tr>
</tbody>
</table>
14. The information skills presented were relevant and useful
15. It was helpful to observed and critique other teachers’ presentations
16. It was helpful for me to see myself teaching after the observation presentations
17. The participants show enthusiasm and involvement in the workshop and subject
18. I will recommend this workshop to Arts students before they begin work as Arts teachers
19. The workshop was above my current skill level
20. The time allocated to the workshop was enough
21. What was least valuable to the workshop?
22. What was most valuable about the workshop?
23. How would you improve this workshop? Tick all that applies.
   __ Clarify the workshop objectives.
   __ Reduce the content covered in the workshop.
   __ Increase the content covered in the workshop.
   __ Make workshop activities more stimulating.
   __ Make the workshop less difficult.
   __ Make the workshop more difficult.
   __ Slow down the pace of the workshop.
   __ Speed up the pace of the workshop.
   __ Allot more time for the workshop.
   __ Shorten the time for the workshop.
   __ Add more video of the workshop.
24. Areas/topics which you would like to receive further training

25. What other improvements would you recommend in this workshop?
Inquiries: R L Hofmeyr: 061 270 6050  
15 July 2013

National Arts Questionnaire to Schools

Interest of Arts in Schools

To: The Regional Directors of Education

Inspectors

Subject Head: Arts/Arts-In-Culture

Subject Teachers: Arts/Arts-In-Culture

Re: National Arts Questionnaire

This communication serves to request all Educational Directors to distribute the attached questionnaires to all Primary and Junior Secondary schools in the respective regions. The purpose of the questionnaire is to gain information on the state of Arts in schools.

The Directorate of Arts, in collaboration with the Division of Arts at NIED, will analyze the data to give support to schools to uplift the standard of the subject.

We would appreciate if all schools receive and complete the questionnaire.
The questionnaire must be completed by the Subject Head or Head of Department for Arts/Arts-In-Culture in cooperation with the Arts teachers and must be sent back to the Regional Office or Head Office, Directorate of Arts, not later than 27 July 2013.

We thank you for your cooperation and believe in collaboration with the teachers.

Yours in Arts

I M Scheffers

Senior Education Officer

Windhoek
APPENDIX CC

Application Letter to School Inspectors

Republic Of Namibia
Ministry of Education, Arts and Culture
Directorate: Arts
Walvis Bay Multi-Purpose Centre  Khomashochland Street  Walvis Bay Namibia
Tel.: +264–64–220876  Fax: +264–64–221511  Cell: 081 243 6990
Email: deliewen@gmail.com

Inquiries: C. D. Afrikaner  25 February 2016

To: The Circuit Inspector

Directorate: Education

Swakopmund

Dear Mr. Olivier

**Re: Arts in Erongo Region schools**

Since the Arts and Culture have been merged with Education again, it widens doors for us to integrate with teachers and learners for the purpose of the Arts. I believe many in the country welcomes the opportunity.

We want to grab this opportunity to be involved in schools. Although we have existing groups with a few schools doing Arts and Culture, we would like to engage the remaining schools in the region.
We have Arts clubs consisting of teachers and learners with whom we have to work on a continuous timeframe for better Arts teaching. Your permission for active engagement before the planned workshop will highly be appreciated.

To have an insight of the current average of Arts in schools, we need to do a data analysis consisting of a questionnaire and observation lessons with teachers. These will be done during arranged Arts periods with the individual teachers via their principals. The outcome of the questionnaire and observation will be communicated to the management for further conducive planning.

I am thanking you in anticipation for the cooperation and caring toward Arts and Culture in the region.

Yours in Arts Education

C D Afrikaner

Senior Education Officer: Arts
To: The Principal

Art Teacher/s

Dear Sir/Madam

Re: Invitation to the Primary Phase Arts Workshop

All principals are at this moment requested to avail one or two teachers currently teaching Arts at the Primary Phase. Each teacher must bring along the following to the workshop:

Syllabus

Scheme of Work

Stationary

Any craft item to share skills with others

Any musical instruments

Examples of work done with learners
Date of Workshop: 8-11 March 2016

Venue: Swakopmund Primary School Hall

Time: 8h30-5h00 daily

Please submit the names of the selected teachers.

Thank you for your corporation.

Yours truly

C D Afrikaner

Senior Education Officer