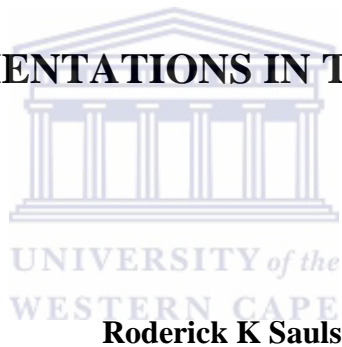




**CREATIVITY IN SPACES OF LEARNING:
EXPERIMENTATIONS IN TWO SCHOOLS**



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**A thesis submitted in fulfilment of the requirements for
the degree of Doctor of Philosophy in the Faculty of
Arts, University of the Western Cape**

Supervisor: Professor Olajide Oloyede

June 2012

Declaration

I declare that this thesis is my own work, that all the sources I have used or quoted have been indicated and acknowledged by means of complete references, and that this work has not been submitted previously in its entirety, or in any part, at any other higher education institution for degree purposes.



.....

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June 2012

ABSTRACT

The questions concerning how creativity can enhance the culture of learning in schools, especially amongst the previously marginalised groups, are not simple and straightforward. In South Africa, the general questions often posed are: “What form of creative activities exists in schools?” and “How do learners’ develop creativity that improves life skills?”

This study provides empirical findings that suggest answers to these questions. It focuses on how creativity can enhance the culture of learning and why it is significant in nation building. In particular, the results of the study show, through experimental exercises with learners and observational data, that the arts may be regarded as a mechanism to enhance creativity in spaces of learning for the vast majority of people in South Africa. The analysis revealed that in-school-time participation in the arts transformed the conditions for and structure of participation in different phases during schooling. The experimentation showed the learners making choices and participating in all forms of activities. As the in-school-time learners developed experience, self-esteem, and competence in the arts, their life and labour skills developed. The results also revealed that primary experiences provide learners with a head start in learning -- from commitment (motivation) to enhancement (learning how to learn) to competency (skills). Thus, the basis for the enhancement of creativity is *how* learners participate as this affects the intensity with which they learn how to learn.

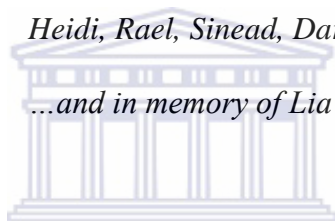
The study concludes with suggestions for the implementation of various educational endeavours in the application of creativity as an enhancement for a substantial education that can play a major part in social, political, and economic development and prosperity in South Africa.

DEDICATION

To

Heidi, Rael, Sinead, Daria

...and in memory of Lia



UNIVERSITY *of the*
WESTERN CAPE

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CHAPTER 1: INTRODUCTION

This thesis deals with creativity in spaces of learning. The issue of creativity is not a simple and straightforward one generally and in particular in a context like South Africa, with its history of apartheid, an essentially marginalising system. Creativity is neither a natural nor a biological characteristic of the development of human capacity, nor is it confined to individual cognitive capacity (Craft, Jeffry, & Leibling, 2001). It has been suggested that it can be collective, and it is, indeed, a cultural process involving the association between novelty and existing thoughts that often leads to innovative action and production (Craft, Jeffry, & Leibling, 2001).

Background to the Problem

The first chapter provides the background to the study. It sets out the study against a wider theoretical discourse of creativity and the dominant historical structure in South Africa that led to the marginalisation of the vast majority of the population and their placement on the lowest rung of the learning culture.

The discussion not only explores but also brings attention to the issues of the economics and the politics of art education and demonstrates how the past and present promotion of art by the art establishment maintains and protects the cultural values of the privileged groups, referred to elsewhere by Litt (1992, 38) as the “cultural elite”.

Purpose of the Study

Creativity is a rigorous process, based on knowledge and skill. It is not confined to particular activities or people, nor does it flourish only under certain conditions, and even if it does, it can, as evidence shows, be taught. Therefore, the current study was conducted to explore a range of educational endeavours, such as curriculum and assessment practices, which may emphasise the need for and nature of creativity in the culture of learning (Craft, Jeffery, & Leibling, 2001). The study’s aim was to understand how creativity may enhance the culture of learning in ‘spaces of learning’, that is, state schools. The assumption is that creativity is highly significant in the development of life skills in a learner.

Research Questions

The research questions asked were

RQ1: What form of creative activities exists in learners’ spaces of learning?

RQ2: How do learners develop creativity that improves life skills?

Theoretical Framework

As skills and knowledge are at the core of all definitions of creativity, it was very important to explore these in state schools. To do this, experimental research was conducted by focusing on how the role of creativity may enhance the learning culture in selected state schools in Cape Town. To enhance the culture of learning, insight was needed into how creativity may be utilised and what form of creativity should be developed to assist learners with their curriculum. Similarly, it is essential to have data on work produced by learners, their day-to-day social and learning development, and how their lives in schools are conducted, including their perspectives on creativity inside the school premises.

The culture of learning plays a major part in the social, political, and economic development and prosperity in any country. It is within such culture that knowledge, in relation to life and labour skills, are passed on to new generations. Learning in the context of educational institutions serves to enhance long-term skills with the attendant socio-economic results. Like all other forms of learning and knowledge production, creativity can be moulded, manipulated, and managed to suit and protect the knowledge systems of cultural groups. So, the first suggestion is that creativity is not simply a 'natural' enhancement. Creativity or creativeness is a nurtured process involving fresh novelties, or innovative concepts, within individual or collective activities.

The truth of the above statement seems evident when observing the creative activities in the learning spaces and social environments of the diverse cultural groups in Cape Town. By *learning spaces*, in this study, I refer to the institutionalised spaces of knowledge acquisition, especially schools. Learning in this context, some argue, is a 'control' strategy, but paradoxically it could enable creativity and has in fact done that, even though in a limited way. This is because, in South Africa, most school learners deprived of a creative subject, such as visual and performing art, are from the previously marginalised groups. The focus of visual art projects at the few state schools that do offer it as part of the curriculum or as an extra-mural subject, is based on the assumption that art education needs to produce 'talented' or 'gifted' learners only.

In studying creativity, therefore, one needs to examine the culture of learning of the previously marginalised groups and of their participation in its discourse and management by way of probing its essence. The neglect of the essence often leads to a misunderstanding of the

behaviours related to innovations. In this sense, creative behaviour is often considered a 'misdemeanour' if taken out of the context of the culture of learning.

The significance of this point is that cultural nurturing, like learning generally, can be imagined, crafted, and developed. The curricula for the arts are strategically planned, whether it may or may not be acknowledged, and justify where and how creative activities are utilised. This is a global phenomenon and has major impacts on education.

With regards to the culture of learning in South Africa, it can be suggested that creativity as a mediator for the enhancement of life skills is generally elitist. The principle of art and its practice in the curriculum of the education system is mere 'symbolic' benevolence. For example, art in state schools falls generally under Art and Culture, where art refers to cultural crafts of different ethnic groups. Art as 'fine art' appears to be absent from the curriculum, which implies, in a way, what can be referred to as 'cultural apartheid'¹.

In *Reproduction in Education*, Bourdieu and Passeron (1977), explained how the structured culture of learning had the results of reconstructing social inequality. The importance of this argument lies in the construction of theoretical distinctions between discourses of constructed economics and cultural resources. The discourse of the arts, in particular, is concerned with ways in which cultural knowledge and production are beneficial to domination and social reproduction and the relationship with the reconstructed artistic space and the space of power (Bourdieu, 1993). The relationships between 'adept' and 'inept' cultural values are reflections of the relationships between educational distribution and the producers of varieties of cultural products. In the past, in South Africa, the structures of injustice meant control of economic, social, and political spheres, but management of such injustice depended on the power of cultural resources. The tools of cultural elitism, such as visual arts, drama, music, and poetry, became the 'national culture' for 'legitimate citizens' within learning spaces and this still pertains, although some will argue to the contrary.

Lack of creative nurturing can lead to low self-esteem, which, in turn, can lead to the disempowerment of people. The creativity dynamic, which includes such factors as motivation, self-esteem, and confidence, which is vital in shaping cultural development from childhood, is the foundation for vigorous human life expansion. The democratic growth of South Africa

¹ This term is discussed in detail in Chapter 3.

requires energies of a creative nature to develop the wider society and social relations.

The arts, such as image-making, drama, and music, give meaning to sound, motion, and visibility, thus giving meaning to life in general.

Bourdieu and Passeron (1977) stressed the importance of created spaces. Learners are compelled to study to enhance their positions in the labour market and their social status. They observed and translated cultural capital as benefits from the labour-related distribution of graduation credentials. In modern society, generally, the issue of certification often relates to monetary values.

Creativity, for reasons connected to knowledge production, has not been part of what was taught to the historically disadvantaged groups since colonialism in South Africa. Nature, instead of nurture, was used to describe the individual learners who showed creative potential. Art 'experts' often describe creativity as essentially a *solitary enterprise*, with discoveries in science or major art creations, such as musical compositions, as the production of *one person*.

This, unfortunately, seems still prevalent in contemporary South Africa, raising a very important question in relation to creativity and the enhancement of life skills. The question in this regard, which applies to the formalised learning environment (that is, the school) is: Will the absence or limited provision of creative experiences currently obtaining in South African state schools undermine the learning capacity needed to enhance learners' life skills? Secondly, and closely related, what is the relationship, in spaces of learning, between creativity, especially visual arts, and learning?

The answers to the abovementioned questions will need to show how creativity can enhance the social welfare of the society, especially the vast majority of the people in South Africa. In this context, knowledge production needs to be probed. In a transforming South Africa, cultural knowledge, especially in the arts, needs to serve all cultural and racial groups in spaces of learning. As suggested by Herbert (2004), art is crucial in learning in schools.

In attempting to answer the questions, therefore, experimentation with the visual arts in school was attempted, especially to investigate if creativity of this nature will enhance the learning culture, in particular, in learners' essential life skills such as confidence, determination, and direction to achieve success in school and life. The core of the research was ethnographic fieldwork, using the practical image-making module as a tool, in selected schools in the Western Cape.

Significance of the Study

There is clearly a dominant theoretical view emerging from recent literature on creativity which identifies creativity as enhancing the learning culture of the collective. While this view of creativity presents theoretical propositions, a need to understand creativity in actual experience exists – its concrete practices – in order to determine whether it is indeed a mechanism to enhance the culture of learning. In this study, I analyse how creativity, especially the visual arts, can enhance the culture of learning in the historically disadvantaged schools and how this action with learners contributes to nation building. Through such analysis, the world view informing the value of creativity in the spaces of learning and civil society in general can be identified. This research draws on the actual experiences of learners in action and, it is hoped, will contribute to a better understanding of the possibilities or limitations of creativity in the spaces of learning.

Limitations of the Study

Some of the limitations of case studies are applicable to this investigation. This study does not lend itself to generalisation and calls for further research into creativity and the role of visual arts and sociology before claims to generalisation can be made. The research could have been more comprehensive if there had been an opportunity to spend more time in the field, during which time it would be possible to build better rapport with the learners. This would have helped to gather more data. The number of participants in this study was 40 learners per class, which meant about 320 learners in all. This was because all the learners in the grades were made participants as the study required all learners and not just ones identified as being ‘creative’ or ‘talented’. However, in the absence of the funds required for a more comprehensive study, the time spent in the field had to be limited.

Chapter Outlines

In the second chapter, a theoretical framework will be developed to guide the analysis of the role of creativity in spaces of learning. Initially, the various theories of creativity and social and cultural enhancement, such as skills mobilisation, learning process model, and theories of social structures will be critically analysed. The aim is to develop a framework for studying creativity in spaces of learning. Important questions related to creativity, learning, and hegemony will be addressed for the study’s analysis and discussions.

In the third chapter, the spaces of learning and the hegemonic structures in the disadvantaged communities in South Africa are identified by considering their historical

development and consolidation. Specifically, the experience of colonialism, apartheid, and cultural apartheid, and the more recent neoliberal turn that links knowledge to processes of globalisation will be discussed. In concrete terms, the point is to unravel the hegemonic social order, understood partly as cultural elitism, which informs the culture of learning, which is instilled with the logic of capital and historically subjected to colonial forms of control.

In Chapter 4, the methodology employed in this study will be outlined. Initially, some of the methodological debates that have characterised the development of sociology and art as disciplines will be considered. Accordingly, the theoretical justifications for employing qualitative methods will be presented. The core of the chapter will describe the research experimentations, in particular the image-making process, with reference to data gathering.

In Chapter 5, the data are analysed. The analysis is organised through concepts related to the visual arts experimentations, learners' activities, and other relevant data. The focus of the analysis is to understand the world view that has informed the practices of visual art as part of enhancing creativity in spaces of learning in Cape Town.

In Chapter 6, the analysis of the accumulated data is discussed in the light of the existing literature, the methodology, and the experimentation processes. The findings deduced from the artworks, the observations in the learning spaces and from interviews and the archival material by which the current research was guided are presented.

The focus of Chapter 7 is the conclusion of the study. Further discussions of the data analyses will be prominent in the discussion. Based on the findings of the study, some suggestions with regard to imagining art as a tool for enhancing creativity will be explored.

In sum, this study attempts to understand the nature of the creativity emerging in the context of the culture of learning of the vast majority of people in the Western Cape, South Africa. The crucial question is what the nature of creativity should be and whether encouragement in this cultural domain can assist in addressing the marginalisation of the vast majority of people. Hopefully, this research can offer some insight into the operationalisation of creativity in spaces of learning. Accordingly, the debate over the function of creativity might be moved forward.

CHAPTER 2: LITERATURE REVIEW

The Discourse of Creativity

This study is about creativity and learning culture, in particular, the role of visual art, generally, in enhancing creativity in spaces of learning. Much research has been conducted and published on it, and in this chapter, the available theoretical, empirical, and methodological writings are discussed. The objective of the chapter is two-fold: to locate the current study within this large body of literature and draw from it to inform and engage the research problematic of the current study. The chapter thus serves to identify a ‘gap’ which needs to be filled. The discussion starts with the theoretical issues and examines some of the empirical work and the methodological issues deriving from these. This discussion is in the wider sub-discipline of sociology of art; however, literature from cognate disciplines, in particular, psychology, will also be discussed.

This chapter has two sections. The first section consists of the theoretical, empirical, and methodological literature, which reviews theories of sociology of art, creativity, spaces of learning, visual art, and learning. The second section focuses on a discussion of the development of a theoretical framework for the study, drawing on the preceding discussions, to guide the analysis of the relationship between visual art and learning and to identify the potential of creativity in relation to the culture of learning.

Sociology and creativity: Theory, methodology, and research

There seems to be widespread consensus among sociologists that cultural development is connected to social development. Demand or desire for cultural enhancement is the expression of the collective agency of people who have been oppressed or excluded within a society and the related social relations. Therefore, action and agency are central concepts for understanding the nature of a culture (Archer, 1996). Archer’s view was that the problem with structure (realm of material phenomena and interest) and agency is that structure has ‘over shadowed’ the issue of culture (nonmaterial phenomena and concepts) and agency, which receive little attention. However, with the revival of ‘cultural sociology’ (Lamont & Wuthnow, 1990), cultural analysis, which lagged far behind structural analysis, is no longer so far behind (Ritzer, 2000). Archer also felt that the socio-cultural system logically pre-dates socio-cultural action and interaction and affects, and is affected by, such action (1996).

More often than not, socio-cultural action is understood as being undertaken by ‘intellectual’ beings, whose logic is manifested in the internalisation of institutional norms². Bourdieu’s (1998) theory of action does not seek to limit the creative potential of humans³. He suggested that action is not merely institutionally authorised, but rather that collective action has the capacity to transform or develop institutionalised norms. For functionalist theorists, a cultural system is characterised in ‘action’ terms, often presenting interaction amongst agencies (Parson, 1968)⁴. This view understands the cultural system as capable of developing by itself, with the result that its elements adjust to any changes quickly so that a society can continue to work effectively.

In sociology of art, often the ‘art’ is taken as given, thereby leading to interpretations of society without particular cultural specificities. Such a view tends to consider social structure without any reference to the power relations that structure a society. Thus, it is regarded as a functioning body, as long as its essential parts perform their roles. Such views of society are neither reliable nor helpful in understanding the nature of the arts that often emerge within a field of power relations. The effort here, then, will be to analyse the processes whereby society is constructed as a field of structured power relations, which themselves are opened to contention by collective agency.

Liberal thinking places emphasis on the separation between public and private spaces. The state provides the space for political activity, and civil society is thought to be a space for free activity⁵. Therefore, it is assumed that civil society is not a political space of affective relations. Such distinctions between ‘spaces’ of human existence, while qualifying some as rational and others as spaces of ‘free activity’, are possible within a ‘structured’ framework, whose metaphysics lies in the concealment of the randomness of these differentiations. At the core of such distinction is a dualism that is manifested in the separation of structure and agency (Archer, 1996)⁶. In Giddens’s (1984) theory on structure and agency, he placed the emphasis on *agency* and accorded the agent the power and ability to make a difference in the social world. In this analysis, both dualities in *structuration* theory (Giddens, 1984; 1987) and dualism in *culture*

² James S. Coleman (1992). *Rational choice theory: Advocacy and critique*, (Newbury Park, CA: Sage).

³ Bourdieu, P. (1998). *Practical reason: On the theory of action*, (Stanford, CA: Stanford University Press.).

⁴ Parsons, T. (1968). *The structure of social action: A study in social theory with special reference to a group of recent European writers*. (New York, NY: The Free Press).

⁵ For a similar reading, see John Ehrenberg (1999). *Civil society: The critical history of an idea* (New York: New York University Press)

⁶ Writers such as Bourdieu (1998) have attempted to move away from the dualisms that have plagued traditional sociology.

and agency (Archer, 1996) can be applied to social structures. In fact, the empirical question could be “To what degree is the social structure characterised by dualities and dualism?”

Recent theories in the sociology of art have emphasised that politics, particularly power relations, runs deep in civil society in the form of structured social relations. However, such power relations often do not come to the fore directly in civil society, for they are consolidated through processes of ‘hegemony’. Theories on learning have viewed the claim that, given the global spread of neo-liberalism, societies are experiencing what has been termed a ‘democracy deficit’ (MacEwan, 2005). This view is justified in the spaces of learning in the form of people not being party to the decisions that have an impact on their everyday lives. With regards to art, Dube (cited in Williamson, 1989:9) suggested that “[A]rt cannot exist without society. There can be no line separating the artist from his community”. The role of sociological theory in the area of art is thus the examination of how art is used to enhance, sustain, and/or transform social structures. This approach and the general assumptions will now be examined.

Sociology and art

Allen’s dissertation entitled ‘*Sociology of Art in America*’ emphasised that

Art, sociologically considered, is an assortment of customs that convey meanings and rules of procedure set consciously by [persons] in any society. Art acts as codes of conduct that become internalized within individuals, or externalized in codes and rules.... They also become symbolic actions, enforcing or causing a change in the social structure. In this way aesthetic experience is seen in its relevance to the group structure in society; it is visible to the eye of the historian or sociologist. (1954: 6-7)

In Connell’s (1987, 1995) studies of hierarchical structures, he used the term *hegemonic* to refer to the social dominance of a certain group, exercised not through brute force but through a cultural dynamic which extends into private life and social realms (cited in Giddens, 2001). It is most commonly defined as a form of cultural control (Gramsci, 1971). Bourdieu (1989) used the term *habitus* to explain how structure can transform people’s ways of believing and accepting the dominance of others, without being forced to do so. Paul (2005) referred to hegemony as the embodiment of the norms, values, and world views imposed on society by dominant groups, through the means of the distribution of cultural artefacts. He emphasised that

This is important for the sociology of art in that elites are instrumental in the creation and distribution of cultural products.

They are therefore, able to place into art ideas favourable to their own interests. In this way, a society can be ruled or dominated by one group or class, in that everyday practices and shared beliefs provide the foundation for complex systems of domination (Paul, 2005: 6).

He also drew from Brissett and Edgley (1990: 350), who wrote that “Power ... does not flow automatically from the pulling of institutional levers, but from the negotiation of images” and Hall (1979: 305), who suggested that it is “a relatively easy and cheap form of power that could be used to inform, to inspire, to motivate, but which, as normally practiced, is designed to pacify, deflect, confuse, and seduce”.

The core description of hegemony refers to how institutions may be used as means for the elite to proliferate and legitimise the necessity of domination. Art then, under hegemonic traditions, is best described as a ‘weapon’ used to institute conformity and force elite interests into the consciousness of the masses (Paul, 2005). Sociology, in many instances, describes states of repression, totalitarianism, and domination, which provide the reasons for the oppressed to become conscious of the dominated status and stand up against it (Freire, 2000).

Freire (2000) suggested that the individual and the collective need to develop through thinking and reflecting from the inside out. The creation of consciousness of struggle needs to transform reality and gain liberation from the oppression that has been inserted by traditional pedagogy. Through this, people will acquire a new way of thinking and understanding of the social status. This might not be a materialistic understanding, but a cognitive one, whose importance is revealed in the liberation from oppression which is found in the interior of the consciousness of the individual who possesses it. Freire also argued that people, through systematic study, also learn to fight for the end of oppression and for constructive criticism of the status quo. Held (1980) also emphasised that a radical force liberates and provokes individuals within communities to work towards social transformation.

The sociological interpretation of the art world is as a social structure consisting of social actors who share common perceptions and interests (Collins, 1994). Artists, curators, entrepreneurs, dealers, critics, collectors, suppliers, and academics are actors embedded in a social atmosphere of social relationships, which is described as the necessity for the creation of an ‘art world’ (Fine, 2004). Blumer also felt that what is important is not the attitude as an internalised tendency, “but the defining process through which the actor comes to forge his act” (1969: 97). Other scholars, such as Blau (1988) and Dimaggio (1987a), also investigated art

institutions. For example, they studied social and cultural institutions, such as museums and community non-profit projects and how they function in society. Network and social relationships and their functional values in these institutions were analysed. These institutions, with their actors, have to function in an environment with characteristics such as hierarchies, economics, administration, organisational rules, and social mobility (internal and external communities).

Current research in the sociology of art produces the sense of a ‘marginality of the sub-discipline’ which may be described as sociologists’ prejudice against, and fear of, introducing into the analysis of art, elements, methods, and intellectual attitudes typical of the humanistic disciplines (Bertasio & Marchetti, 2004).

Bourdieu (1998, 1990) places emphasis on the objectivist perspective of ignoring the agent in the midst of objective structures. The rationale is that studying the consumption of work of art is less problematic than studying artists and their working processes. This kind of rationale is also observed in the assessment of learners’ creativity, creative activities, and art production. Educators find evaluating values, such as accuracy and illustration, of aesthetic works less problematic than the examination of learners, their creativeness, and working processes. For this reason, it seems obvious to question the fact that sociology (of art) chooses to deal with structural aspects such as production, order, and institution, rather than the human creative activities.

Equally questionable is the position of sociologists who follow the earlier work of Wolff (1981), who, despite maintaining that the investigation of artistic fact must be based on the analysis of the interdependence between structural and cultural variables, reduces the concepts of creativity, artist, and work of art to the influence of economic, social, and ideological factors. Throwing light on the uniqueness of the work of art and of the artist may not be the correct approach to analyse art; in fact, it means encouraging a ‘hegemonic’ approach to art (Bertasio & Marchetti, 2004). This form of research leads to the assumption that artists are creators of works completely controlled by individuals, such as critics, curators, dealers, and so on, and that only these individuals in society can determine whether artists’ works are really works of art. Bourdieu’s (1988) research attempted to demonstrate that the appreciation for art is based on class and hierarchy. This type of reasoning tends to lead to relegating the cultural meaning that art has always been given, and secondly, to ignoring the fact that all the activities considered as

art are made possible only because these works already exist, that is, because someone has produced them (Bertasio & Marchetti, 2004).

The sociological and artistic model derived from research by Bertasio and Marchetti (2004) points to the limitation of sociology of art. The assumption was that the purpose of the research was to study the sociology of art and this is limited to association, institution, and production.

Hauser's *The Sociology of Art* (1974) investigated the social and economic determinants of art and suggested that art does not merely *reflect* society but rather that society *interacts* with art. However, society's interaction with art is purely interpretive and aimed at giving meaning to artists and their creations. The learning environment, which Bourdieu and Passeron (1977) considered as the major institution through which 'symbolic violence' is practiced on people, has the same structure, whereby the teaching authority's interaction with knowledge is to examine and apply forms of judgement on the learners and their response to knowledge. Thus, the interaction of society with culture is merely based on the interpretation (Palmer, 1969) and the presentation of meaning of one another's reflection, which implies that interpretation focuses on private truth rather than social dimensions (Bann, 2003).

Leaving aside the interpretative, there are the functional approaches which emphasise the importance of *moral consensus* (Colomy, 2005; Giddens, 2001). Based on the sociology of Comte and Durkheim, the approach holds that society functions in a complex system of shared meaning, belief, and values (Mertons, 1957; Parsons, 1956). Sanderson (1999) added that it is believed that individuals, groups, and societies are able to be creative through the ways in which they organise social networks. Unlike the 'conflict' approaches that employ both structure and division in society, the functionalists identify social cohesion and sharing as the outcome of systems. These systems include both social institutions, such as those involving socialisation and communication, which underline responsibility to the social structure (Durkheim, 1912/1965; Parsons, 1963).

Firstly, the systems function in the above types of institution, of which creativity is a foundation. Albrecht (1986) stressed that within the framework the system of an institution is the principle structure, through which social mobility is generated to serve society's requirements. Secondly, art can be envisaged as a concept or product of creativity. Thus, within the functionalist framework, art may be studied as a social institution as it may "bolster the morale of a group and help create a sense of unity, of social solidarity" (Albrecht, 1986: 390).

Durkheim's (1912/1965) studies of artistic forms, such as totems, and how they are functional in numerous social contexts, such as memorials, political procedures, and religious icons, are viewed as how the members in a society promote communal consciousness. Other social scientists, such as Bellah and Hammond (1980) and Warner (1959), analysed how the values of diverse religions are represented by such symbols and rituals.

From this perspective, scholars such as Gusfield and Michalowicz (1984), Goss (1986), Collins (1994), and Jacobs (2004) contributed to analysing how symbolic objects are utilised in ceremonies to enhance social cohesion. Numerous scholars have noted that the arts have institutional values within the social sciences. Many of these scholars provided rational data to show that the institutional function of the arts plays a major role in the unification of diverse social groups (Paul, 2005; Paul & Birzer, 2004). With this outline of sociology of art, what then is creativity and how has it been understood in the literature? These questions and other matters arising in the literature in relation to creativity will be discussed in the following section.

Creativity

Over the centuries, visual and performing artists and others working in the creative arts have frequently discussed creativity, usually seeing it as a medium for beautifying the environment, whereas, more importantly, it is a form of skills such as self-conception, self-expression, self-reflection, and communication or a way of understanding, opening up, or coping with the previously unknown or unquestioned (Cropley, 2001). Although creativity was initially looked at as an artistic/aesthetic phenomenon, in more recent times, researchers have broadened the approach by looking more closely at creativity in mathematics and science, as well as engineering and architecture. The application of creativity has even been broadened sufficiently to be applied in cultural activities such as sport. Now, in an age when computers seem to be replacing many things, creative thinking is a bastion for human dignity (Ayres, Hopf, & Edwards, 1999).

It is thus not surprising that the understanding of creativity is an important topic for enquiry in the social and behavioural sciences. The literature is voluminous. It is recognised as a concern for scientific enquiry and, mainly in relation to a 'gifted' child or a 'privileged' child, a phenomenon that has led to the high profile given to creative children (Gardner, 1982, 1993, 1999; Thorne, 2007). Learners' own creative ability is explained in psychological models and perspectives by pointing out the empowerment effects of self-expression, self-motivation, self-determination, self-direction, problem-solving practices, and individual, collective, and structural

creativity on learners' innovativeness (Beetlestone, 1998; Craft, Jeffrey, & Leibling, 2001; de Bono, 1992; Egan & Nadaner, 1988; Gardner, 1982; Steiner, 1996; Sternberg & Lubart, 1995; Thorne, 2007; Tshabalala-Mogadime, 1988).

There are a number of theories about creativity, theories attributing it to everything from method to madness⁷ (de Bono, 1992; Edwards, 1982, 1986; Hartmann, 2005; Steiner 1996; Sternberg & Lubart, 1995;). As a heuristic strategy, it seems to have limited success. A product produced through the means of creativity may often be described as a creative process, a value, or a characteristic. This can be contrasted with certain cognitive activities that are not ordinarily creative, such as problem solving, deduction, induction, learning, imitation, trial-and-error, heuristics, and 'abduction'. However, all of these can be done creatively too. There are four kinds of theories of creativity: (1) those attributing it to method, (2) those that view it as 'memory' (innate structure), (3) those that view creativity as magic, and (4) the mutation view (de Bono, 1992; Edwards, 1982, 1986; Hartmann, 2005; Steiner 1996; Sternberg & Lubart, 1995). These theories variously emphasise the role of an unconscious mind, innate constraints, analogy, aesthetics, anomalies, formal constraints, serendipity, mental analogies, heuristic strategies, improvisatory performance, and cumulative collaboration. In Sternberg and Lubart's, *Defying the Crowd: Cultivating Creativity in a Culture of Conformity* (1995), which was intended for an audience of laymen, it is emphasised that *everyone* has some form of creativity, but that society in general discourages creativity.

The process tends to elude many in the creative structures, as Bishop (2005) suggested in his statement, "Ask many practitioners what process they engage in and they may well deny there is one". However, if one examines the activities of many people, common patterns of behaviour emerge. Bishop emphasised that common process makes insight and experience more likely. The process includes identifying and intensely investigating the problem, forcing production of ideas, using creative versus critical thinking and other techniques, seeking stimuli, and allowing the unconscious mind to take over by engaging in rest and unrelated activities.

Hartmann's (2005) explanation of creativity insists that the 'act of creation' should not be confused with words such as 'invention', 'innovation' and 'originality'. The author posited that

⁷ Also refer to Harnad, S. (2007). *Creativity: Method or Magic?* Cognitive Sciences Centre. Department of Psychology University of Southampton Highfield, Southampton, United Kingdom.

“these things may or may not happen; they are an after the fact judgement on the product or process that came about as some person created some *thing*.”

The foundations from which creativity gets its energy is the ability of the individual or the collective to realise their capacity by means of creativity, or the ability for individuals or collective powers to deprive others of knowledge production [human disempowerment] (Hartmann, 2005). Cameron (1995, 2002) claimed that what humans often need to learn is how to enhance their creativity.

The theories of ‘everyday’ creativity, which suggest that people need to be creative to survive (Visser 2001; Horn 1998) have had some influence within educational studies (Craft 2000; Copley 2001) as has the social psychological focus of personal ‘action’ emanating from the ‘interactionist’ branch of sociology (Hargreaves, 1978). The theories of Copley (2001) and Craft (2000) highlighted the contemporary need for learners to be self-directed and the quest for the application of a ‘universal’ creativity within education systems.

While de Bono’s (1992) concept focused on ‘lateral thinking’ and learning processes in relation to creativity for learners, Solum (1962) and Steiner’s (1996) theories of creativity enhancement in schools and childhood development address how modern states exalt learning over individual behaviour through fostering ‘natural creativity’. These theories seem promising for analysing ‘spaces of learning’ as the embodiment of regulations that strive to cultivate (construct and reconstruct) life skills.

Gardner’s (1982) theories on creative thinking and multiple intelligences have been applied to different educational fields for many years. He looked at ways that creativity develops in children and the effect art education, relating to musical, bodily-kinesthetic, and spatial intelligences, has on other areas of intelligence and knowledge within developing minds. In *Art, Mind, and Brain: A Cognitive Approach to Creativity*, he worked closely with Piaget’s child developmental psychology by briefly comparing his ideas to that of Piaget. In the section on ‘Artistic development of children’, he explored how children of different age groups develop creatively and described different stages of this development. These forms of exploration focus on the process rather than the product.

Sternberg and Lubart’s (1995) observation of learners in schools suggested that every human is creative, but this is often discouraged by society, especially through the control of the learning environments. Many contemporary theorists argue that creativity should be integrated into the whole school curriculum to assist the child through all phases of development (Gardner,

1982; Steiner, 1996). Sophisticated social and cultural explanations focus on creativity as part of national educational curriculum processes that reflect, produce, and reproduce learning cultures and relations constituting learners' life skills (Craft, Jeffrey & Leibling 2001; Copley 2001; de Bono 1992; Thorne 2007).

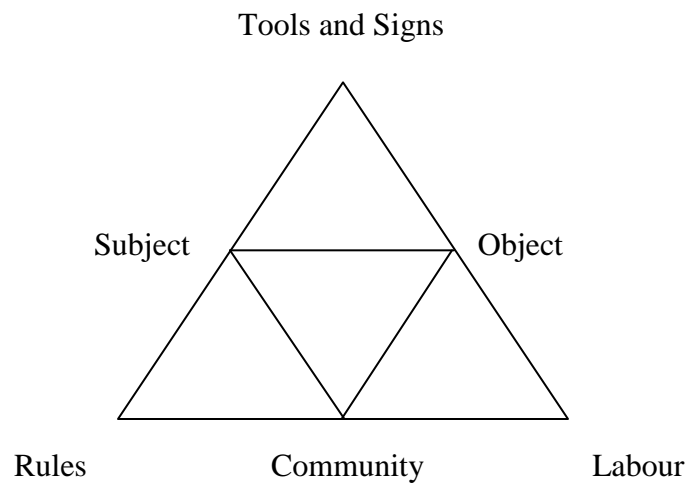
The theories of collective or social learning place the emphasis on the significant roles of members of the society, such as family members, teachers, and role models, during the developmental stages of life (Bourdieu, 1993; Bourdieu & Passeron, 1977; Mac an Ghail, 1994; Willis, 1977). In elaborating the concepts of *cultural* capitalism and *reproduction*, Bourdieu (1993) argued, as did Ilich (1973), that learners are influenced to learn the dominant values and in the process acquire socially approved skills and knowledge with which to sustain attitudes and habits.

In *Class, Codes and Control* (Bernstein, 1975) and *Classroom Knowledge* (Keddie, 1971), the emphasis is on cultural *deprivation*, which deals with the failure of learners from the working class and particular ethnic groups to reach the same average level of educational achievements as the dominant group's learners. The theory on cultural *deprivation* is rarely used now, because it implies personal inadequacy when the issue may simply be one of cultural *difference*. The emphasis now is on the cultural *capital* and cultural *reproduction* (Bourdieu, 1984, 1986) of the dominant groups rather than on the *deprivation* of others. These theories also inform the usage of a term such as *cultural apartheid*, in relation to cultural and knowledge development in South Africa.

The mere fact that the South African social landscape is experiencing change, whether fast or slow, quick-fix or long-term, scientific or humane, means that our cultural groups are transforming because the diverse cultural groups have been forced to change by inhumane colonial and apartheid progressions over decades, while each group has been changed by social processes over the same time. Giddens' (1987) theory of structuration addresses how social structure is reproduced by individual activities through repetitive and established ways of doing things.

In terms of activities, the ideas of both Marx and Leont'ev have been used to elaborate a framework for an activity system, which is shown in Figure 1 (Engstrom, 1987:78) and which helps map relationships between, for example, tool, object, and rules (or expectations).

Figure 1. Engstrom's structure of human activity.



Engstrom's (1987) view of object transformation is significant to studies of learning in practice. For him, learning is evident when the object is seen as more complex by the individual or collective acting on it. His prime concern is interventionist research to promote systemic learning through, for example, enabling groups, such as learners, to question how the system is shaping opportunities for action and thinking. His framework has potential for determining how conditions for learning are created and in deciding what is enhanced during the learning process. Engstrom's notion of object transformation is important and suggests that extensive learning comes from repositioning oneself in relation to the object as a result of perceiving. This repositioning also shifts the system in which the learner functions.

Carruthers' (2006) theory of activities argues for the converse of thought first and then action:

Thought is normally the precursor of action. We think first, and then we act. Most models of creative thought and creative activity make a similar assumption. They assume that creative activity is preceded by, and is causally dependent upon, creative thought.

Carruthers concluded that the theory

develops a model according to which creative thought is always preceded by, and causally dependent upon, creatively generated action schemata. And it adduces a variety of considerations in support of such a model. (Carruthers, 2006: Abstract)

This model argues that human creative thought and performance offer the process of comprehending two distinct kinds of challenges, namely to understand how innovative ideas and hypotheses are produced, and secondly, to outline the architecture underlying creative thought and action. This will guide strategic-action experimentation, as well as setting challenges that will assist in regulating the examination of how creativity can enhance the culture of learning. The theory argues that action cannot be reduced to creative thought and that at least *some* forms of creative action are not preceded by a prior creative thought. Thirdly, Carruthers (2006) maintained that it is unlikely that there should be two distinct and independent sources of creativity – one for action and one for thought.

The model also provides examples of how creative thought can be explained in terms of creative action, utilising known mechanisms, such as a well-established system for the mental rehearsal of action, and a cognitive architecture for global broadcasting of sensory or quasi-sensory (imagistic) states. Carruthers placed the emphasis on “Can there be creative actions that aren’t preceded and/or caused by creative thoughts?”⁸ The examples he provided were to consider a jazz musician who improvises a series of variations on a musical theme⁸, or a dancer who extemporises a sequence of movements that may never have been made before. Both these exercises may never be made again, unless they are recorded and then practised. These examples undoubtedly exemplify kinds of creativity, yet a distinction can be observed. The illustrations seem to be forms of creativity of action, rather than creativity of thought. Arguments do exist that song and dance improvisation do need planning with a ‘named’ concept, but Carruthers provided counter-arguments, citing the duration, speed, and movement of the articulation of action, which are executed without a ‘named’ concept. He suggested that “Although intentional, these aren’t actions that can plausibly be captured fully in any sort of propositional/conceptual description” (2006: 3).

The creative-action theory of creativity is similar. Carruthers argued strongly that skilled action control has a non-conceptual or at least an analogue aspect; for example, “A percept of the precise shades of red in a rose-petal has a fineness of grain that escapes any conceptual description that one might attempt to impose on it, and that is prior to the application of any

⁹ Carruthers also uses Berliner’s (1994) outlines of a sequence of different strategies in jazz improvisation that leads to discovery of particular notes and phrases.

concept” (2006: 3). For this reason, he feels that skilled creative action cannot be fully explained in terms of creativity of thought. For the creative-action theory of creativity of thought, Carruthers demonstrated the notion of ‘unconscious’ conceptual thought, described as *indexical forms*. According to him, “For even if there are (unconscious) conceptual thoughts that precede the action, they can by no means fully determine it; and hence there must at least be an *element* of the creativity displayed by the agent that doesn’t reduce to conceptual creativity”

Hergenhahn and Olson (2005) reviewed Kimble’s (1961, cited in Carruthers, 2006: 4) and Skinner’s (1953) definitions of learning. They suggested that for most theorists, such as Kimble, learning is a process that mediates behaviour. They argued that learning is something that occurs as a result of certain experiences and precedes changes in behaviour. Skinner’s viewpoint was that behavioural changes *are a form of learning* and no further process needs to be inferred. Kimble (1961, cited in Hergenhahn & Olson, 2005: 8), defined *learning* as a

relatively permanent change in behavioural potentiality (that occurs as a result of reinforced practice): (1) Behaviour: Learning is guided by a change in behaviour. (2) Relatively permanent: Behavioural change is neither temporary nor fixed. (3) Potential: Change in behaviour need not develop immediately following learning experience. The potential to behave differently may develop later. (4) Experience: Change in behaviour results from experience.

The above descriptions of learning also provided insight into how learners are influenced via hidden curricula to develop attitudes and behaviour during their school life (Illich, 1973). This can have post-school effects and limit the prospects of learners (Bourdieu & Passeron, 1977). Bourdieu and Passeron (1977) observed that institutions which implement such agendas do so to satisfy the economy, which leads to the perpetuation of social and economic inequalities across generations.

Visual art in the South African education system is generally influenced by many theoretical explanations and speculations from the colonial past. Visual art is included as a desirable subject in the curriculum but is a concealed euro-centric practice and discourse, and its ‘sole’ role is to generate images for fame and monetary gain. Since the 1990s, studies (and experimentations) with visual images and visualisation have emphasised the various roles visual art performs in the social environments globally and locally. For example, art in contemporary South Africa has given memory a fresh meaning by revisiting history. Along with other subjects, the visual arts have been playing a major role in examining individual and collective identity.

James Marcum's (2002) concept of 'visual' is that it is comprehensive, in the sense of 'seeing is believing', and not simply visual perception, but more broadly, in the sense of cognition, of creating meaning and improving understanding. He stated that the explanation of images through the inclusion of shapes warrants comment. Shapes include lines, points, abstract figures (such as squares, triangles, and circles), and space between shapes. Shapes are distinctive items that do not exist in nature; this is in contrast to images, which are representations of familiar items that do exist in the environment. This, he believes, is a new reality and not just a visual culture — it is a visual ecology, a comprehensive and continuous participatory event, a universe of action and a world of knowledge and learning rather than of information transfer. He suggested that "The idolization of language and the reduction of cognition to a processing of codes and symbols — mathematical and textual — have marginalised the study of the image" (Marcum, 2002:192).

Burnett's (2004: xvi) *How Images Think* provides us with the notion that the very essence of human identity, when altered through images, becomes reality, while Horn (1998) extended this argument by saying that while in a print culture, the image is secondary, in the visual culture of new media, those roles are reversed: "vision dominates and the verbal augments". Visual language integrates words, images, and shapes into a single device for communication and understanding. Just as *verbal* language can be analysed through morphology (study of words), syntax (how words are put together), semantics (conveying meaning), and pragmatics (use in social contexts), so too can the new *visual* language. For example, the semantics of visual language include the use of visual metaphors, diagrams, cartoons, space, time, and composition to supplement and complement language.

The global intellectual tradition long separated observation from thought; the dominant model disregarded the arts and mistrusted the senses (Marcum 2002). Boorstin (1964), for example, disregarded the 'graphic revolution' as encouraging the creation of artificial events, a fantasy that leads people to extreme expectations. He considered "the vivid, synthetic, ambiguous nature of the image and its misuse to fabricate news, celebrities, and adventures as undermining the positive role of ideals play for society" (cited in Marcum, 2006: 100).

Edwards (1986) took the discussion further by emphasising that the language of art is not a contemporary idea. Analytic thought and verbal language have been cultural phenomena of human life (and skills) for so long that it is hard to imagine that there might be other means of translating experience. Her concept of *direct perception* was that it is a different kind of 'seeing'

that is an integral part of thinking and, hence, of the creative-process. In her search for a key to creativity, she explored the ways to express the visual, perceptual thinking mode of human learning abilities. In her discoveries, she found a range of variables, such as a language already in use -- the language of drawing. Drawings, like words, have *meaning*.

The enquiry into human intelligence offers other examples such as the intellectual authority of word and text by emphasising linguistic proficiency and not yet adequately investigating the importance of visual perception (Ackerman, 1999). Stafford (1996) critiqued the undeserved suppression of the image to the word. She regarded the prejudice for reading over seeing as an idea that is no longer appropriate and the assumption that personal reflection is incompatible with sensory messages as unwarranted. She initiates the important task of validating the image as an effective form of intellectual communication: a task that should be — but is not yet — adequately developed by the South African education system.

Becker (1974, 1982) wrote that art is not produced in a vacuum or in vacuity. Further, the beauty standards that classify art are bound to historical and political circumstances (Hauser, 1958; Wolff, 1975, 1983, 1989; Zolberg, 1990). Although artists are historically, psychologically, and politically perceived as gifted individuals driven by their own creative energies, they are also products of their societies. In Hyde's (1983: 76) *The Gift*, the individual's ideas are seen as gifts -- gifts that are enhanced within 'a gift community', such as the "function of a scientific community whose tasks are to describe and explain the physical world or, more generally, to develop an integrated body of theory that can account for the facts and predict them".

A relevant theoretical contribution is the view that the role of visual images and visualisation is not limited or confined to particular activities or people (Craft, Jeffery, & Leibling, 2001). The rite of passage for school learners is the understanding of learning structures that represent ways of experiencing and observing how things work and how they make sense of what they see, hear, and speak, to make sense of their daily experiences. Learners' creativity is critical for the learning experience and processes. Foucault (1979: 27) expressed concerns about how people govern themselves and others through what he referred to as the "power to produce knowledge" and suggested that knowledge is activated by associating new experiences to developing structures of knowledge about how one's world operated.

Learners then need to experience through 'hands on' methodologies how learning structures provide frameworks within which to make sense of information and experiences. They

also need to reconstruct when information and experience do not relate to or fit the learning structure. Piaget (1969, 1966) remarked that this process is about enhancing and constructing knowledge; learners' input to the present experiences, their comprehension, and how to make sense of novel developments, such as technology, are crucial.

Edwards (2005) explained the concept of 'expansive learning' via the example of a learner who has to perform a numeracy illustration. If the learner interpreted the task correctly, such as count in fours, in an exercise, but in fact found that she could not complete the task in the time available, she would be faced with a contradiction between object (the problem) and tool (count in fours). Edwards also questioned whether the analysis would then promote discussion of whether the rule (curriculum coverage) was really enabling learners to work on the object, for example, the numeracy problems being set. As a result of that discussion, the way the system operated would change through a change in the rules about pace of curriculum coverage or more attention given to helping learners develop more efficient tools or strategies to work on the problems.

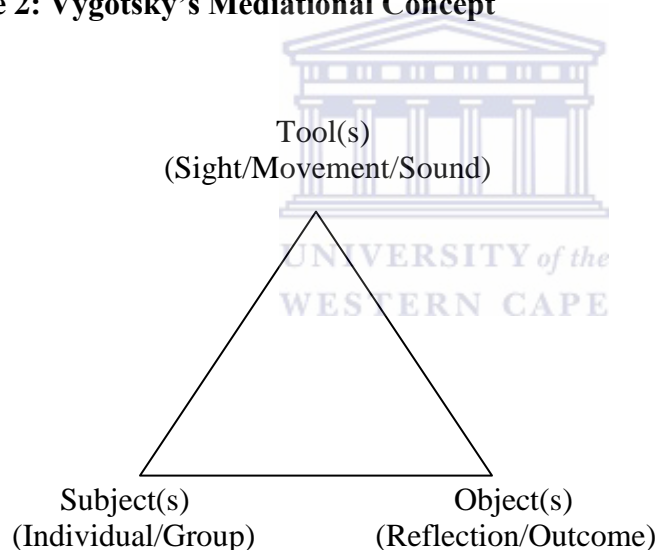
Spohrer's (2000) concept of learning is that it can be a 'conscious' mental process (measurable development) as well as an 'unconscious' mental process (natural development), which may merely result in changes both in behaviour and evaluation improvements. These processes also lead to Illich's (1973) theoretical discourse, which shows how a *hidden curriculum* influences values, attitudes, and behaviour.

So far, it has been suggested that learning relates to diverse issues and concerns such as transformation and development, process and growth, language and cognition. It also engages naturally and scientifically to processes like life-span skills and cognitive enhancement, design of systems for knowledge creation, and activities for learning. As a trans-disciplinary concept, it has to do with the capacity to interact creatively and constructively with challenges, obstacles and problems (Visser 1999). Learning, therefore, needs to engage with the current educational challenges, which are often ignored and concealed, including its creativity context. It is therefore within the school environment that learning needs to be explored as to how it relates to other concepts such as creativity.

Vygotsky's (1978, 1987, 1997) contribution was to develop a dynamic unit of analysis, called *tool-mediated action* (Fig. 2), which revealed how a child was thinking. Thinking is revealed in the way that the tool is used to act on and change the object. A tool can be a material artefact, language, or concept and is inscribed within what is culturally important. The object is

what is being worked on, for example, what is being shaped or transformed by the tool rather than the objective. Leont'ev (1978) shifted the focus away from tool mediation and towards the object: how it was interpreted and what actions it elicited. He explained this with the concept of *object motive*, that is, objects within particular activity systems elicit behaviours that are appropriate to that object in that system. Languages to communicate are obviously fundamental as a life skill, as human endurance induces creativity as enhancement for capacity growth. Vygotsky (1978, 1987, 1997) argued that language carries the concepts we use when acting, while Leont'ev's (1978) analysis allows us to see whether the learner interprets the object as a vehicle to reveal skills and try to make sense of the world. According to Vygotsky (1978: 7), humans use tools that develop from a culture, such as speech (*music*) and writing (*image-making*)⁹, to mediate their social environments.

Figure 2: Vygotsky's Mediation Concept



Steiner (1996) suggested that a learner learns through imitation as a very young child, through stories and imaginative pictures as a child after about seven years of age, and through exploration of ideas as an adolescent. These theories are based not on the creativity of individual competency but on collective capacity.

After Guilford (1950), in the publication *Creativity*, defined his concept that 'intellectual ability' should focus on both convergent and divergent thinking, research on creativity was

⁹ Authors' italics

focused mainly on the psychological determinants of the individual as ‘genius’ and ‘gifted’ (Gardner, 1993). The 1960s-70s saw the shift away from the measurable outcomes-based and product-linked approaches, including tests of creative ability (Torrance 1974) to understanding the creative mind in terms of intelligence (Gardner 1982, 1993). According to Rhyammar and Brodin (1999), there were three major lines of development from the 1950s, focusing on personality, cognition, and how to stimulate creativity. These developments highlight (a) the person who creates, (b) the creative process, (c) environmental influences and, (d) the end-product. Later research, due to cultural and social constructs, became more comprehensive, integrating the creativity of the ‘ordinary’ learner within the education system (de Bono 1992; Craft, Jeffery & Leibling 2001; Steiner 1996; Sternberg 1995).

Gardner’s (1982) experimentations with creativity amongst children show how those without creative activities develop and learn ‘the rules for creativity’ in a cognitive structure¹⁰, for example, “*I should not show my artwork to others*”. Novelty and exploratory ambitions are underplayed by learners’ lack of understanding of ‘everyday’ creativity (Cropley 2001), which leads to the demoralisation of their own creative ability in so far as life and labour skills are concerned.

Psychological researchers view art as the practice of inherent creativity and individual exploration and growth, in which art is conceptualised as a personal expression of emotion, cognitive, and intellectual interests (Gussak & Virshup, 1998). Although creativity was initially looked at as an artistic/aesthetic phenomenon, in more recent times, researchers have broadened the approach by looking more closely at creativity in general education such as mathematics and science, as well as in engineering and architecture (Beetlestone 1998; Craft, Jeffrey & Leibling 2001; de Bono 1985, 1992; Egan & Nadaner 1988; Gardner 1982; Steiner 1996; Sternberg 1995; Thorne, 2007; Tshabalala-Mogadime 1988). How learners’ learn during creative activities is dependent on exploration with creativity and its tools, such as ‘visual’ art (Cropley, 2001).

The perception of art as (a) a form of intelligence, (b) a learning modality, or (c) a language has attracted many educators’ attention to what it is that the art contributes to the conventional teaching methods. Many have implied that art allows for (a) the engagement of diverse learners and (b) provides learners with opportunities to share what they have created and learned. Other notions are that (a) the engagement in attending to or (b) the creation of an image

¹⁰ In Jean Piaget’s theory on learning, the cognitive structure is a schema that informs how an organism interacts with its environment (Hergenhahn & Olson 2005).

not only allow the imagination to surface, but also allow for its growth in the sense of increasing the capacity to see things otherwise. Imagination, it is said, makes understanding possible, because to understand another, the human must be able to imagine the living environment first.

Semiotics, a method of analysing language, was applied by researchers, such as Peirce (1991), who felt the need to understand non-language sign systems, and Bergesen (1984), who suggests that art is a language. Fine/classical art products are interpreted as carriers of signs and symbols, which can be deciphered as codes that the creator embedded into the creation. These codes are interpreted as providing the viewers with social and cultural information that are communal and common, rather than private and specific (Bergesen, 1984). Scholars study the symbols to interpret the identification and meaning of social association and communal meaning (Fiske, 1990; Hall, 1982; Hawkes, 1977). Sound patterns, such as accent, tone, and pronunciation are interpreted by Bourdieu (1977) and Goffman (1959) to provide meaning to social class. Bourdieu (1984, 1988) also interpreted art as containing symbols of distinctions and power systems, while Warner (1959) interpreted the symbolic meaning of consumption patterns, such food and drink. Bourdieu (1986: 466) described such symbolism as the marking of “one’s place” and a “sense of place for others” in the social structure. Clearly, what Bourdieu meant is that art forms, as social, economic, and political tools, may be utilised to become symbolic indicators in structures and cultures to mark the agent’s position or rank in hierarchy constructions and then formulate theories on diverse relations between agencies, based on conception of values and merits.

Art projects: Creativity in practice

The function of art, such as protest art, is to make people aware of the hierarchical structure and the ‘true interest’ of bourgeois intentions. In a hierarchical structure, the ‘fine’ and ‘classical’ art are placed within upper- and middle-class society and typically referred to as ‘high or aesthetic’ art. This is the conceptualisation of art as good taste, a material form that develops a human’s enjoyment of living with pleasure of the eye, ear, and mind (Alperson, 1992; Bourdieu, 1986). Bourdieu (1986) emphasised that the smaller the cultural elite in the justifiable realm and the broader diffusion within the realm of minority, the greater the rewards. The converse of cultural elitism is the probability of reduction of ‘respect’ for the majority on the peripheries of the field of cultural knowledge (Hoppers, 2002).

Since the 1980s, various visual art experimentations, which focused on the integration of image-making into society, have been conducted amongst certain communities in South Africa (Solomon, 2005; Tshabalala- Mogadime, 1988). Marcum (2002) explained that the visual image is emerging as a primary tool for managing information accumulation to enhance knowledge and understanding. Visualisation tools are used increasingly to enhance scholarship, to manage complexity, and to develop human understanding and life skills.

The artists-in-schools¹¹ pilot project in the Free State Province (2005-2006) was a programme developed to assist teachers and learners in selected grades as part of Outcomes Based Education¹². This project was a collaboration between the Department of Fine Art (University of the Free State) and members of the wider community in this province. Artists lend their services to selected schools to give moral support to creative art activities (Allen, 2006)¹³. The artists-in-schools concept was also developed and uniquely adapted by other provinces, such as Gauteng¹⁴.

Although these are necessary explorations, it does not mean that the project reaches all learners as they progress from primary through to secondary schooling. In this context, it was not intended to enhance learners' learning because it was not particularly integrated into the schools' curriculum. Steiner (1996), Craft, Jeffrey, and Leibling (2001), and Copley (2001) argued that the arts should be integrated into the whole school curriculum to assist the child through all phases of development.

Many community and cultural activists have in the past and in contemporary times contributed on-going strategies in anti-totalitarian and liberation education. Naicker's (2000:9) research described the South African learning system of the vast majority of the people as "learning breakdown" that shapes the belief that problems are located within learners. Very little is said about system deficiencies. The manner in which learners are socialised, exposure to intellectual work, and poverty and its concomitant social problems have not been taken seriously in the attempt at understanding why there is a breakdown in learning. However, in many private schools, as well as in privileged public schools in South Africa, fine art is a compulsory school

¹¹ The artists-in-schools concept has been implemented in various first-world countries.

¹² In the late 1990s, outcomes-based education formed the foundation of the curriculum in South Africa. It was a new approach to learning in order to facilitate equivalence, articulation, flexibility, progression across different learning institutions and context. The South African policy experts defined outcomes as ability to understand a task theoretically, applying skills and knowledge to it and transfer them to another context (Kallaway, Kruss, Donn, & Fataar, 1997).

¹³ Taken from an introduction written by Janine Allen, Project Manager, of a project report produced in 2006.

¹⁴ This concept was led by the University of the Witwatersrand School of Arts in selected schools situated in the inner city of Johannesburg.

subject. This subject is treated similarly to all other subjects, such as having three sections (primary, middle, and high). Each section has an art educator, whose duty is to introduce art activities to learners to enhance their practical and cognitive skills.

In some countries, creativity has become a household word in the school curriculum. There are numerous government and other initiatives to nurture individual and collective creativity. This creative initiative is often done through partnership that integrates the arts, technology, science and humanity studies. Some reports, such as *Evaluation of School-Based Arts Education Programmes in Australian Schools*¹⁵, consider the impact of arts education in the following areas: (1) problem-solving, (2) planning and organisation, (3) communication, and (4) group work. Many first-world nations, in countries such as New Zealand, Canada, and the USA, are looking at interventions to improve and enhance quality education for the learners and draw on their own theories from their cultural values such as language, arts, poetry, narratives, and spiritual creativity that existed in their ancestry. From New Zealand have come some international examples of inspiration, where the Maori have transformed education, through directly effecting the active politicisation of the parents in the education of their children. Three countries near the top in rankings of mathematics and science scores (Japan, Hungary, and Netherlands) all have arts awareness built into their elementary curricula. For example, in Japan, every child is required to play a musical instrument or be involved in a children's choir or to participate in sculpture, painting, or design workshops during school time. Teaching art to learners has also been linked to better visual thinking, problem solving, language usage, and creativity (Steiner, 1996). Many studies suggest that learners will enhance the culture of learning from games and so-called 'play' activities.

Towards a Framework for Guiding Analysis

Creativity may be a trait, a state, or just a process defined by its products (De Bono, 1992; Steiner, 1996; Sternberg & Lubart, 1995). It has also, in many instances, been considered as a threat, a nuisance, and a pest; and the common view is that it does not have a function for collective development in social and cultural welfare. Politicians, industrial managers, academic administrators, and other leaders often *say* that creativity is critical to the future of civilisation, to a country, to an organisation, and so on, but in practice, these same people often *act* as if creativity is an evil that must be suppressed, or at least tightly controlled (Standler, 1998). The

¹⁵ Taken from Bryce, J (2004) '*Evaluation of School-Based Arts Education Programs in Australian Schools*. Research Development: Vol. 12, Article 4.

common phrases associated with the discouragement of creativity are ‘it is incorrect’, ‘it will not work,’ ‘not possible’, ‘never been done before’ and ‘you are crazy to try that’, yet when novelties are produced and goals are achieved, there are celebrations.

For a society, and to emphasise, a *transforming* one, to produce new trends for human survival within a common environment, its members have to (1) communicate, (2) learn, and (3) produce. To do this, humans have to co-operate, and in order to achieve this, a common denominator, which is energy, is required that will allow for the human mind to imagine and become innovative. The energy, such as creativity, then becomes the tool for the enhancement of the knowledge production which will empower a community of people. Past injustices to the education of the vast majority of people of South Africa need to be reviewed to enhance the country’s vision and its position in the global world and the important role it can play in the development of knowledge production for all.

This idea of creativity in spaces of learning then requires researchers to move away from ‘normal’ routines and formulate ‘pedagogical’ interventions, such as observing the many ways of thinking about the educational tools, of which the arts is one, needed by social actors to engage with the social structure to make meaning of their lives. Thus, to understand society and its function, sociology generally utilises not only theory¹⁶ *but also the imagination of its subject, object, or environment.*

Since the transformation to a ‘democratic’ nation in 1994, educational institutions using creative tools such as visual art, drama, and music to enhance the culture of learning have not supported a range of initiatives to help to rectify the conditions of the past injustices, such as the deconstruction of cultural apartheid and the development of a cultural education for all in South Africa. Past and recent efforts most often centred on ‘quick fix’ out-of-school time opportunities in specific venues such as museums, libraries, and community centres in the city and rural schools. These projects were used merely to satisfy the ‘poor’ community’s nostalgia for their ‘belittled’ cultural heritage, as well as a benevolent approach which has its roots in the apartheid legislation. This doctrine has surfaced in the ‘poor’ community’s in-school-time education system as Art and Culture.

¹⁶ One definition of sociological theory is ‘an abstract and general set of assumptions of human actions in an attempt to explain human behaviour and social organization’ (Giddens, 2001).

Art projects such as the artists-in-school project provided insight into (1) how the tools of the creative arts can enhance the education system's Art and Culture syllabus and (2) establishment of art structures in educational institutions, which follow the path of the promotion of hierarchy of creative activities where the tools are used for 'craft and entertainment production' only, rather than an 'integration tool' for the enhancement of the learning process. This is manipulation of the tools of art as instruments of labour in the processes of production of consumables for commercial purposes. Approaches to these matters draw from diverse political, economic, and cultural paradigms that made many believe they served the cultural-apartheid South Africa well. However, such approaches give the wrong impression about the value of the arts in the age of globalisation. In fact, they might read as a no more than just a neo-liberal justification for a continuing hierarchical cultural structure.

Even where such in-school-time programmes for the arts exist, the information needed to guide planning and implementations is typically that of a standardised nature, which serves the needs of the 'privileged' rather than makes provision for the growth of the 'underprivileged'. This may come forth as information that typically represents *cultural elitism*, irregularly accumulated, and may (at this stage in the research) have little use for monitoring how creative tools, such as visual arts, may play a meaningful role within the culture of learning in 'historically deprived communities'. Unfortunately, many out-of-school-hours programmes, which aim to serve the cultural education of learners with low esteem, disappear from the poor neighbourhoods leaving few or no programme improvements to offer the community. Often these organisations have good intentions but receive sparse funding from governmental offices/private businesses/art institutions and struggle to deliver quality service. If the programme is not co-ordinated in a proper manner, many young people are deprived of a valuable experience, but even worse is that if the programme is not properly implemented, learners may be 'symbolically' violated (Bourdieu & Wacquant, 1992) and this might lead them to be put off from attending future art programmes. In-school-time and in-school-space art programmes, established amongst other subjects, produce a landscape of more '*substantial*' education than out-of-school-time art projects, which more often mean *entertainment*.

These assumptions, whether done by statistics or experiences, although limited and introductory at this stage, give impetus to engage in creative arguments for interventions, such as creativity, for a national cultural knowledge structure in school curricula to enhance learners' life-skill competencies. For example, during the research study at a primary and a high school in

a disenfranchised community, it was observed that the OBE's art and culture curriculum offered art-related subjects that (a) were not represented and demonstrated in a proper manner, and (b) were conducted without the appropriate resources, such as environments, materials, and teachers. Teachers acquired for this were either those whose qualifications were redundant, such as in woodwork, needlework, and domestic work, or who were guided by a 'try and do your best' syndrome.

Investing in a critical study such as the current research, which is of great value to society's knowledge production, can only be of benefit to political, economic, social, and cultural leadership. It should be noted that the implementation of (a) an Art and Culture subject to the learning curriculum, (b) introduction of focus schools, and (c) the continuation of art literacy in private schools provides impetus for crucial examination of the 'meaning of creativity' in the diverse spaces of learning in South Africa.

Jansen (cited in Naidu & Momberg, 2007: 5) felt strongly "that an examination as an empirical measure of talent is a 'nasty joke'; and as a political measure of fairness, it is a brutal insult to those whom the system has failed since the day they entered Grade 1"¹⁷. This quotation clearly demonstrates that the perception of 'cultural apartheid' in education still exists in spite of the transformation from apartheid and that the lack of arts for creativity enhancement to the curriculum prohibits the development of learners' (and teachers') potential in the spaces of learning for the poor communities.

This component to learners' enhancement of life skills is essential, similar to the importance of nutritional needs such as a daily healthy meal or communication literacy such as a 'home' language (Desai, 2012). Teachers' proficiency in judging or examining art competency in learners is fundamental. Teachers, themselves, are often unskilled in the art subject they are required to teach, which is aggravated by art-literacy incompetence, and it can be assumed that learners do not observe and understand this. During experimentations in the Grade 9 classroom in 2008, a researcher witnessed a learner questioning the teacher's proficiency, in both teaching and demonstrating, by stating that "*die is mos Sub A werk*' (this is Grade 1 work)¹⁸. Teachers are not to be blamed for this situation as they were not provided with the relevant training. This is a critical issue that needs to be researched.

¹⁷ Taken from a *Cape Argus* article entitled "Poor results bear stamp of teachers' strike: School-leavers to join the ranks of the unemployed as matric fails to secure tertiary education or jobs" (11 November 2007).

¹⁸ Recorded during fieldwork at the high school (2008).

The intervention of cultural knowledge systems into their culture of learning will enhance their own capacity, such as identity, literacy, and creativity. Creativity, as an intervention, also suggests a motivational building block to the contemporary convergent curriculum in order to inspire and connect learners to an equilibrant learning system, which offers both science and humanities. The other intervention is creativity as integration, transition, and bridging mechanism to support other academic subjects in the curriculum and to develop critical thinking for examination purposes. Its purpose is to support learners' acceptance of the cultural values of *all* diverse cultures, such as memorialisation, commemoration, and moralisation, which must be respected and not rejected.

Research needs to be pursued to accumulate information to progress in the direction of putting into practice a democratic national cultural knowledge policy for the enhancement of all South Africans. This implies that the paradigms described are vital to develop and establish a democratic legislation for a cultural knowledge that will enhance the learning abilities of learners who were deprived of a quality education structure in the past, in order to

1. create new initiatives for training and employment,
2. establish national economic equality and development,
3. achieve higher competency in general education,
4. develop a better layer of social structure, and
5. encourage general understanding of the dynamics of globalisation, with its modern technology advancements.

To do this, a comprehensive investigation of the art-and-culture infrastructure, as well as the educational policy of the arts, as part of national education, needs to be conducted.

The integration of image-making for the learning culture of disadvantaged communities is not well researched in South Africa. The emphasis in the critical discourse on the enhancement of creativity is that room exists for expansion that is given fair space, and consideration should be given to creative interventions in the learning cultures of the communities, which may suggest how creativity may enhance learners' learning about their own cultural identity and knowledge. The arts are regarded as a constituency of a creative nature, and this study will offer suggestions, based on evidence, why this form of creativity, which has therapeutic and skills methodologies, as well as other educational content and methods, should merge with the culture of learning.

Furthermore, providing attention and additional funding for creative tools, such as fine art and drama, within an in-school-time programme, will encourage the substantial improvement of

education and the expanding of life skills. Other benefits are their availability and the role they may play within non-school-hours activities. The fact is that the vast majority of learners in South Africa are deprived of cultural education in a school programme, such as the arts, and this causes *low self-esteem* or generates an absence of creative activities. For many of these learners, out-of-school time, especially over weekends and vacations, signals boredom and risks. The learners from low-income families, in particular, are far less likely than their more affluent peers to have access to, or participate in, cultural activities in school time and out of school time. This means that the learners from disenfranchised communities miss out on activities that may cultivate talent, lift self-confidence, enhance social life skills, increase engagement with school activities, and decrease the likelihood of low self-esteem and risky behaviour.

It is obvious that unless tools of a creative nature, such as fine art, are given a learning value, such as mediation, intervention, or being instrumental in the enhancement of labour and life skills, no amount of policy transition at school level will be considered or even be guaranteed of use in the poor community's learning institutions as a mechanism for social and cultural developments. Freeing the arts from 'cultural elitism' or, conversely, giving the arts the 'freedom' of enhancing the culture of learning in the national educational structure means giving it cultural learning status, such as filling a 'gap' in the educational and social welfare of the vast majority of people in South Africa.

Strategising the research methods by utilising a tool like image-making, which is very seldom used in sociological investigation, in exploring how societies can enhance their own resourcefulness, ability, and performance that can shape their learning capabilities, needs planning, preparation, and consideration of a different nature. It needs to observe the relationship between subject, object, and environment; the behaviours, such as conscious and unconscious practices; the relationship between position and disposition towards practices; and the position or positions held within the environment.

Dimaggio (2002) specifically challenged the question of art activity's value and felt that the question should be not whether art activity's values exist, but rather what the nature of the result is and in what conditions it can be expected to happen. Dimaggio described three predicaments, which he terms *fallacies*. These fallacies are entrenched in the social, cultural, and political dialogue on the values of the arts:

1. *The fallacy of homogeneity:*

A term developed by Dimaggio to question the assumption that the arts in all its forms and guises will have a similar outcome for diverse kinds of participants and in diverse groups. This assumption is similar to the discourses that art enhancement will have the same effect on the learning process of learners regardless of their level of educational development.

2. *The fallacy of the linearity of effects*

The misleading notion that values multiply as a linear function of participation in the arts. In some instances, this assumption may apply, such as in the economic values, but it is not valid in all conditions. For the cognitive and behavioural values, there might be different circumstances.

3. *The fallacy of treatment*

Here, Dimaggio stresses the point that it is assumed that all forms of art generate homogeneous effects. Or rather that arts education; art collaboration with other academic subjects; creative activities by learners, youth, and adults; and general community art activities, in any form, all produce or have similar effects.

Other studies, such as that of Heath and Roach (1999), produced evidence that the process of preparation and creating a performance generates values that differ from other forms of creations.

Firstly, there is the phenomenon of the scant knowledge of art literacy, production, and valuation within the broader sector of society. The culture that 'art' communicates with, serves, and enhances is mainly that of the enfranchised groups in South Africa. According to Bourdieu (1993), this is perceived by the poor as 'natural' capacity, but more importantly as 'natural' superiority. 'Art' has been given the identity of elitism and been placed into a sphere of social hierarchy, which is transferred to academic hierarchy and then, by extension, into the hierarchy of 'merit'. It has, over centuries, become an economic commodity which excluded the majority of the 'poor' class in society and had no functional value within the education system for structuring labour forces.

Secondly, the contemporary education structure, which stems from colonial roots, has its democratic foundation on theoretical values, such as neo-liberal beliefs, that economic success will derive from following the global and technological growth. The perception is that more education formulas, such as in mathematics and science, are required to upgrade learners' labour skills in preparation for cyber escalations of the future. The environment is shaped by the

education authorities, who act as mediators, who preach convergent progression as a means to economic success. Bourdieu's (1993) model suggests that specific critical interpretations derive from authority that has been or that still is within an environment of power to propagate. Representations of structure of authority in an environment in forms of interest and disinterest do exist. As Bourdieu puts it, "Every critical affirmation contains, on one hand, a recognition of the value of the work which occasions it ... and, on the other hand, an affirmation of its own legitimacy" (Bourdieu, 1993, 35-36).

Gardner (1999) argued that a century of research has dismissed the notion of intelligence as a general category and identified multiple intelligences, such as,

- practical
- spatial
- musical
- mathematical
- language
- natural
- kinetic
- inter- and intra-personal.



The strength of these multiple aptitudes varies from individual to individual, and by applying diverse learning methodologies, such as the conventional and the 'creativity' approaches, individuals can learn in each of these various ways. The manners in which these aptitudes are engaged and combined to operate various tasks and enhance creativity within the learning process also differ. For example, the significance of these various capacities in the learning process was observed during the experimentation process. When learners with reciting or communication disabilities were asked to create the images that would illustrate the stories or event they had heard or experienced, they were more relaxed and could retrieve and comprehend what they had experienced. This was also observed in the reading and writing experimentations, and these activities require 'novel' methods of interpreting or constructing information as individual learners have different perceptions, preferences, and aptitudes for diverse learning methodologies.

What is evident from the above discussion is that creativity (in spaces of learning), within the South African mainstream intellectual tradition (which is influenced by Western intellectual tradition), is often understood in structural terms that are considered the source of social order.

While it is often claimed that ‘differentiation’ is the most important trait of the civil society emerging in a democracy, the principles of differentiation, in the form of class, race, gender, or other forms of identity, and their political nature, are not discussed in mainstream interpretations of creativity in spaces of learning in such a democracy. Instead, creativity is often presented as a ‘natural’ space, indicative of the democracy that all people should aspire to create. Hence, the population of South Africa is exhorted to ‘learn’ the ways of creativity and its tools, such as visual arts, as enhancement for the art world.

Recent research on creativity reveals these hierarchies and their political intent, in order to prompt a change in approach that may help develop a democratic and participatory role for creativity in spaces of learning. However, such spaces will have to be built on responsibility and recognition of and respect for differences. In such a vision of creativity, learning is not the ‘subconscious’ of a society, but a ‘conscious’ part of collective action. In current discussions (after 1990) of the contemporary views of creativity, as well as the contemporary experiments with creativity globally, a common factor is that creativity *does not represent a minor component in the knowledge system* (Craft, Jeffrey & Leibling, 2001; Gardner, 1999). In emphasising the importance of interventions, learning begins with people, and therefore individuals have the creativity to imagine the nature and scope of learning. Clearly, this is not a dualist vision, with a pre-existing space of learning joined by the people who, as citizens, have to partake in knowledge production. Instead, everyone is considered to be a creative being, and creativity means the endeavour and capability to enhance the culture of learning of the diverse cultural groups in South Africa.

This view of creativity as an everyday and ordinary activity in the culture of learning means that engaged people do not seek power or desire to be part of the ‘cultural elite’. Instead, they are proposing a ‘fresh’ image of social order. Therefore, this analysis rejects the ‘classical’ position that the art and its function are exerted in hegemonic movements or in reality and facts based on structural constraints. While acknowledging that creativity should be integrated into the established structures of art and power, the neo-liberalist assumption that all knowledge production represents people who have been left out of the ‘art’ establishment is meaningless.

This analysis also rejects the historically enfranchised people’s rationalising of the traditional structure of the arts, without reviewing or condemning its position in the development of a democracy. The crucial concept here is that individuals and groups, acting together to create a democracy, can engage in collective examination. Articulation, in the midst of practice, is the

way to construct, through collective action, new cultural and social spaces. Instead of denying the reality of established modes of power and institutions in society, this understanding denies their autonomy and treats them as mediation for the enhancement of creativity in spaces of learning.

Hence, creativity, while sometimes appearing to be ‘natural’, needs to have its value and virtues introduced to the vast majority of people who were not exposed to its ‘nurturing’ function in the culture of learning. These interventions/experimentations that represent the arts as a tool for the nurturing of creativity can be transformed through the culture of learning, without letting the educational structure descend into chaos and disorder. These are some of the guiding assumptions of the analysis of creativity in spaces of learning under consideration.

By opening up the gaps towards these forms of interaction, the analysis will attempt to understand the ideology that guided the actions of creativity in spaces of learning. This view of creativity can be arrived at through a critical analysis of particular forms of interaction and practice regarding the nature of the arts and their function in the knowledge production. Subjecting these elements to scrutiny will contribute to understanding the democratic potential of civil society in South Africa and the culture of learning, which are linked to this domain. The more recent theories of creativity have attempted to incorporate a more sophisticated version of knowledge. However, there is a need to further clarify the dimensions of art with respect to a concrete theory of creativity, given its importance for analysing spaces of learning.

CHAPTER 3: THE CONTEXT -- SPACES OF LEARNING

The Development of the Learning Culture in Cape Town

This chapter provides a meta-narrative of the circumstances in which ‘cultural knowledge’ was legislated and how this affected the enhancement of knowledge production of the vast majority of the population in Cape Town, Western Cape. It sets out the legislation of the educational system over time and the reasoning behind its development. This, in many ways, will provide some insight into where creativity fits in generally and indeed specifically in the spaces of learning. The latter section of the chapter describes this aspect in detail, especially in the selected experimentation sites.

Cape Town is the capital of the Western Cape, and the city where contemporary South Africa is generally considered to have been established in the 16th century. The city has three regions – the southern suburbs (dominated by the English-speaking/or liberal white group), the northern suburbs (dominated by the Afrikaans-speaking/or conservative white group), and the Cape Flats (dominated by the Coloured and Black groups). Its population thus consists of three racial groups, the white group (European descent), Coloured group (often referred as ‘Cape Coloured’ and from mainly southern indigenous, European, and foreign enslaved descent) and the Black group (Northern African descent). The Coloured community is the largest group in the Western Cape, with 40% residing in the greater Cape Town area¹⁹.

Under apartheid, the Cape was considered a ‘Coloured labour preference area’, which simply means all other racial groups (Blacks included) were excluded. The government tried for decades to remove Blacks from the city, which then became the focal point for Black resistance in the Cape area against the policies of apartheid. The city struggles with major problems such as violent drug-related crime, mainly in the Coloured areas. Many observations point to the poor level of education, which has produced large sections of unemployed people or untrained manpower who find it difficult to gain employment or work for little wages. This situation has also seen increasing inequality among the diverse groups and has left Cape Town more dependent on the global capitalist system.

To a great extent, this has an impact on the learning culture, especially art education, which, as suggested in Chapter 1, tends to be controlled by what was referred to as the *cultural*

¹⁹ Contrary to international usage, in South Africa, the term ‘Coloured’ does not refer to black people in general (Saunders, 1994: 77). This was a historical classification term for a person in South Africa who was of ‘mixed descent’. For the purpose of the discussion of racial segregation, the terms ‘Coloured’, ‘Black’ and ‘White’ will be used.

elite. If this is the case, it could be argued that there exists a form of cultural apartheid.

This term is explained as follows:

Policies on cultural segregation seem to be a global concern, and South Africa's democracy may more often be experienced as part of a condition, such as segregation.

In this context, the term *cultural apartheid* is interpreted as that of being a structure, rather than a time zone in South Africa's democracy. For example, the term *post-apartheid* is often a misrepresented term that has connotations to other 'post' terms, such as *postcolonial* and *postmodern*. The affix 'post' is often interpreted as 'evolving past the structure that was before', and is often read as suggesting a temporary period. It has been applied subjectively outside of the articulation, perspective, and circumstances of the vast majority of people in South Africa.

This implies that a condition such as cultural apartheid can, like other structures, such as political and economic segregation, be transformed as part of nation building. Dismantling of cultural values of the past, as many since the historic 1994 have discovered, has not been a painless goal, and for many it has been devastating, while for others, it presents an opportunity for envisioning and imaging cultural interventions for the social welfare of all South Africans. Therefore, a term such as *cultural apartheid*, similar to the notion of *de-colonising the mind*, has analytic value.

In seeking to situate creativity, in particular, the arts and their role in spaces of learning, as part of a response against cultural apartheid, the marginalisation of the vast majority of people should be located within the specific social formation and the accompanying processes that are producing social inequalities. Such inequalities are generated and sustained over long periods of time by a hegemonic social order. A crucial characteristic of this hegemonic social order is cultural elitism. While colonialism and apartheid privileged the historically enfranchised group's creativity, via art education, in the spaces of learning, such privileges persisted even after apartheid. Since the colonial period, art has not featured in the historically marginalised communities and art education facilities for the vast majority of people have been almost non-existent. Under state legislation for education, school learners only took subjects such as domestic science and needlework that would prepare them for employment in the labour market. Williamson (1989) explained that "it is the community itself that has always served as teacher,

and the absorption of art skills has never depended on what has been taught in the classroom”. In Williamson’s (1989) foreword, Emeritus Archbishop Desmond Tutu²⁰ said,

There can be no doubt in my mind that the arts play a crucial role in the life of a people. Long ago, for instance, the San believe that their cave wall paintings had a mystical influence on their livelihood and helped to ensure their continued survival. Painting was not just something peripheral to their existence, which they could do or not do as the whim took them. No, it was a matter of life and death. It was not entertainment, nor were they merely creative; they were exercising that dominion over their environment which God wanted us human beings to have. Equally the ritual dance before the San set out on the hunt was not entertainment; it was a deadly serious affair.

The purpose of sketching the relationship between the hegemonic social orders since colonialism to the present South Africa is to understand the knowledge production processes by making sense of the structure that still persists. While this hegemonic order may change over time, as a result of collective social action from both the dominant and dominated classes, the point is that the general characteristics have remained.

Sternberg and Lubart (1995) explained that creativity was neglected in many disciplines, such as psychology, but also in education generally. In order to comprehend the extent to which creativity was excluded from the education curriculum in the spaces of learning, which was never publicly contested by learners, teachers and parents, the following discussion will provide insight to art education policies in South Africa.

Conceptual Clarification: Spaces of Learning

This section identifies some of the issues that have emerged historically in education policies in South Africa in relation to art. Relevant issues of South African art education are outlined in Williamson (1989), and Abdi (2002) provides a general overview of the history of education.

Throughout the period of colonialism and apartheid, the state played a critical role in directing its powers from dominant classes (its economic base) within a particular ‘social formation,’ and the latter in turn rely on the state, through a complex web of processes, to

²⁰ In the 1980s Desmond Tutu criticised the apartheid regime and its policies and supported sanctions against it. In 1984 he was awarded the Nobel Peace Prize and became the Anglican Archbishop of Cape Town (Saunders, 1994: 242). After the establishment of democracy in South Africa he became the chairperson of the Truth and Reconciliation Commission (TRC).

advance their interests. It is therefore relevant to review the relationship between the state and society, especially the ways in which education was developed and how art was perceived.

The main point is that the vast majority of the people have been marginalised from the culture of learning and thus their creative ability has not had the opportunity to be enhanced, which the spaces of learning would probably have done had they been exposed to art education in such a context. The formal educational system first took shape in the Cape in the early period of colonisation in South Africa. Public schooling had its foundation in labour resources and enslaved and indigenous children were taught by Dutch teachers to understand the language and religion of the masters (Abdi, 2002). These learners were denied the enhancement of their own cultural and creative abilities. During this period, the school and schooling were operated by churches, and often individual members of the community held classes at their homes. The rich citizens established private dwellings and hired teachers to educate their children, while the missionaries often provided space for the education for the children of the enslaved and local indigenous groups. After the emancipation of the enslaved communities in 1834, the enslaved people needed to serve apprenticeships under the guidance of their masters, and this led to their children getting education by serving as apprentices in farming and housekeeping²¹. This gave rise to labour-related education. In 1839, when education was transferred from church to state, this form of education was firmly embedded (Abdi, 2002). So, from the start of schooling, communities in the city of Cape Town were directed to different physical and intellectual environments. This meant that no emphasis was placed on creativity development and the foundation for inferior education for the poor was firmly laid.

The European governors of the Cape during the early 20th century implemented legislation to ensure that all citizens be divided along racial lines. Even though this legislation did not forcibly segregate the racial groups, the regulation influenced the educational system. School systems divided learners along clear lines of social class.

After 1948, when apartheid was enforced, racial groups were segregated and each group was allocated separate spaces, as described in the previous section. Education, which was strategically planned for the diverse groups, was allocated spaces that could accommodate the knowledge production for its diverse roles in the growth of the country. The labour-related form

²¹ The official emancipation of the enslaved people occurred on the 1st of December 1834. In the Cape Colony they were only freed four years later, in 1838, after serving apprentices with their masters (Hendricks, 2001: 40)

of education was implemented by the apartheid regime and legislated. The Eiselen Commission (1951), for example, was to pave the way for the National Party's policy of complete apartheid in schooling, giving rise to segregated education (Saunders 1994: 109). In this policy, the arts in schools for the marginalised groups were, as previously stated, non-existent (Williamson, 1989).

This was orchestrated to educate more children than before but strictly within their own cultures and to prepare the majority to occupy a separate, unequal, and inferior place in society. Different learning systems for the diverse cultural groups were the instrument used by the leaders of the apartheid era to recreate the master/employer and slave/employee relationship. For example, the school curriculum for children of the slave/employee had subjects such as handwork, needlework, and domestic science [cooking], while the school curriculum of the children of the master/employer included cultural activities such as foreign languages and visual and performing arts. The segregated state education had a profound and far-reaching effect on the daily lives of the vast majority of the population.

The arts and culture of the vast majority of the people did not receive the same privileges or attention as that of the minority citizens. Their scholars were seldom recognised in the various fields of study, and talented youths engaged in cultural activities were rarely given opportunities within cultural spaces of national importance.

The authorities saw the disadvantaged citizens as mere sources of labour. The city itself was meant for the minority white and privileged citizens, with the other racial groups were confined to the margins of the city.

In 1994, South Africa became a democratic country through a political truce that was built on the African National Congress's (ANC) Freedom Charter, which gave all citizens their freedom. After this historic event, the new education ministries adjusted the school curriculum with the recognition that the curriculum and education system as a whole had generally failed to respond to the diverse needs of the learner population, resulting in massive numbers of dropouts, push outs, and failures. While some attention was given to the schooling phase with regard to special needs and support, the other levels or bands of education have been seriously neglected. (From the report of the NCSNET and NCESS, 1997)²²

²² The Ministry of National Education assigned the National Commission on Special Education Needs and Training (NCSNET) and National Committee on Education Support Services (NCESS) to research the state of special education and support in South Africa (1997).

The Education Ministry adopted an Outcomes Based Education (OBE) as a solution to addressing disparities and difficulties associated with apartheid education, which saw the introduction of the subject Art and Culture into the national curriculum. While it seemed like a good idea, the inclusion of the arts somehow revealed symbolic reparation (Hamber, 2006) in the curriculum. The use of art as a component of cultural studies was experienced as a ‘quick fix’²³ solution to the curriculum as teachers recruited for the subject were either those whose qualifications were redundant, such as in woodwork, needlework, and domestic work, or those who were guided by ‘try and do your best’ syndrome.

The key mission of the strategy was to maximise the potential of people in South Africa through the acquisition of knowledge and skills. It also sought to introduce an operational plan and the necessary arrangements to ensure that everyone would be productive and work competitively to improve the quality of their life.

Delpit (2006) expressed concern about authorities who place curricula and texts before learners and relationships with those learners; tolerate rather than embrace the reality of diversity; refuse to acknowledge the politics of education; and consider the great majority as ‘other people's children’. Delpit (2006: 39-40) identified a ‘culture of power’ that operates in structures and explained that pretending that gate-keeping points do not exist is to ensure that many learners will not pass through them: “I further believe that to act as if power does not exist is to ensure that the power status remains the same”.

In 2005, new initiatives, such as the introduction of Curriculum 2005, were implemented. This initiative focused on teaching methods for learners to debate the merits of what they have learnt. This impetus for educational change meant experimentation with some programme initiatives and the reviewing of cultural programming. Education legislation introduced ‘focus schools’ as a ‘benevolent’ solution to provide arts subjects to the ‘gifted’ learners of the vast majority of the population. Some questions still remained: “How was ‘learning how to learn’ enhanced?” and “How were knowledge and skills examined?”

Throughout the history of South African education for the previously disenfranchised people, which has its roots in colonialism, creativity did not receive much attention. The national, provincial, and local governments tend to display apathy towards the arts (visual and performing) as a creative tool in a well-balanced education, as well as a good creative initiative

²³ Since the change to a democratic system many ministries, such as education, implemented methodologies/systems/interventions during its ministry (normally 5 years) to convert the apartheid legislation to a democratic one. Many of these strategies were not successful and were often labelled as ‘quick fix’ solutions.

to enhance the culture of learning and life skills development. From 1995 to the present (2012), no critical art programming, either in school time or in out-of-school spaces, has been implemented or seriously considered for the enhancement of the learners' social and cultural wellbeing. Subjects such as science and mathematics have been given priority status. Government-legislated accountability based on *matriculation* pass rates and tests scores has shifted attention to these subjects, at the expense of other components of a learning syllabus, such as arts and local languages, within the diverse cultural spaces of South Africa.

Within a democratic country that still experiences cultural apartheid in spaces of learning of the previously disadvantaged communities, a need exists for creativity in the culture of learning. This, however, needs to be addressed by the state. For many in South Africa, 'creativity' comes from quality parenting, environments, and economic status. Two schools with these 'apartheid' cultural, economic, and political backgrounds were selected for the experimentation of this point.

The experimentation sites

In this study, as is by now clear, the emphasis is placed on spaces of learning, which are schools, as the environments for the enhancement of creativity. These spaces are essential and learners are required, through legislation, to attend them for the development of the nation. Along with this phenomenon, school staff performance is important in these spaces. Thus, the learners and staff of the schools, or the social subjects, and their activities were vital components of the study and needed to be reviewed along with the selection of the schools

Like artists who live beyond an artistic system, learners need to be considered as social beings who operate not within but beyond the learning culture and its environments. They form part of the culture of life and spaces of living. Within these life conditions, they observe and engage with the living space, which provides experiences, such as scientific, aesthetic, and mystic.

Wackernagel (1981) pointed out that because of an artist's functional value in the more extended context of the artistic system, his/her objective is not so much to treat the history of art either as a history of style or as a history of ideas but as a history of the whole artistic life. The organisation of sociological-artistic empirical experimentation with a theoretical structure based on the relations between ranges of disciplines dealing with art can only provide a greater scientific argument.

Bertasio and Marchetti, (2004) suggested that placing a subject (artist/learner) at the centre of the research can, however, involve two threats for the sociological research: the first, not complying with the principles of the sociology (of art), or the sociology of visual art in spaces of learning, but rather, as Becker said, “the sociology of occupations applied to artistic work” (Becker, 1984: xi). The other is not focusing on a group or unit of learners but rather on the achievement of individual learners to observe the enhancement of the visual art in the learning environment.

An individual’s performance enlightens personal activities which are acted out in a social environment with or amongst other actors. There is then counter-action or response from individuals, groups, sub-groups, reveal groups, or peer groups. The study of the ‘self’ in values such as determination, direction, esteem, and reflection reveal the influences of the ‘learner-unit’ in the structure.

The above warning was taken into account during this study, hence the focus on grades rather than on a group of selected learners. For example, Grades 8 and 9 classes were chosen in the secondary school; and Grade 5 and Grade 6 were chosen in the primary school. The danger of using a selection method for a working group is that educators may choose the learners they think are more creative and who *should* be in an arts programme. The teacher(s) might firstly separate the potentially productive from the unproductive, the creative from the destructive, and the diligent from the indolent and try to let them produce ‘beautiful’ artwork. Secondly, this could jeopardise the meaning of the objective and direct the investigation into the sociology of art level rather than onto a sociological-artistic level. The decision was to assume an intermediate position: one that would see learners as a community of actors engaged in an everyday mission towards personal gratification and social development within in a system of relations with other actors who, in turn, are pursuing their own mission.

The objectives for the experimentations were, first of all, to identify the main creative characteristics which define the specificity of learners’ work; second, to know how learners’ creative productions influence other actors (teachers and learners) as well as their own taste; and, third, to identify the rules by which learners’ maintain relations and enter into negotiation with the other actors within the system.

After receiving permission from the Western Cape Education Department to conduct a formal research, meetings with the both the secondary and primary schools were held. These

schools are situated in ‘Coloured’ suburbs in Cape Town. The selection of these schools was based on:

1. Visual art was never a part of the school’s curriculum
2. Teaching was done in English or Afrikaans or both.

After emphasising that the study could only be conducted during school hours, the appropriate plan of action had to be negotiated with each school. The secondary school, which has Art and Culture as a Grade 8 and Grade 9 subject, were insistent that it should be part of this subject. Thus, an intervention which would guide this proposal was implemented. Brief interviews with the learners and teachers were held first, to inform them of what the study entailed and second, to explain the meaning of art in the study. The preliminary experimentation suggested that the art experimentation be valued as a general subject in the curriculum and that it would allow observational opportunities during the art experiences. For this reason, the Grade 8 and 9 classes (both the English- and Afrikaans-speaking learners) were chosen and both languages were used for the study.

In the primary school, the art experimentation was held separately to the normal classes and a space was allocated. This was also an opportunity to observe learners in a space outside the normal classroom, and the Grade 5 and Grade 6 classes were initially chosen for the experimentation with the intention of continuing with the same learners in 2008 and 2009. The aim was to observe how sociological variables, such as institution and control (the hidden curriculum) (Illich, 1973), influence values, such as attitude and behaviour in the learning culture (cultural production) (Bourdieu & Passeron, 1977).

From 2007 to 2009, the researcher experimented with image-making as a tool to measure creativity within the culture of learning at these schools. Thus, the selection of the schools was based on, firstly, schools with a historically disenfranchised background, which needed government support for education and community welfare, and would be suitable for experiments with well-co-ordinated ways of providing in-school-time art initiatives to monitor how creativity may enhance a ‘fractured’ culture of learning for more learners, especially those with the highest needs.

Secondly, the study area was chosen for its past and contemporary location, condition, and development. Thirdly, many of the residents of these spaces in the city were victims of forced removals or racial segregation that occurred after the mid-1950s, and their disadvantaged

background, contemporary disempowerment, and commitment to the study made them appropriate subjects for research.

Vanguard Primary School

Vanguard Primary School was established in 1969 in a suburb known as Vanguard Estate²⁴. It only offers schooling up to Grade 7. It is the only primary school in this suburb, and is located close to schools in the neighbouring suburbs.

- *Environment*

In the past Vanguard Primary served a community of more affluent nature, a ‘coloured’ middle class, but after the early 1990s learners from the more poverty stricken neighbouring communities enrolled at the school. At present the school’s surrounding area is experiencing poverty, substance abuse, child abuse, endemic disease, unemployment and criminality amongst others. Despite the transformation to an antagonistic environment the school still manages to achieve beyond expectation in numerous spheres.

- *School policies*

The Education Laws Amendment Bill, 2002 set the age of admission to Grade 1 as the year in which the child turns seven. However, a Constitutional Court challenge to the Bill in 2003 resulted in the school-going age of Grade 1 being changed to age five, if children turn six on or before 30 June in their Grade 1 year. This was implemented with effect from the 2004 school year.

When applying for admission, parents must present the school with an official birth certificate and proof that the child has been immunised against communicable diseases. For non-South African citizens, a study permit, temporary or permanent residence permit, or evidence of application for permission to stay in South Africa, is also required.

- *Cultural activities*

The school is prominent in cultural activities, such as sport. In the past five years the school also introduced a performing art, ballet. Ballet is a voluntary activity and learners of both sex are encourage to partake. Since the establishment of the school, other sports, namely, soccer, netball, rugby and gymnastics, were introduced. Soccer and netball are the sports most prolifically practised in the community the school serves.

²⁴ Vanguard Estate, a small district developed amongst the larger townships, and was for members of the Coloured community that could afford to purchase property during the apartheid.

- *School statistics*

From 2007 to 2009, the school had 600 learners, 30 educators, 2 administrative support staff members, and 4 permanent general support staff members. Besides the classrooms, offices, storerooms and toilets, the school has a ballet studio; a small hall, one equipped computer laboratory, fitted with 20 workstations, and a functional school library.

- *Ethics*

In 2008, the school employed its first woman as the school's leader, while the school staff, learners, and the communities continue to strive to produce their best.

Modderdam High School

Modderdam High School was established in 1965, when it was known as a secondary school. This implied that it only offered schooling up to Grade 10. It was one of the three schools in a 'township' named Bonteheuwel²⁵ and the most recent one. It was only in 1976 that the school had its first matriculation class (Grade 12) after it had been upgraded to a 'high school'.

During the upheaval of apartheid, the school was always at the forefront of the struggle for a democratic and free society. It provided the venue of the first mass meeting of learners in the Western Cape, when the wave of student uprisings started in Soweto²⁶ during 1976, and was prominent in the extended school boycotts of the 1980s. The turbulent era during the civil unrest of the early 1980s is engraved in the history of the community through the prominent role that the school played. Many community members witnessed how the school was raided by the military and security police, which led to the arrest of a number of learners and educators during this period. One of them was the well-known AK cadre²⁷, Anton Fransch, who was assassinated by the state security police in the late 1980s.

In 1992, two years after the unbanning of political organisations, the school was honoured by a visit by the then president of the African National Congress (ANC), Nelson Mandela, and this moment in the history of the school will always form part of the school's identity.

²⁵ Bonteheuwel was one of the many townships developed on the fringe of the city of Cape Town after the 1950s by the apartheid regime, for the displacement of the Coloured victims of force removals.

²⁶ Soweto is a township in Johannesburg, Gauteng Province, which was allocated to the Black residents during the apartheid era.

²⁷ This term referred to a political activist who fought against the policies of apartheid.

- *Environment*

Modderdam High School serves a community in which poverty, substance abuse, child abuse, endemic disease, unemployment, criminality, and gangsterism, amongst other factors, are prominent features. Despite its hostile environment, the school has achieved beyond expectation in numerous spheres. To put this into its proper perspective, with 1300 learners in 2008, the school has approximately the total number of learners of both the other two high schools in the suburb put together, in spite of its poor background.

- *Teaching curriculum*

The school offered a general curriculum for many years, until in the early 1990s, its governing body realised the changes that would be taking place within the country. This realisation led to the introduction of a science-specific stream in the curriculum, and it is currently identified as one of the 12 mathematics- and science-focused schools in the Western Cape Province. This means that the school receives additional mathematics- and science-educating staff, as well as supplementary funds for resources specifically geared to advance the teaching in this specialised field.

- *Cultural activities*

The school is prominent in cultural activities, especially in the sports arena. In 2007, 2008, and 2009, the school obtained first position in its annual sectional athletic meetings. In this sport, a number of learners have achieved provincial colours, while a few even attained their national colours over the years. This form of achievement was also accomplished in other sports codes, namely, soccer, netball, rugby gymnastics, volleyball, chess, and table-tennis. Soccer and netball are the sports codes most prolifically practised in the community the school serves. The school's soccer teams, both boys and girls, were still unbeaten in all competitions for 2008, which seemed to have become a 'normal' pattern. In this sport, the school has produced provincial and national players with frequent regularity. A number of learners have excelled and have had the privilege of joining the professional ranks. In netball, the school's performance is legendary.

- *School statistics*

From 2007 to 2009, the school had 1300 learners, 40 educators, 2 administrative support staff members, 4 permanent general support staff members, and 3 contracted part-time general staff members. Besides the classrooms, offices, storerooms, and toilets, the school has three fully

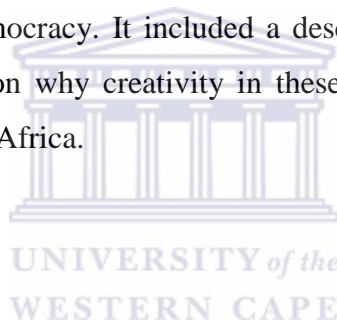
equipped computer laboratories, fitted with 80 workstations, and a functional school library. The school is the only institution, of 36 in the area, which has a hall for recreation that allows for other school and community activities. There are five science laboratories, two geography laboratories, and three larger classrooms, which are allocated to the teaching of Arts and Culture and Technology.

- *Ethics*

In spite of the numerous shortfalls of the educational system, it has become a motto for educator, learner, and the community to strive, through all times, to provide their best.

Summary

The discussion in this chapter was to provide a background as to why creativity has been excluded in the spaces of learning in Cape Town and in South Africa since colonialism. It also provided the historical, political, and economic perspective of the educational system from the colonial period to the present democracy. It included a description of the schools selected for experimentations and comments on why creativity in these spaces may enhance the learning culture in the contemporary South Africa.



CHAPTER 4: METHODOLOGY

Data Gathering and Experimentation

This chapter is focused on the methodology of the study. In it, how data was generated regarding the research problematic is discussed. In the latter sections, the experimental component, which used visual arts to probe the relationship between creativity and learning culture, is described. The experimental process involved in-depth description of the day-to-day enactment of learners' learning experience and an understanding of the learners' own experiences and perceptions of the role of creativity.

In general, the experimental investigation explored how the practice of image-making as an intervention can enhance creativity in the spaces of learning. The fieldwork was conducted within a 12-month period, between 2007 and 2009, in a primary and a secondary school. The initial work was to identify learners, in relation to school grades and their age.

Specifically, in the latter section of the chapter, the various experimentations and processes, such as the 'subjectivity experimentations' that informed the research methods used to investigate how creativity can enhance learning mechanism within the school environments are described. This led to the emergence of the 'reflective experimentations', which were the proposed lessons for the experimentation with image-making utilised in the spaces of learning. The description focuses on reflective experimentation processes, the observations these experimentations brought about, the learning conditions that emerged, and the initial momentum of the learning culture. In addition, the process of the learners' creativity enhancement is described; the particular activities involved identified, the problem articulated, and the discussions within the learning spaces reported.

The study employed qualitative methods, in particular interventions and observations. Archival material on the educational systems in the country, especially the Western Cape, was used. This included compilations of newspaper reports on the issues pertinent to learning at its various stages of development.

The objective of this study is to focus on how creativity can enhance the culture of learning, but more specifically, the question is "Are the visual arts a tool for the enhancement of creativity in spaces of learning?" and following from this is a second question: "Can creativity enhance the cultural and social transformations required by the vast majority of South African learners?" These questions are, arguably, at the heart of the current debates about the role of creativity in contemporary spaces of learning.

Before the discussion on data gathering, a methodological question needs to be raised and discussed: “How does one sociologically tease out art education and its general utility in relation to learners’ development in spaces of learning?” Observational investigation may demonstrate that visual art can constitute a subject of sociological research as long as the research sets as its objective not only that of describing, explaining, and predicting how the visual arts reflect the culture of learning, but also how they generate new and different aims.

The core task is then to devise models for experimentation and analysis capable of avoiding the determining factors of reductionism represented by considering visual arts as a variable either completely reliant on, or completely self-reliant from, or to be integrated with, the values and virtues of the learning order. It can be argued that such a task can be achieved when a researcher assumes a position that approaches the study of visual art in spaces of learning from both a sociological and artistic point of view, or what Bertasio and Marchetti (2004) have termed a ‘sociological-artistic’ approach to visual art in the culture of learning. Therefore, the aim and venture has been, and is, to try to implement these approaches and to apply them to the research.

The sociological-artistic approach

In the ‘regulated’ learning environment, learners’ creative competencies are often examined by means of their production. The work produced in this experimental examination reveals learners’ competency, but equally closely examined are the activities of the learners and how they have engaged within this environment.

The creativity²⁸ or creative characteristics must be sociologically connected since they are produced in a socio-cultural structure. Art is the expression of the common senses, thoughts, and tastes of the society (Bourdieu, 1986), that is to say, the creative characteristics convey the results of a cultural space more than the personalities and works of artists. This resource clarifies why creativity in the same cultural space explains resemblances, as well as makes creativity a value which reflects the cultural space to the art. This implies that creativity cannot be thought of separately from its socio-cultural space. The question is “How can the researcher explain the resemblances, variations, and equivalences among them?”

From the above reasoning, one can therefore suggest that all learners are attached to the socio-cultural space or the spaces of learning they reside or are located in. Unlike the study of art and artists, focusing on creative characteristics it is necessary to enquire by whom, and where in

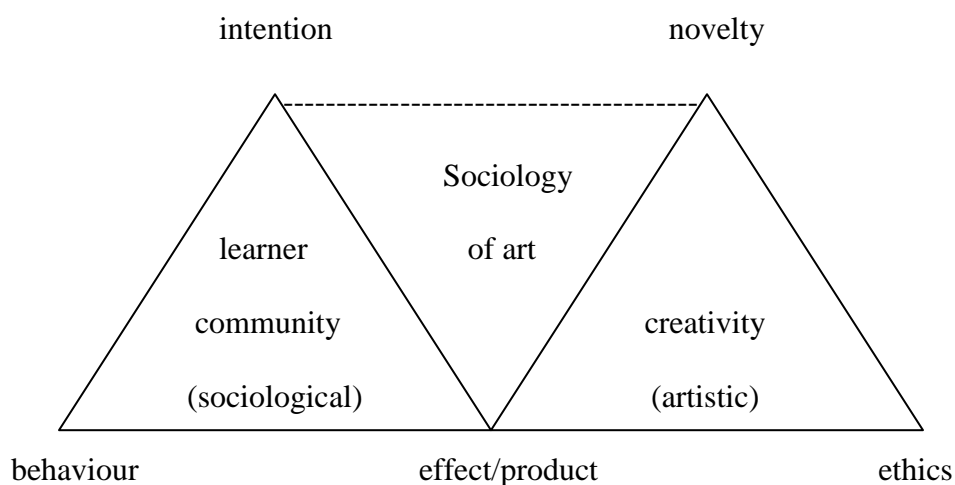
²⁸ *Creativity* is typically used to refer to the act of producing new ideas, approaches, or actions: seeing or performing something in a manner different from what was thought possible or normal previously.

the socio-cultural space it is made. Learning is cultivated in the socio-cultural space. Learners interact under the conditions of such an environment. They, like artists, learn a language to make sense of, and about, their spaces, and this they use to encode the knowledge in their minds (Bergesen, 1984; Sage, 1996). When artists need to express themselves creatively, they may have to use new or existing information to develop fresh creative methods; so also, learners have to express themselves artistically or verbally when they have to use new or existing information in their minds to try to devise new methods for expressing themselves. According to Bergesen (1984:189), “Symbols and images tend to be more collective and general, rather than personal and particular”. Therefore, the meanings of most symbols and images are understandable to the broader learning culture.

It is difficult to identify the rules and criteria that can assist the public in recognising art and distinguishing it from other contemporary forms of expression. Bertasio and Marchetti, (2004) emphasised that “The way to overcome this difficulty is not by reducing the analysis of the phenomenon to either the sociological level of observation or the historical-aesthetic one”. They proposed the assumption of a sociological-artistic level of observation. Their proposal suggests that this new level is not just the product of the sum of the two other levels but has its own status: in fact, the theory of the artificial²⁹ (Negrotti, 1999) showed that when a level of observation is formed by combining two different levels of observation, the former, while losing part of the characteristics of the latter, assumes new and specific characteristics that cannot be found in the latter (cited in Bertasio & Marchetti, 2004). I suggest another level of observation, as illustrated in Figure 3. The triangles show the variables in learning (culture) and the variables in creativity (art) which have a common factor, effect/product, which should not be the focal point of analysing art and society but should be considered being on the same observation level as the actions and ethics of the human element.

²⁹ Negrotti's theory of the artificial is based on the fundamental assumption that the human being cannot select more than one observation level per unit of time.

Figure 3: The Sociological-artistic observation level in spaces of learning.



The sociological-artistic level of observation represents the instrument, which sets up new concepts, models, methods, and theories that allow a researcher to control the relations existing between sociology, on the one hand, and art on the other. It will provide the researcher with the possibility of exploiting the opportunities offered by effectively connecting various levels of observation³⁰. It is worth noticing that it is precisely those individuals who study art from a traditional point of view who propose the establishment of new relations between different disciplines; for example, art-history is progressively becoming the social history of art, and aesthetics recognises the importance of opening itself up to the other human sciences (Bertasio & Marchetti, 2004). Artists are often seen as individuals who are taught how to describe the world and its value through media such as painting, sculpture, and graphics. That value is only partial; they are also taught how to view a creation from another perspective such as being an ‘outsider’ to the scene. Does it mean that the sociological process of interpretation is “like a game of Chinese boxes, where we open one at a time until we find what is bound to be the smallest and the most secret box in the centre?” (Bann, 1996) The objective is to solve the problem through a process, but should the movement not be to the outside of the social space rather than inside to a ‘private’ truth? Then again, is thinking or imagining outside the box enough?

³⁰ A similar view was expressed by Bowler (1998) when she put forward the proposal of a sociology of art capable of surmounting the traditional impasse that exists between institutional and interpretive approaches to the study of art.

Categorising artistic (cultural) activities can be difficult and strenuous, which explains, at least partially, why sociologists prefer to deal with those structural aspects of art that are characteristic of the empirical tradition, such as consumption, economics, and institutions (Dimaggio, 1987b). It also explains why an increasing number of sociologists choose to consider the communicative aspect of art. Ironically, it is precisely the analysis of art as communication that poses the problem concerning the importance of knowing artists and their activity. Trying to explain, as sociologists of communication do, what in art functions as communication, and how it functions, implies knowing what is art and what is not, and how to distinguish it from other forms of expression (Bertasio & Marchetti, 2004).

The sociological-artistic level of observation should enable the researcher to achieve the proper balance between the traditional requirements of empirical sociological research and the necessity of effectively considering the role of self-determination performed by learners in the novelty and realisation of a creative object, and in encouraging cultural and life skill changes. Therefore, a precondition for sociological analysis should be the recognition of the self-determination of the learner. Only by recognising the self-determination of the learner is it possible to bring the two following complementary variables under control: the influence of art on cultural development and the learner's way of thinking, to symbolise consolidated cultural models. In the experimentation with and production of creative works, both social and individual representational forms can be found. A work produced by a learner may indicate first of all the learner's individual environment and secondly, his/her social and cultural context. As Padovani (1998) observed, if it is true that it is the artist who decides what forms of representation to choose, how to combine, relate, and shape them, and what new forms to create, it is equally true that these same forms of representation are the product of his/her social life and, as such, are classified and arranged in a specific hierarchy. Giddens (1984, 25: 163), for example, did not deny the fact that structure can be constraining on action, but felt that the structure "is always both constraining and enabling".

This research experimented with various forms of arts education, such as activities which revealed learners' *functions*. It attempted, through analytical processes, to determine why these experimentations are likely to generate and create certain kinds of values. Its results also suggested why it would be more beneficial to (1) individuals, (2) groups (3) or class (privileged or underprivileged). What needs to be mentioned is the phenomenon that values associated with a specific *function* are not restricted to a specific activity and that it may be achieved through

other activities as well. One example may be that some learning could have been achieved by the pedagogical tools rather than the developed attitude towards the arts or the improvement of the arts environment only. The following *functions* were analysed during the in-school-time experimentation:

- Transformative learning: The arts as pedagogical mechanism for learning -- experimentation with various disciplines of visual art projects during in-school time.
- Inclusion: The creative environment – a created space which includes the arts in the learning environment.
- Skilfulness: Life skills such as the appreciation of life – visual art projects that enhance and teach creative/labour/life skills.

Learners illustrate their visual and mental representations by re-creating, re-developing, and re-depicting them by means of materials and procedures different from those constituting the original representations. The work produced by learners may often be equivalent to novelty. It is produced in an experimental process where learners, explore, exploit, and utilise the possibilities of materials. In this environment, they are allowed to exercise their freedom of expression. In the space, they can create expressive forms that, modifying or transforming contemporary patterns of observation, have an effect on the structure of social and cultural life skill models. Effects of the learners' learning action can be seen in their ways of perceiving such values as what is 'beautiful' and 'ugly', in the introduction of new standards of composition and construction, and in the predominance of particular colours, forms, and lines. By this observation, it can be assumed that all that is social is always mediated by the individual. Learners can then be considered as a 'constituency' in the creation, manipulation, and application of expressive symbols: as an individual unit they can make evident a series of values which can be seen and understood through an autonomous system of activities and knowledge.

Study Design and Initial Preparation

Learning develops throughout a life span in a range of contexts and involves many forms of aptitudes, such as the rite of passage from childhood to adulthood. This cultural routine involves structures such as

- learning how to write and read
- learning how to behave
- learning how to acquire a skill.

During this development, novel experiences and information are bridged with existing knowledge. This requires the knowledge needed to place the new information within a framework for learning. For learning to develop, such as the comprehension of the meaning of an experience, subject, or object, it is important to observe it in relation to other experiences, subjects, or objects, as accumulating knowledge is not sufficient for perceiving, learning, and understanding (Bransford, 1979). For example, in physics, learning space, force, momentum, time, and light require the understanding of how the system of thinking about the world is developed (Shlain, 1991). In mathematics and literature, learners need to comprehend more than just numbers and letters, but the concept of constructing and deconstructing those numbers and letters.

It is clear that theoretical explanation suggests that the nature of the learning culture and the manner in which individuals perceive and comprehend experiences transform as individuals change. The curriculum structures that are implemented progress from

- an instinctive base (natural comprehension of how things operate),
- to a rule base (disciplinary school structure) and
- to a regulation base (labour skills development).

The learning culture, especially the curriculum structure, develops to more complicated domains as different fields and subjects are introduced. Schools in disadvantaged, underprivileged, and working-class communities in cities with social and cultural orders, such as Cape Town, have to abide by regulations, which Levine (2002) referred to as separating the concept from the practice. The experimentation design and preparation for this research, with an art-based subject such as image-making, needed in-school-time experiences as well as the integration of teaching concepts with hands-on techniques, which enhance individual and collective creativity that have long-term pedagogical benefits for schools.

Giddens (2001) suggested that structures should be used to place experiences into frameworks, but these structures need action, such as human behaviour, to be constructed. For this reason, the enhancement of creativity required a process of action, which was learning how to learn. The development of such skills were described by Piaget (1969) as a procedure of utilising existing knowledge to comprehend information (conventional) and/or constructing

existing knowledge to form ‘novel’ information (creativity). Structures can then be used to identify novel information, but it can be also be identified by that information. For this, the researcher needed to develop and create various experimentation processes in preparation for the ‘reflective’ experiments.

The designs of these experimentations were aimed to provide insight into the creativity process, which could give understanding to the assumption that art is a form of communication that evolves with the whole of human experience. They needed to engage the individual at the emotional, rational, and intellectual as well as the artistic level. The observation of this function of the arts requires that the experience of the work of art be appreciated for its value. Dewey’s *Art as Experience* (1980: 37) placed the emphasis on the value of art as “a quality of experience”. These experimentations of creativity were about the experience of the arts and how that enhances the moral values, such as the individual values that develop an individual’s life skills in the moment of experience (Csikszentmihalyi, 1997; Fisher, 1998), collective values, values private to the individual that become integrated into other activities, and the consequences that can be described as endorsing collective values (Fig. 4).

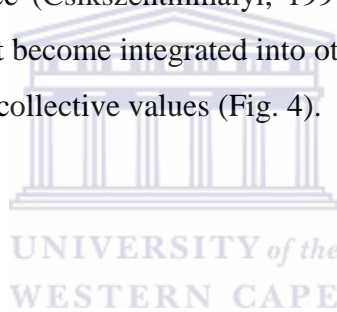
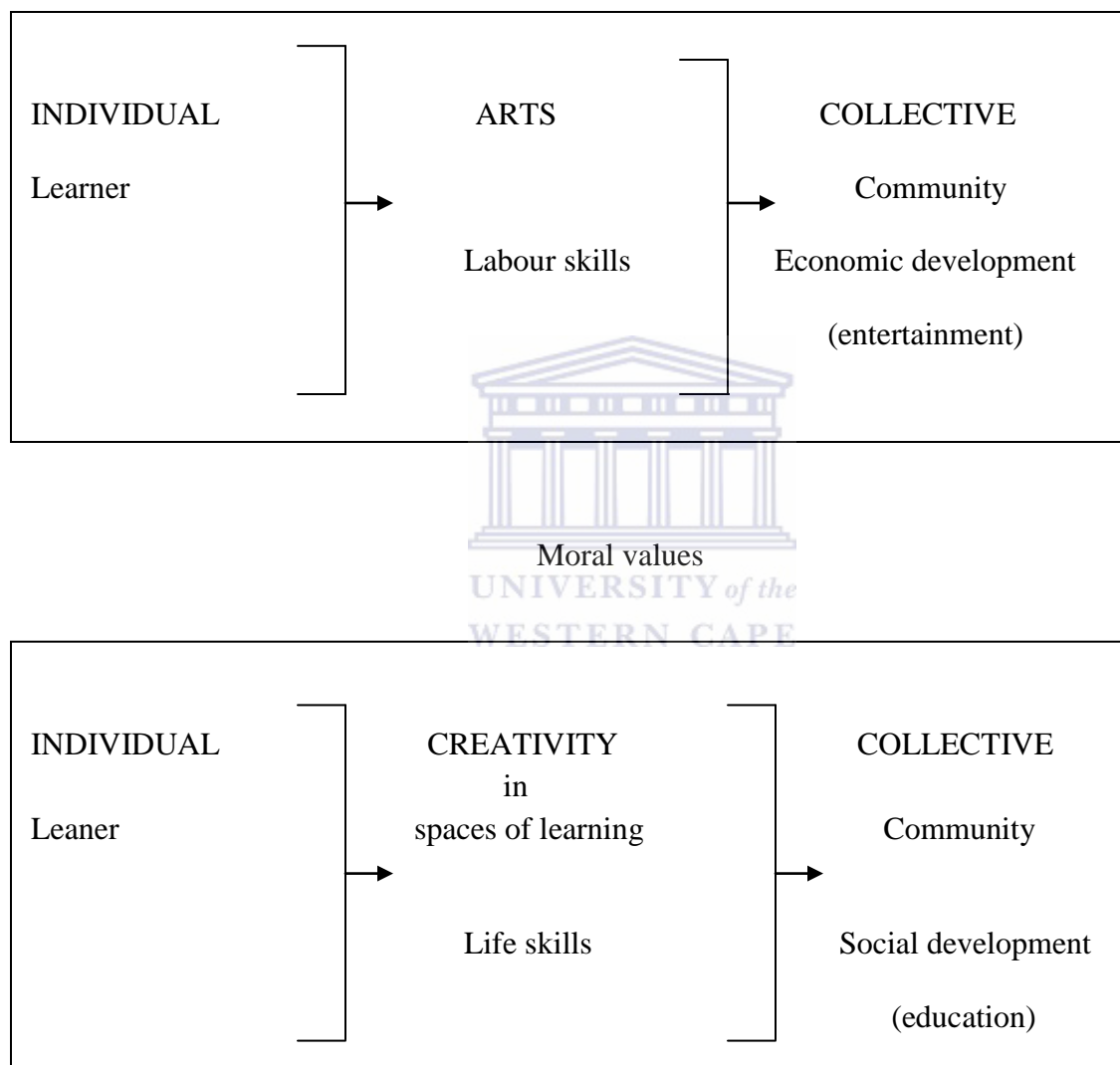


Figure 4: Framework for understanding the objective of experimentation with creativity in spaces of learning.

Activity values



The experimentation formula

The experimentation formula was to observe learners' activities in random experimental structures and to assess art works produced by learners in Grades 4 and 5 (primary level) and learners in Grades 8 and 9 (secondary level). The other observations made were of the relationship between teachers and learners; teaching methods, both academic (literature, science,

and mathematics) and practical (art, technical, and physical training); and environment structure (school, classroom, and playgrounds).

In view of the above, the study methodology was formulated and structured for data accumulation to occur as follows: school learners' day-to-day learning developments and activities with syllabus-based subjects and non-syllabus subjects, in this instance, visual art.

At this stage of the research, the following questions were addressed:

- Why did some learners not participate in the prepared tasks?
- What causes non-performance of learners within a collective of learners?
- How may image-making reflect learners' performance and behaviour, if determined from preliminary observation and experimentation of the day-to-day enactments within the spaces for the creative learning explorations?

Observation was undertaken in the visual art classes during school periods to ascertain the answers to the questions posed. The focus was on how learners learn.

Following the formulation of the research questions, the next step in a qualitative design is to determine whether the topic is suitable for experimentation. The intention of the study was to understand the experimental processes operative within the spaces of learning, particularly the role of visual art as a tool for enhancing creativity. Given that previous definitions of creativity articulated a sense of 'gifted and talented' and posed questions on the importance of art, particularly in the context of the school curriculum, I felt there was a need to discover whether the actors/agents who were part of the experimentation processes sought to stigmatise or generalise art activities within the learning space.

Data gathering

Data was gathered as follows:

Fieldwork profile

Primary level:

- *Location:*
Vanguard Primary School, Vanguard Estate, Cape Town.
- *Programme type*
Comprehensive
- *Activities*

Monday and Wednesdays, 10.00 – 14.30;

1. Image-making experimentations
2. Art laboratory and project preparation
3. Recreational projects
4. Observational engagements
5. Facilitating arts projects.

- *Participation in 2007-2009*

1. Grades served: 5 and 6 learners
2. Attendance rate:

Grade 5: 1 English class

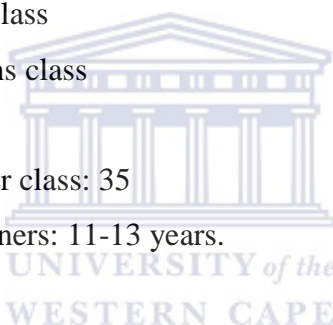
1 Afrikaans class

Grade 6: 1 English class

1 Afrikaans class

Total: 4 classes

3. Average learners per class: 35
4. Average age of learners: 11-13 years.



Secondary level:

- *Location:*

Modderdam High School, Bonteheuwel, Cape Town.

- *Programme type*

Comprehensive

- *Activities*

Tuesday and Thursday, 9.00 – 14.30; occasional vacation activities.

1. Image-making experimentations
2. Art laboratory and project preparation
3. Recreational projects
4. Observational engagements
5. Facilitating arts projects.

- *Participation in 2007-2009*

1. Grades served: 8 and 9 learners
2. Attendance rate:

Grade 8: 1 English class

1 Afrikaans class

Grade 9: 1 English class

1 Afrikaans class

Total: 4 classes

3. Average learners per class: 40

4. Average age of learners: 14-16 years

Images produced by the learners on a daily, weekly, or miscellaneous collection basis were accumulated for the evaluation process. Learners often wanted to complete works or take them away to show peers and family members. Some of the works were never returned to the class. This process was not experienced as 'homework' or compulsory. Many of the works were documented via photography and video recordings and not collected, as learners in secondary level also used the images for examination purposes.

Average collection

- Primary level: 2,000 images (75% of the produced works)
- Secondary level: 1,500 images (55% of the produced works).

Interviews

- Primary level: Discussions of works – average once a week
 - Individual learners -- average informal interviews 10 learners per year
 - Individual teachers – 4 per year
 - Principal/deputy principal – 1 per year
- Secondary level: Discussions of works – average once every second week
 - Individual learners -- average 'informal' interviews -- 10 learners/year
 - Individual teachers – 2 per semester
 - Principal – 1 per year

Surveys

- Primary level: 0
- Secondary level: 120 learners

After establishing a working relationship amongst the learners and school staff, learners' experiences of learning and creativity (learners own experiences and understanding of creativity and what these experiences and understanding mean to them) were explored. Creative workshops

and interviews were monitored and adjusted to the verbal and physical energy exhibited by the learners.

Interviews with staff members were conducted and, where possible, staff meetings were attended. Parents and guardians of learners were only interviewed on approval by the learners themselves.

Government education policy documents were examined to provide background context for learner-ship, learners, education, and national curriculum. These documents assisted in the exploration of how school learners themselves perceived the education system. Pre-fieldwork took forms of a series of presentations, briefing staff and learners about the project, its aims, methodologies, and relevant substantive issues.

Principals and staff members of the schools granted authorisation for the experimentations to proceed on the school premises. The consent of the learners, their parents, or guardians if required, was sought, which was in line with the ethical principles required in South Africa and the international standards for doing research with children. The researcher made great effort towards the protection of all identities, which will remain confidential. Permission was sought from the appropriate authorities for the usage of photographic materials. Alternative methods, such as my own creative production of the documentation, were considered for representation.

Evaluations were done in the selected schools using both the reflective experimentation and subjectivity experiments. The latter provided the impetus for the former, allowing a more accommodating and co-ordinating approach to data generation within the classrooms.

Different visual art disciplines, such as drawing, painting, sculpture, and print-media, as well as teaching methods (spontaneous), materials (found objects), and curriculum-related topics were experimented with. This experimental study design guided the focus of the learning progression during the creative activity classes (Fig. 5)

**Figure 5: Example of a primary /or secondary school programme:
Week 1 of 12 weeks (themes were rotated between grades)**

Week 1 (4 lessons/day)	Grade 5/or Grade 8 Projects	Grade 6/or Grade 9 Projects
Day 1: 8.30 – 9.15 10.00 – 10.45 11.15 – 12.00 12.30 – 13.15 13.30 – 14.30	Art & narrative (Painting/collage) Observations/interviews	 Art & calculations (sculpture/design) Observations/interviews
Day 2: 8.30 – 9.15 9.45 – 10.30 11.15 – 12.00 12.30 – 13.15 13.30 - 14.30	Art & nature (Printing/photography) Observations/interviews	Art & culture (drawing/found object) Observations/interviews

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Vanguard Primary School

The primary school experimental visual art classes were arranged for Mondays and Wednesdays. The two Grade 5 classes were scheduled for Mondays and the two Grade 6 classes for Wednesdays. Sit-ins during the normal classes were left to be done randomly to experience ‘normal’ everyday lessons in comparison to ‘prepared’ lessons. Each class consisted of an average of 35 learners (girls and boys). The lessons were conducted in the learners’ first and second languages, which were English and Afrikaans.

The first encounter with the learners was an introduction to the image-making experimentations and a brief explanation of what the concept of art and learning experimentation entailed. This was done to observe the reactions of the learners to the ‘verbal’ rather than the ‘practical’ approach in the art class to determine,

- What they expected to happen within a space which was announced as an art class
- What their concept of art was
- Is arts education useful for practical art activity only?

- How the learners react to having compulsory art classes.

The preliminary experimentation commenced with a lesson on line drawing of a topic of their choice. This lesson was merely to ‘break the ice’ to make learners feel comfortable in a ‘new’ space in the learning environment. This was also an opportunity to observe individual and learner-unit action to the new structure, space, and lesson, to see how they reacted in the space, how each individual reacted, and how this action reflected the learner-unit and learning space? After these engagements with the learners, more formal lessons with the Art and Culture teacher were planned. The introduction to the co-ordinated experimentations was very brief and the practical part was very intense as the learners had to perform a task with brief guide-lines. For example, they were given a theme, which had to be done in a particular colour and on material other than paper. The researcher then observed how the effect of the end product contributed to the human process.

Modderdam Senior Secondary

Four classes from Grades 8 and 9, both the English- and Afrikaans-speaking learners, were chosen for the research. The classes consisted of an average of 40 learners in a class. The average age of the learners, both girls and boys, was 15 years. Lessons were scheduled for Tuesdays and Thursdays, between 8.30 and 2.30pm. Two Afrikaans classes were timetabled for Tuesdays and two English classes for Thursdays. The art and culture periods were duly fitted in amongst the other subjects in the daily timetable, and the researcher’s observation of the ‘normal’ lesson was automatically arranged.

The situation in the senior secondary classes was different from that in the primary classes as the lessons needed to be part of the curriculum. Time was a great concern for the teachers, and the completion of work, especially practical work, was a major problem. For this reason, it was necessary to improvise on the experimental concepts. The reflective experimentations started off by including a painting component to the visual artwork of a topic concerning national symbols. The project was done in collaboration with the teacher, who introduced the theoretical section, which was followed by the researcher’s practical part. The practical fragment was divided into two sections: learners had, first, to complete a sketch or painting of a collage of the national symbols and, second, a finger painting, on fabric, of one symbol in a particular colour, with appropriate text included. Learners were given a choice of six colours and values to choose from to conclude their task. Observations made were as follow:

- How did the learners react to the new condition in the learning space?

- How did they react to the researcher's informal way of teaching?
- How did they react to the teacher?
- How did they react to the art facilitator?
- How did they react to the practical component?
- How did they react to each other?
- How did the learner/learner-unit respond to the process and the effect?
- How did the end product contribute to the sociological-artistic experiment?

A sample of 60 learners (40 from the secondary and 20 from the primary school), randomly selected, were interviewed verbally about their concepts of art, beauty, and creativity, and about several aspects of their relationships with the institution's and the environment's community actors. Other community actors, such as principals, teachers, and parents were interviewed to obtain a general concept of the meaning of creativity in spaces of learning (see Appendices 1 and 2).

The preliminary experimentation process took forms such as:

Duration:

- Class periods of 45 minutes per week

Experimental component:

The learners were required to:

- create an image with 'informal' and 'formal' guidelines
- assist one another with their creations
- teach image-making to one another
- discuss how images need to develop
- compare the end product with other images.

Objectives:

The objectives were to

- observe how learners learn to share concepts
- observe how learners teach one another to enhance a concept



- observe how learners learn how to construct a sense of self-esteem.

Materials:

- A variety of art materials and found objects.

The primary experience:

(1) Introduction

- (a) the briefing of the project to inform the learners of the structure of the image-making process, such as the selected materials, individual creations, class participation, and
- (b) to emphasise the guidelines of the experiment, such as they could create an image of their own choice with the selected materials, while
- (c) they were permitted to discuss with, assist, or request information from fellow learners and the researcher.

(2) Action

- (a) distribution of art materials, for example use a girl and a boy
- (b) learners started the process on demand or at own pace
- (c) learners produced individual images of their choice or as prescribed.

- (3) Discussion – learners described/discussed/commented on the created images on a voluntary or compulsory basis.

The preliminary experimentations

Four preliminary and observational experimentations were done in preparation for setting up the ‘flexible’ lessons for the experimentations for the learners in the primary and secondary schools. These lessons were divided into individual, group, and class formation, as well as a combination such as individual and group choices.

The initial preliminary experiment started with learners working as individuals; the second experiment required them to work in groups. The third was for choosing whether to work as individuals or groups, while the final experimentation was reserved for the activities of the class formation. For these experiments, the lessons were designed to observe how learners perform, what they prefer, and why they make specific choices. For this, a general format was developed that was flexible, pliable, and adjustable. Thus, the experimentations included the following activities:

- (1) Creating images with or without having a theme, explanation, and demonstration.

- (2) Assistance or no assistance from other learners, the facilitator, or the teacher.
- (3) Communication or no communication for advice, explanation, or demonstration.
- (4) Having or not having discussions or debates during or after lessons
- (5) Applying conventional, unconventional, or pedagogical teaching methodologies.
- (6) Applying convergent, divergent, or any other form of skill for creating images.
- (7) Using of regular art materials or found objects.
- (8) Using of standard art equipment or alternative 'handmade' equipment.
- (9) Using safety precautions when applying sharp instruments such as scissors, cutting knives, and so on.
- (10) Recording footage or not recording the processes.

The processes varied from individual to group to class theme choices, using compulsory or optional art materials and applying conventional or unconventional practical skills. Learners also had the option of voluntarily or freely contributing to discussions or debates when required. The discussions were structured from factors such as informing of skills, development and experiences of the image-making processes, the environment activities, and individual, group, and class practices. It was important to record and evaluate why the learners liked or disliked the processes.

The observations of these activities were evaluated to provide answers to research questions such as

1. How does the production of image-making build a sense of sharing knowledge?
2. How can individual work create self-esteem, self-confidence, and self-motivation?
3. How can image-making build unity and provide a sense of enhancement of life skills?
4. How can individual, group, and class motivation enhance the experience of other learners who have low self-esteem?
5. How did the individual, group, and class deal with confusion, misunderstanding, and resolving differences etc.?

Selecting the best methodology to collect information that might help in responding to these questions, via image-making, was not straightforward. It was tempting, convenient, and practical to respond to these actions as psychological values, domestic origins, and playground

deviances. These social influences had a part to play in learners' behaviour and facilitated the experimentation of how image-making would enhance learners' learning competence and help them to regain self-esteem. An artistic-sociological structure was formulated for the recording of the activity of learners as individuals and as groups. After the documentation and several art projects later, all data (notes, recordings and images) were examined, collected, and reviewed for patterns of behaviour. This led to the formulation of the new co-ordinated reflective experimental structures using image-making for the study of how learners can demonstrate the social structure behind why learners in 'hostile' environments exhibit poor learning capacity as a result of low self-esteem, as well as produce data to show how creativity can enhance life skills in spaces of learning.

The reflective experimentations: Participation in the classroom

The proposed lessons for the experimentation with the creative tool *image-making* was applied with a pedagogical approach to allow for observation, creation, and application of the programme as it developed from week to week. This snowball effect to the experimentation programme was necessary within a 'dysfunctional' learning space for reasons such as

1. administration crises
2. staff attendance
3. syllabus development
4. examination implementation, and
5. other school events, such as sport.

The experimentation processes will be described in two categories, namely,

1. Primary level: Grades 5 and 6 learners
2. Secondary level: Grades 8 and 9 learners.

Primary level: Grade 5 and 6 learners

Two-dimensional works: Drawing and painting experimentations

Three-dimensional works: Sculpting experimentations

Mixed-media works: Additional experimentations.

Gender: Girls and boys

Age group: 11-12 years

Class: Average 40 learners

Duration: 40 minutes

Format for the drawing and painting experiments

(1) Classroom setup

Individual work:

- Tables against the walls covered with white cardboard, with chairs.
- Additional work space on the floor in the centre of the class.

Group work:

- The floor space in the centre of the class.

(2) Art media:

Two dimensional works:

- Drawing with conventional materials such as pencils, crayons (no erasures was provided)
- Painting with conventional materials such as acrylic paints and brushes

Three dimensional works:

- Sculpting with paper

(3) Experimentations

- Four periods of 40min (one per week)

The experimentation processes were developed through formats that allowed for them to be flexible during the study period. This methodology gave the study scope to experiment within the gaps and also to fill them in order to create the imagining of pedagogical concepts. Ten experimentations were completed. This included formal and informal lessons. *Formal* refers to lessons with instructions of working methods used in a particular theme; while *informal* refers to lessons without instructions on working methods or a particular theme.

Experiment 1(primary level): *Individual image-making – ‘informal’ lesson*

This initial experiment started with the learners placed at individual spaces, such as desks, tables, or separated spaces on the floor (Fig. 6). They were briefly informed that they were going to create images of their own choice, without having a topic or theme, and they could do whatever they thought of at that moment. It was stressed that the image could be created spontaneously, which was explained in general terms as “you do not have to think of what you have to produce”. No explanation of any form of ‘procedure’ of the project was given to the learners. Learners were provided with art materials that were selected by the facilitator, such as paper and a mixture of primary and secondary colour wax crayons.

Experiment 2 (primary level): *Individual image-making – ‘informal’ lesson*

The second experiment took the same format, with exception of the art materials, which were replaced with cardboard and colour (red, blue, yellow, and black) paint.

For both these experimentations, the facilitator provided no lesson plan. The requirements and procedure were not explained and no demonstration was rendered. Learners needed to create an image on a 46.4 x 36.2cm piece of paper and a 46.4 x 36.2cm piece of cardboard. There was no compulsory theme, and there was no restriction to any particular genre. The work could be of a ‘realistic’ or an ‘abstract’ subject or object – for example, it could be a portrait, a landscape, or a pattern. They were not restricted to a ‘back and white’ drawing or a ‘colour’ image – they could use one method or a combination of both to complete the exercise. They were provided with only colour wax crayons, colour paints, cardboard, and paper (see Appendix 3.1 and Appendix 3.3).

The duration of the lessons were divided into two parts to accommodate the image-making lesson within a conventional teaching period. For example the 40-minute periods for both the first and second experimentations were divided as follows:

- a) Active experimentation -- 30 minutes
- b) Discussion -- 10 minutes

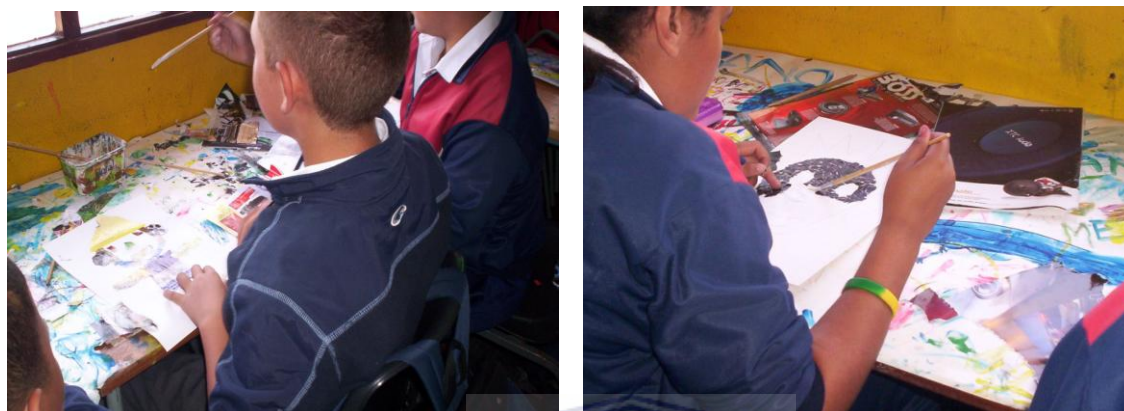
Each learner created an image by using the art materials provided by the researcher/facilitator. Learners were allowed to assist one another and also inform each other of how to enhance the creation. For example, they could give advice on object, colour, form, and shape, or what materials to use, or they could ask for advice. Learners were allowed to ask questions of the facilitator about their choices and progress.

After the time limitation, they formed a circle and kept their images in front of them. A brief introduction about presentation was given by the facilitator. For example, learners had a choice of how they wanted to present their work, such as placing it in a manner in which it could be more meaningful. For example, they might place it in terms of colour, shape, or another image. This could be done more than once. Each learner was given an opportunity to comment on the created image to the class. This was done on a voluntary basis.

After the individual presentation, other learners were asked to comment on the work presented by each individual learner. The learners were allowed to ask questions and give their own opinions and advice. The learners were given the space to discuss skills, the creation of image, their input to the concept, and general issues related to the process amongst themselves.

The facilitator then finished the first phase of the project through introducing ‘open’ discussions of the learners’ experiences and how the learners worked as individuals to create the final work.

Figure 6: Learners during the individual image-making – ‘informal’ lessons



The process of the experimentations was monitored and focused on the objective, the process, observation, documentation, assessment, and the research questions.

The objective (Exps.1 &2):

The context of these experiments required that observation be directed at how image-making built self-esteem and provided a sense of enhancement of life skills.

The process (Exps.1 &2):

The procedure was that the learners started the image-making with selected materials that was provided to them. The individual learner needed to create an image on his/her own activity/skill that they were familiar with and was allowed to use his/her own initiative as to how to apply skills that are needed for producing such an image of his/her choice. The facilitator only communicated with the learners if required.

Observation and documentation (Exps.1 &2):

These methodologies were applied to observe whether the image-making was produced alone, by copying, seeking advice or confusion. Observation was also needed to see how learners reacted with one another; how learners reacted with the facilitator; what and how did they contributed to the discussions; how the learners communed with the class, teacher and facilitator about the image produced; and how learners communicated with one another about their concept

of a favourite image they liked to produce, with or without others, that is not the same as the other learners work.

Assessment (Exps.1 &2):

These image-making processes were reviewed according to the individual learner's activity and the reaction with other learners, the teacher and the facilitator. The constraints, such as limited art materials, colours, and working surfaces, were used to give insight to the enabling of the self in the structure.

Research questions (Exps. 1 &2):

1. Why do some learners require the assistance of the researcher/facilitator and fellow learners to help them to make choices?
2. Why do some learners prefer to work alone?
3. How does the production of image-making build a sense of sharing knowledge?
4. How does individual work encourage self-enabling behaviour and attitude?

Experiment 3 (primary level): *Individual image-making – a 'formal' lesson*

In the third experimentation process, the learners were informed that they would be creating images that would follow a procedure. The learners did not have a choice, and a topic/theme was prescribed. In this case, the learner(s) needed to *think* about what they had to produce. The project procedures were thoroughly explained to the learners.

The facilitator provided a comprehensive lesson plan. The requirement and procedure were explained and a brief demonstration was executed. Learners needed to create an image on a 23.2 x 18.1cm graph paper. They had to count the blocks to make sure the design, shape, or form would fit onto the page. Although the course of action was constrained, the theme was not restricted to any particular genre and could be a 'realistic' or an 'abstract' subject or object – for example, it could be a portrait, landscape, or a pattern. They were also not restricted to a 'black and white' pencil drawing or a colour image – they could use one method or a combination of both to complete the exercise. They were provided with graph paper, lead pencils, and colour pencils (Fig. 7).

Figure 7: Images produced for the ‘formal’ lessons



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Experiment 4 (primary level): Individual image-making – a ‘formal’ lesson

The fourth experiment took the same format, and the learners needed to create an image on a 46.4 x 36.2cm graph paper. They had to paint the design, shape, or form that would fit onto the page. For this experiment, the theme was restricted to a particular genre, namely a landscape, and could have a ‘realistic’ or an ‘abstract’ subject or object. They were provided with graph paper, colour paints, and brushes and restricted to a colour image – they could use the primary colours or mix to obtain secondary colours (Fig. 8).

Figure 8: Image produced during the ‘formal’ lesson



The duration of the ‘formal’ lessons was also divided into three parts to accommodate the image-making lesson within a conventional teaching period. For example, the 40-minute period for both the first and second experimentations was divided as follows:

- Lesson introduction - 10 minutes
- Active experimentation - 20 minutes
- Discussion - 10 minutes

In the structured format, the learner needed to create an image by using selected art materials and follow the prescribed procedures. The instructions also did not allow the learners to assist one another and inform each other of how to enhance the creation. For example, they could not give advice on object, colour, form, and shape or what materials to use, nor could they ask for advice. Learners were not allowed to ask questions about their choices and progress or give their own opinion and advice during the execution of the work.

After the time limitation, they had to hand the completed work to the facilitator. They were not permitted to talk about what skills they needed to create an image, but rather how they experienced this method of doing image-making. Immediately after the completion of this task, the facilitator held an ‘open’ discussion to enquire how the learners perceived working as

individuals and restricted or limited to a ‘formal process’ to create images (see Appendices 3.1 and 3.4).

The objective (Exps. 3 & 4):

These experimentations were designed to lead to the observation and understanding of how learners themselves perceived creativity and to demonstrate the enhancement of learners’ self-esteem and life skills.

Process (Exps. 3 & 4):

Learners started the image-making with a lesson-planned activity that they were not familiar with, even though this is a ‘common’ teaching method in the classroom. The learners had to render images via a compulsory method and were not allowed to use their own initiative as to how to execute a drawing. The facilitator communicated with the learners only if required and had to observe how the image-making was produced, without help from other learners. All activities were recorded on chart paper or by digital media.

Observation and documentation, assessment and research questions (Exps. 3 & 4):

The observations and documentations, assessments, and research questions were based on the same procedures as the first and second experimentations, to allow for a horizontal level of engagement to the analysis of the study. The assessment was slightly different as it reviewed the learners’ activities in a structured teaching method. The research questions were also based on these activities:

1. Do the learners react in a particular way to the structured and conventional teaching method?
2. Do learners prefer working in a conventional or an unconventional teaching environment?
3. Does this method of producing of images build a sense of sharing knowledge?
4. Does individual work create self-confidence; self-development; self-control, and so on?

The following experimentations, Experiments 5 and 6, focused on group activities. Learners were divided into groups of 4 to 6 learners per group or groups of two, which consisted of girls only, boys only, or a mixture of girls and boys.

Experiment 5 (primary level): *Group image-making – an ‘informal’ lesson*

The fifth experimentation gave the learners an opportunity to create a drawing of their own choice. It was emphasised that the image could be created spontaneously, which was explained in general terms such as ‘you do not have to think about what you have to produce’.

The facilitator provided no lesson plan. The requirement and procedure were not explained and no demonstration was rendered. Learners were provided with art materials that were selected by the researcher/facilitator, such as the paper, pencils, and colour wax crayons. There was no compulsory theme and no restriction to any particular genre. The work could have a ‘realistic’ or an ‘abstract’ subject or object – for example, it could be a portrait, a landscape, or a pattern. Learners were not restricted to a ‘black and white’ drawing or a ‘colour’ image – they could use one method or a combination of various drawing disciplines to complete the exercise (see Appendix 3.4a).

The time and formation of the lesson was

Active experimentation -- 30 minutes

Discussion -- 10 minutes.

Learners worked as units and were allowed to assist one another and also to inform each other of how to enhance the creation. For example, they could give advice on object, colour, form, and shape or what materials to use, or they could ask for advice. Learners were allowed to ask questions about their choices and progress.

After the time limitation, they formed a circle and each group kept their image(s) in front of them. A brief introduction about presentation was given by the facilitator. Each group was given an opportunity to comment on the created image to the class. This was done on a voluntary basis. After the group presentation, other groups were asked to comment about the work presented by each group. The learners were permitted to ask questions and give their own opinions and advice. They could talk about what skills were needed to create an image (listening, thinking, taking turns, patience, logic, and kindness). The facilitator then finished this phase of the project by talking to the learners about how they worked as groups to create that final work.

Experiment 6 (primary level): *Group image-making – ‘formal’ lesson*

The sixth experimentation was based on creating three-dimensional images by means of instructed procedures. The learners were divided into groups of two, either two girls, two boys or a girl and a boy (Fig. 9). They were briefly informed that the group needed to work as a team to create an image(s), as instructed. The topic or theme was to create a three-dimensional mask. The learners were required to follow the instructions demonstrated by the facilitator to develop the image. A brief explanation of the procedure of the project was given to the learners. Learners were provided with art materials that were selected by the facilitator, such as the newspapers,

balloons, cold glue, and paints. The facilitator provided a lesson plan. The requirements and procedure were explained and a demonstration was given.

The learners were given a compulsory theme, and there was a restriction as to how they needed to do the three-dimensional image of a mask. Thereafter, the learners had to paint the mask within a particular genre, such as a face, which could be a 'realistic' or an 'abstract' subject or object – for example it could be a self-portrait, a clown, or a fictitious character. They were restricted to 'colour' images, and they could use one method or a combination of various painting disciplines to complete the exercise. They were provided with only primary colour paint (see Appendix 3.4b).

Figure 9: Learners working in groups of two



The lesson was done in two parts: The first session was the creation of the three-dimensional image and the second the painting of the image. For each session, the same time and formal structure were used:

Lesson introduction	-- 10 minutes
Active experimentation	-- 20 minutes
Discussion	-- 10 minutes

The same closure procedures as those of Experiment 5 were used for the completion of the experimentation.

The objective (Exps. 5 & 6):

This was an experiment that led to the observation of how image-making could build social cohesion and provide a sense of enhancement to the sharing of knowledge.

Process (Exps. 5 & 6):

The learners, as working units, created images based on familiar activities/skills. Each individual learner in the selected group, as well as the group as a whole, was allowed to use their own initiative as to how to apply skills that were needed for producing images. The facilitator only communicated with the learners in the groups when required.

Observation and documentation (Exps. 5 & 6):

The individual learners in the group, and the 'working unit', were observed to see how they created the image. For example the learners were monitored to see whether they were copying, seeking advice, or confused. How the learners behaved with one another in the group formation, reacted with the facilitator, contributed to the group discussion, performed as a group, and communicated with the class, teacher, and researcher about the image produced was vital to the analysis. This process was recorded on digital media.

Assessment (Exps. 5 & 6):

1. The image-making process was reviewed according to the group activity.
2. It was compared with assessments of the other image-making processes.

Research questions (Exps. 5 & 6):

1. Why did some learners require fellow learners to help them to make choices?
2. Why do some learners prefer to work alone?
3. How does the production of image-making build a sense of sharing knowledge?
4. How does collective work assist in building self-esteem?

Experimentation with pedagogical image-making methods

The experimentation that followed allowed pedagogical ways of communicating the lesson activities, such as structure, demonstration, and creation. It also extended lessons to be informal and formal at times, as well as allowing work as individuals, in a group, or by class participation.

Experiment 7 (primary level): Individual/group/class image-making – '(in)formal' lesson

The first experiment in this section was done with found objects, in this case, newspapers, magazines, wrappers, labels, and all sorts of paper. The concept was to create collages from 'found' paper, which the class needed to share (Fig. 10).

The learners were briefly informed that they were going to create images by sharing art materials amongst all learners in the class. The learners were allowed to do an image of their choice, but, as the researcher, I 'jovially' suggested that I would act as a model for doing a portrait or they could do what they could 'think' of at that moment. Learners were provided with art materials that were selected by me, the facilitator, such as the cold glue and A3-size white paper and the found papers. No formal lesson plan was given, but the requirements and procedures were explained. No demonstration was rendered. The duration of this experiment was as follows:

Lesson introduction	-- 5 minutes
Active experimentation	-25 minutes
Discussion	-- 10 minutes

During this experiment, learners were allowed to assist one another and also inform each other of how to enhance the creation, such as giving advice on object, colour, form, and shape or what materials to use. They were allowed to ask for advice, to go to other learners to view their work and search/gather/ exchange images from other learners and groups. Learners were permitted to ask questions about their choices and progress. After the time limitation, a brief introduction about the presentation of the created work was given by the facilitator. For example, learners had a choice of how they wanted to show their work, such as placing it in a manner in which it could be more meaningful, such as colour, shape, or another image. Each learner was given an opportunity to comment on the created image to the class. This was done on a voluntary basis. After the individual presentation, other learners were asked to comment about the work presented by each individual learner. The learners were allowed to ask questions and give their own opinion and advice. They could talk about what skills were needed to create an image (listening, thinking, taking turns, patience, logic, and kindness). The facilitator then finished the first phase of the project by creating a debate about sharing materials and information to assist one another to create work (see Appendix 3.5).

Figure 10: Individual/group/class image-making – ‘(in)formal’ lesson



Experiment 8 (primary level): Individual/group/class image-making – ‘(in)formal’ lesson

The eight experiments were done over 5 weeks. This pedagogical experiment was done to examine learners in a process that included new art mediums, such as printmaking and fabric/finger painting, as well as working towards creating a single object (Fig. 11).

Figure 11: Individual/group/class image-making – ‘(in)formal’ lesson



The facilitator provided a formal lesson plan with a theme entitled *One Nation, Six Colourful Feelings*, and the requirements and procedure were explained. It was important to demonstrate the image-making procedure as printmaking was a new media for the learners. For the execution of the images, these methods for painting and printmaking were used: finger-paint images, or text in a selected colour, and print and image in the positive and the negative view.

They were briefly informed that they were going to create images by sharing art materials amongst all learners in the class. The learners were briefed to do an image of the environment of South Africa, such as the landscape, nature, and history. Learners were provided with art materials, such as A4-size (46.4 x 36.2cm) white fabric, acrylic paints (5 colours – red, blue, yellow, green, black), printing inks (5 colours – red, blue, yellow, green, black), cardboard, inking rollers, pencils, and brushes (see Appendix 3.6).

The duration of 5 weeks was for creating the images in the five colours of the South African flag, with the white being a ‘neutral’ colour. Each week, the learners had to ‘observe’ one colour, one image, one lesson and to ‘think’ of one feeling. Observation is one variable that feeds the ultimate human resource, thinking. What we see is energy, called light, which is transformed to colour. This transaction allows the brain to interpret it as images and this develops the thinking process. De Bono. (1985: xi) explained that “the main difficulty of thinking is confusion. We try to do too much at once. Emotions, information, logic, hope and creativity all crowd in on us. It is like juggling with too many balls.”

The objective of this experimentation was to introduce a simple approach to thinking about image and colour and for the learner to be active with one colour and feeling at a time. The concept was for learners to separate the precedence values of the nation and to think about each individual value separately. During the process, the learners debated the values of feeling proud of the *self*, *community*, and *nation*, while thinking about participation, power, peace, prosperity, and preparedness in another lesson. This form of experiment was intended to allow the learner to do one thing at a time.

The duration for each section of this experiment was:

Lesson introduction	-- 5 minutes
Active experimentation	-- 25 minutes
Discussion	-- 10 minutes

The procedure for this experimentation was that learners were allowed to debate, discuss, and practice working relationships, ethics, skills, and sharing.

Experiment 9 (primary level): School (grade 5 and 6) image-making – ‘(in)formal’ lesson

The experiment that followed was an extension of the previous experimentation. It was aimed at engaging the learners in activities such as curatorship and choice making (see Appendix 3.7). The facilitator provided a formal lesson plan but explained that it was a pedagogical way of executing an image. The requirements and procedure were explained. It was important to demonstrate the image-making procedure as curatorship was a new media for the learners.

The learners from both Grades 5 and 6 gathered in one space, where they had to place the images completed during the previous task on the floor in the centre of the room, while they took positions on the sides. The learners were briefed of the process of the experimentation. They were informed that they were to engage in a discussion that would assist in creating one big art piece with the images they had produced by sharing their own concepts of how to develop the

process of creating an installation. The facilitator acted as mediator and advisor for the proposals made by learners. As this was a pedagogical concept, the facilitator also assisted when explanations were not clearly expressed. Teachers were asked to assist as there were about 160-200 learners present. It was stressed that the final image could not be created spontaneously, which was explained in general terms as ‘you *do have to think* of what you have to produce’.

After discussing their concept, each class had to pick a learner to present the concept. Learners were allowed to assist one another and also inform each other of how to enhance the creation. For example, they could give advice on object, colour, form, and shape. They were allowed to ask for advice, to go to other learners to view their work, or search/gather/exchange images from other learners within their class. The leaders were permitted to ask questions about their choices and progress. After the time limitation, the selected learner presented his/her group image or concept to the other classes. The learners could suggest new concepts, and this could be done more than once. A selected learner from each class was given an opportunity to inform the other learners of their choice, method, or structure in creating a concept so the images could be developed as one final work. This was done on a voluntary basis. After the class presentation, individual learners were asked to comment about the work presented by each class. The learners were allowed to ask questions and give their own opinion and advice. The facilitator then finished this phase of the project by talking to the learners about how they worked as a collective to create that final work.

The duration and format of the experiment was:

Lesson introduction -- 10 minutes

Active experimentation -- 20 minutes

Discussion -- 10 minutes

The final product, a symbolic *South African Flag*, was an installation of the selected images. Some parents assisted with the sewing of the final product (Fig. 12).

The objective (Exp. 9):

This was an experiment that led to the observation and understanding of how learners themselves perceived creativity, which was guided through the process of curatorship (choice-making). This provided a sense of enhancement of life skills, such as self-confidence, self-motivation, and self-direction (learner-ship values). It also demonstrated social development and knowledge sharing.

Process (Exp. 9):

The learners had to render images via a compulsory/voluntary method and were allowed to use their own initiative as to how to execute an installation. I, as facilitator, observed how the image-enhancement was produced, with/without being involved with classes, and only communicated with the learners if required.

Observation and documentation (Exp. 9):

The individual learners, the group, and the classes were observed to see how they created the image. For example, the learners were monitored to see whether they were giving guidance, seeking advice, or coping with the process. The learners' reactions, such as attitude and behaviour with one another in the group formation, class collaboration, reaction with the facilitator, contribution to the group discussion, performance as a group, and communication with the teacher about the image produced, were recorded.

Figure 12: School (Grade 5 and 6) image-making '(in)formal' lesson -- a symbolic South African Flag



Assessment(Exp. 9):

The curatorship process was reviewed according to the individual, group, classes, and school activities. It was assessed along with the previous image-making activities, such as the conventional image-making processes and the learners' competency when using structured/unstructured teaching methodologies.

Research questions (Exp. 9):

1. Did the learner's react in a particular way to individual, group, class, and school structured and conventional teaching methods?
2. Did the learners prefer working in a conventional or an unconventional teaching environment?
3. Did this method of image-enhancement build a sense of sharing knowledge?
4. Did individual, group, class, and school work create self-confidence; self-development; self-control, and so on?

Experiment 10 (primary level) -- *Two pedagogical image-making processes – formal lessons*

This final experimentation for the primary school learners included elements, such as acts of anxiety, excitement, and perplexity, of all previous lessons. Many of these elements, often perceived as 'deviant' acts, were experimented with, meaning that this experimentation started from the initial lesson in the space allocated for the art experimentation.

The first part of this experiment allowed for learners to 'work off' their excitement before the pedagogical lesson. For this, the facilitator would allow the learners to 'mess' with the crayons on the cardboard surfaces which served as the protecting agent for the wooden surfaces of the desks. This was done to 'relax' or 'calm' learners, while it often served as 'warm up' exercises for lessons.

The facilitator provided a lesson plan. The requirements and procedures were explained and a short demonstration was given. With the assistance of the facilitator, learners were asked to divide the 'messed up' cardboard surfaces into A4 (23.2 x 18.1cm) size blocks, and each learner was given the task of covering his/her block with black ink and then letting it dry.

Learners were required to create images on the created surfaces. There was no compulsory theme and no restriction to any particular genre, so it could be a 'realistic' or an 'abstract' subject or object – for example, it could be a portrait, a landscape, or a pattern. They were provided with the cardboard pieces, filled with crayon 'scribbles', black ink, and wooden sticks (see Appendix 3.8).

The duration of the first phase of the experimentation was:

Lesson introduction	-- 5 minutes
Active experimentation	-- 25 minutes
Discussion	-- 10 minutes

The second phase of the experimentation was a discussion of images produced during previous experimentation activities. Individual learners were asked to take a photograph of any activity, landscape, or object during the experimental process. They were asked to take photographs of their choice without having a topic or theme, and they could do what they ‘think of’ at that moment. It was highlighted that the image could be created spontaneously, which was explained in general terms as ‘you *do not* have to *think* of what you have to produce’. No explanation of any form of procedure for the project was given to the learners. Each learner was provided with a digital camera to be used for documenting, and the process was explained and monitored by the facilitator.

There was no compulsory theme and no restriction to any particular genre so the photograph could be of a ‘realistic’ or an ‘abstract’ subject or object – for example it could be subject(s), object(s), or landscape(s).

The core of this phase was its lengthy discussion time of 30 minutes, while the introduction and display of the images were given about 5 minutes each. The facilitator gave a brief introduction about presentation; for example, the learners had a choice of how they wanted to show their work, such as placing it in a manner which could make it more meaningful in terms of colour, shape, or other images. The discussion was formulated so that each learner had an opportunity to inform the class of the chosen image. This was done on a voluntary basis. After the individual presentation, other learners were asked to comment about the work presented by each individual learner. The learners were allowed to ask questions and give their own opinion and advice. The facilitator then finished the project by talking with the learners about how learners motivated themselves in producing images (see Appendix 3.9).

The objective (Exp. 10):

This was an experiment that led to the observation of the process of how learners learn how to learn and how creativity enhancement is understood by learners.

Process (Exp. 10):

In the first phase, learners produced images on surfaces they perceived to be ‘messed up’ through a pedagogical process that was incorporated in many of the other experimentations. The

learners were instructed to follow some guidelines to complete the images. The facilitator observed the learners' attitudes to and behaviour during this process and was active in the image-making process. The second phase allowed learners to discuss their images produced during the experimental process, which provided a space for the observation of learners' reflections on their own creativity.

Observation and documentation (Exp. 10):

The individual learners were observed to see how they performed in these pedagogical activities. For example, the learners were monitored to see how they perceived these methodologies of creating images and how they reacted to the process. Their perceptions concerning these processes were recorded.

Assessment (Exp. 10):

The image-making process was reviewed according to the individual activity and group participation. It was compared with assessments of the previous image-making processes.

Research questions (Exp. 10):

1. Did the learners react in a particular way to these pedagogical activities?
2. Did the learners prefer working in a conventional or pedagogical teaching environment?
3. Did this method of image-enhancement build a sense of learning how to learn and of creativity enhancement?

Secondary level: Grade 8 and 9 learners

Two dimensional works: Drawing and painting experimentations

Three dimensional works: Sculpting experimentations

Mixed media works: Additional experimentations

Gender: Girls and boys

Age group: 14-16 years

Class average: 40 learners

Duration: 40 minutes

Format for the drawing, painting and mixed media experiments

(1) *Classroom setup:*

Individual work:

–The Art and Culture classrooms were used for the art experimentations.

Group work:

–A store room next to the Art and Culture classrooms was converted to an ‘art laboratory’ and served as an additional work space.

(2) *Art media:*

Two dimensional works:

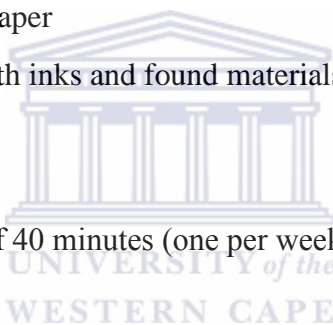
- Drawing with conventional materials such as pencils, crayons (no erasers were provided)
- Painting with conventional materials such as acrylic paints and brushes

Three dimensional works:

- Sculpting with paper
- Mixed media with inks and found materials

(3) *Experimentations:*

–4 periods of 40 minutes (one per week)



The objective of the experimentations on the secondary level was to actively engage with learners and observe how they responded to questions during the lessons:

The aim was to observe how learners

- (1) Created a sense of awareness
- (2) Started to accumulate personal logic
- (3) Made sense of space, subjects, and objects
- (4) Made organisational decisions.

The lessons took the form of a series of workshops experimenting with a variety of image-making methods and often topics related to the subject of Art and Culture were selected to accommodate the curriculum. The process started off with imaginative images, which later developed to more illustrative descriptions of image-making. The aim was to observe the learners’ learning process and to assess what this form of creativity reflects. Thus, the experimentations focused on the following:

1. *Intent*: self- conception
2. *Action*: self-expression
3. *Ethical*: self-reflection.

Experiment 1 (secondary level): *Individual image-making – informal lesson*

Unlike the created space at primary level, the learners in Grades 8 and 9 remained in their allocated classroom for their initial experiment. This meant that the learners did not have a choice of place settings, such as working at their desks, tables, or on the floor, but remained seated at the desks allocated by the teacher or which they preferred (Fig. 13). The introduction to the theme was brief and was just to inform them that they would be creating images of their choice without having a topic or theme. Once again, it was emphasised that the image could be created spontaneously, which was explained in general terms as ‘you do not have to think of what you have to produce’. The learners were not given any explanation of the procedure and no regulations about methodology for creating the images were imposed. The art materials, such as paper, pencils, felt-tip pens, and wax crayons, which the learners needed for the projects were selected by the facilitator.

Figure 13: Individual image-making – ‘informal’ lesson



Experiment 2 (secondary level): *Individual image-making – informal lesson*

The following experiment took the same format with the exception of the art materials, which were replaced with cardboard and colour (red, blue, yellow, and black) paint (see Appendix 4.1).

Both the experimentations took the form of unstructured procedures such as the following:

1. Brief introduction, with no demonstration rendered for the start of the project.
2. Each individual learner had to produce an image of his/her own choice.

3. It was emphasised that this was 'self-conception', meaning that it must be their own concept and creation.
4. Each learner received a working surface (paper) and selected art material(s) of their choice
5. They received paper and pencils/pens for scribbling their comments on their selected narratives, symbols and signs, colour, and so on
6. Facilitator and learners were allowed to communicate and consult one another during the session. For example, explaining to each other about form, shape, colour, narrative, culture, and so on (teacher/student relationship)
7. Learners could also communicate with each other about the work. For example, helping each other with technique and so on (learner/learner relationship)
8. Debates about the topic or theme were openly and freely done in class.
9. Work was exhibited and discussed. All learners participated in the group discussion.

This part of the lesson was done on a voluntary basis.

The duration of the lessons were similar to that of the primary school, and the same format was applied to accommodate the image-making lesson within a conventional teaching period. For example the 40 min periods for both the first and second experimentations remained:

Active experimentation	-- 30 minutes
Discussion	-- 10 minutes

After the completion of the work and the presentation thereof, learners were asked to comment about the work presented by each individual learner. The learners were given an opportunity to ask questions, give their own opinions and advice, and discuss amongst themselves the skills, the creation of image, their input to the concept, and general issues related to the process. The first phase of the project was concluded through introducing 'open' discussions of the learners' experiences and how the learners worked as individuals to create the final work. The process of the experimentations took the same format and concentrated on the same examinations as the initial experimentation of the primary level, by focusing on the objective, process, observation, documentation, assessment, and research questions. For example, its aim was to monitor how image-making built self-esteem and provided a sense of development of life skills through the observation of factors such as

1. How did learners approach the exercise in terms of 'creative' and 'imaginative'; 'writing' and 'mark-making', and so on?

2. How they did they start the project – for example, degree of self-concept?
3. Was there is a sense of self-control, and how did the learners’ develop their own creative methods.
4. Was there is a sense of self-determination in how learners’ develop in creative process.
5. How did they respond to the process and product – for example, in applying self-reflection?

All these questions coincided with the research questions, which were as follow:

1. Why do some learners require the assistance of the researcher/facilitator and fellow learners to help them to make choices?
2. Why do some learners prefer to work alone?
3. How does the production of image-making build a sense of sharing knowledge?
4. How does individual work enhance self-conception?

The process was recorded on digital media.

Experiment 3 (secondary level): *Individual image-making – formal lesson*

In this experimentation, an explanation of the lesson was rendered to learners. They were informed that they needed to create images that will follow a process, such as viewing illustrations, making choices, and planning the object. The learners did not have a choice, and a topic/theme was prescribed. The learner(s) needed to ‘think’ of what they had to produce, and the project procedures were thoroughly described and demonstrated to the learners.

Experiment 4 (secondary level): *Individual image-making – formal lesson*

The fourth experiment took the same format, with the exception of the art medium, which was the printmaking or marbling process, and materials that were replaced with paper, fabric, and colour (red, blue, yellow, and black) printing ink.

In the first formal experimentation, learners had to paint the object on A4 size (23.2 x 18.1cm) cardboard. The theme for this project was ‘National symbols’ and was restricted to a colour image which could be a ‘realistic’ or an ‘abstract’ subject or object. It could only be one of the symbols, such as the national emblem, flag, fish, flower, or animal. They were restricted to using the primary colours or mixing them to get secondary colours (see Appendix 4.2).

For the marbling printing, which is also a scientific process which requires ‘special’ equipment and materials for the usage of oil ink and water, such as water basins and mineral

turpentine, were set up by the facilitator with the assistance of the learners. The learners were provided with art materials such as the paper, fabric, and colour oil inks (Fig. 14).

The duration for the painting and printing lessons was over two periods (2 x 40 minutes) in the created art laboratory, and for each session, it took the same format:

Lesson introduction	-- 10 minutes
Active experimentation	-- 25minutes
Discussion	-- 5 minutes

For the painting session, the learners were provided with easels and boards for their working surfaces and the art laboratory was transformed to a printing studio. Structured experimental painting and printmaking procedures took the format such as:

1. A prepared introduction, with a thorough demonstration, was given for the start of the project.
2. In the painting lesson, learners had to produce images of their own choice. It was emphasised that it was a 'formal structured lesson', meaning that it had to be their own creation, but with a prescribed theme, while the printmaking restricted them to producing abstract images through a prescribed art medium with restricted procedures.
3. Learners received working surfaces (paper and fabric) and selected art material(s) to produce the images.
4. They received paper and pencils/pens for scribbling their comments on narrative, symbols and sign, colour, and so on.
5. Facilitator and learners communicate and consult one another during the session. For example explaining to each other about shape, colour, narrative, culture and printing methodologies, and so on (teacher/student relationship).
6. Learners could also communicate with each other about the work. For example, by helping each other verbally, but not practically, with technique and so on.
7. Debates about the topic or theme were openly and freely held in class.
8. Work was not exhibited and discussed. Learners were not allowed to participate in the group discussion.
9. After the time limitation, they then needed to place their work on the facilitator's desk. For example, they had to hand it to the facilitator as they completed the tasks.

After the active experimentation process, the learners were not allowed to talk about what skills they needed to create an image (listening, thinking, taking turns, patience, logic, and kindness), but rather how they experienced this method of doing image-making. The facilitator then finished this phase of the project by enquiring how the learners perceived working as individuals restricted or limited to a 'formal process' and how they perceived working as individuals to create images.

Figure 14: Individual image-making – 'formal' lesson - Marbling print technique





The objective (Exps, 3 & 4):

The aim of this experimentation was to observe of how image-making could inform life skills such as self-esteem, self-confidence, and self-motivation.

Process (Exps, 3 & 4):

For these processes, learners had to create images based on their own activity/skill, that they knew well, but had to abide to a prescribed theme and art medium that was demonstrated, but had very little or no assistance during the process, which was recorded in digital media.

Observation (Exps, 3 & 4):

The aim was to monitor how formal or structured image-making can build a sense of development of life skills through observations such as the following:

1. How did learners respond to and express themselves about the exercise in terms of having no or little assistance.
2. How they did they start the project; for example, did they exhibit self-confidence?
3. Was there is a sense of self-control in how the learners' develop their own creative methods?
4. Was there is a sense of self-motivation in how learners develop in the creative process?
5. How did they respond to the process, for example, in terms of self esteem?

Research questions (Exps. 3 &4):

1. How did the learners cope with limited assistance from the facilitator and fellow learners to help them to make choices?
2. Did learners prefer to work alone?
3. Did independent work create self-confidence?
4. Did the learner's react in a particular way to the structured and conventional teaching method?
5. Did learners prefer working in a conventional or an unconventional teaching manner?
6. Did these methodologies of producing images build a sense of sharing knowledge?
7. Did independent work create self-confidence; self-motivation; self-control, and so on?

Assessment:

The image-making processes were reviewed according the individual activity and compared with assessments of the other image-making processes. The results were recorded in digital media.

Experiment 5 (secondary level): *Group image-making – formal lesson*

For the following experimentation, learners had to form working groups. The groups consisted of 4-6 learners per group or groups of 2, and the division was done in terms of alphabetical order, gender, or friends. As with the primary groups, the emphasis was placed on 'groups' rather than 'gender' which made the choice-making a simple process for the learners.

The fifth experiment gave the learners an opportunity to create three-dimensional images with found objects and art materials provided by the facilitator. They had to design, shape, or form a life-size puppet/marionette/body. The theme 'Festivities – music and dance' was restricted to a coloured three-dimensional image and could be a 'realistic' or an 'abstract' subject or object – it could only be a figure such as a "Cape minstrel", 'Xhosa dancer' or a figure related to a religious festivity or similar. They were not restricted to a colour image – they could use the primary colours or mix them to get secondary colours, or use black and white (see Appendix 4.3).

Four lessons were made available for the creation of the object and format for the first three sessions were:

Lesson introduction - 10 minutes

Active experimentation - 30 minutes

The last session was divided into active and discussion periods of 20 minutes each.

The formal group experimental procedures had the same format as the individual image-making, with a few variations, such as creating a three-dimensional object and working with found or natural objects. Debates about the topic or theme were openly and freely held in class. After the sessions, the creations were exhibited and discussed. All learners participated in the group discussion, which was done on a voluntary basis. After the time limitation, they then needed to present it in a form, such as music, dance, and drama. For example, the learners themselves needed to make the creations part of a performance piece and then hand it to the facilitator as they completed the task (Fig. 15).

Figure 15: Group image-making – formal lesson



The facilitator then finished this phase of the project by enquiring how the learners perceived working as groups restricted or limited to a ‘formal process’ and how they perceived working as individuals to create images. The research questions (Exp. 5) were:

1. How did the learners cope with group performances and limited assistance from the facilitator and fellow learners to help them to make choices?

2. Did learners prefer to work alone or in groups?
3. Did group-performance work create self-confidence?
4. Did learners in groups react in a particular way to the structured and conventional teaching method?
5. Did learners in groups prefer working in a conventional or an unconventional teaching environment?
6. Did these methodologies of producing images build a sense of community development?
7. Did independent work create self-confidence; self-motivation; self-control, and so on?

This was a formal image-making experiment that led to the observation of how image-making could inform values such as

1. Self and collective leadership
2. Collective/community learning
3. Self- and group- motivation,

For these processes, learners in a group had to assist each other in creating images, but had to abide by a prescribed theme and art medium that was demonstrated and were given very little or no assistance during the process, which was recorded in digital media.

The aim was to monitor how formal image-making exercise builds a sense of development of life skills within a group formation, through questions such as

1. How did learners react to and what did they think about the exercise in terms of working in groups with little or no assistance?
2. How did they start the project, for example, did they exhibit communication skills?
3. Was there is a sense of lateral thinking, strategising, and improvising, and how did the learners develop their working methodologies?
4. Was there is a sense of group-motivation in how learners developed a creative process?
5. How did they respond to the process, for example, in terms of self-confidence?

Experimentation with pedagogical image-making formats

Experimentations 6, 7 and 8 allowed learners to work with processes previously dealt with in the art laboratory, but introduced pedagogical individual, group, class and community formats.

Experiment 6 (secondary level): *Individual image-making – extension lesson*

Learners were asked to create images consisting of the combination of printing (marbling), and stencilling (collage cut outs) processes (Fig. 16; see also Appendix 4.4).

Experiment 7 (secondary level): *Group and community image-making – extension lesson*

Learners formed groups to create images in the school environment, such as the classroom and corridor walls during out-of-school time, which included the assistance of members of the community (Fig. 16; see also Appendices 4.5 and 4.6).

For experimentations 6 and 7, four lessons were made available for the creation of the image which consisted of two printing sessions, one stencilling session, and the final session for completion of the image and the discussion of the work. The general formats of the sessions were:

Lesson introduction -- 10 minutes

Active experimentation -- 30 minutes

The last session was divided into the completion of the images and the discussion of the works.

This extended experimental procedure had the same format as the individual image-making, with a variation such as creating two-dimensional images by using two image-making mediums. The learners were briefly informed that they were going to create images by means of using a scientific experimentation process, combined with a stencilling technique, without having a topic or theme. It was stressed that the image should be created conventionally (with specified mediums and conditions) and divergently (not having a definite theme). The explanation of the procedure of the project was demonstrated to the learners. Learners were provided with art materials and the art/scientific/found equipment were set up by the facilitator with the assistance of the learners.

Figure 16: Images created during individual image-making – extension lesson

Marbling and stenciling



Images created in the school corridors



Experimentation 7 gave the learners the opportunity to create images by means of using a ‘mural/graffiti’ process, combining painting techniques with having a theme. It was stressed that the image would be created conventionally and the procedure of the project was explained to the learners. Learners were only provided with necessary art materials, such as paper, paints, brushes, and other miscellaneous materials. The duration of this experiment was 10 days (school vacation) and the format was

Lesson introduction	-- 4 hours
Active experimentation	-- 8 days
Discussion	-- 4 hours

A well-prepared introduction, with a thorough demonstration, was presented for the start of the project. It was emphasised that it must be a ‘group-conception’, meaning that they had to work as a team to develop the concept and creation. Facilitator and learners were allowed to communicate and consult with one another during the session. For example, explaining to each other about form, shape, colour, narrative, culture. They could also communicate with each other about the work -- for example, helping each other with technique, colour, or pattern (learner/learner relationship). Debates about the topic or theme were openly and freely held in the class and ‘art laboratory’ and the working environment.

Experiment 8 (secondary level): *Individual, group, class and community image-making*

Learners worked as individuals, groups, and classes to generate images for a final installation piece, which included the assistance of members of the community.

For the final experiment, the learners were informed that they were going to create images by means of using a ‘fabric painting’ process, combining painting techniques, with having a topic or theme ‘The National Symbolic Flag of South Africa’, and the procedure was explained. The learners had 3 lessons (3 x 40min) which were divided into:

Lessons introduction	-- 20 minutes
Active experimentations	-- 80 minutes
Discussion	-- 20 minutes

After the production of the individual images, the facilitator, teacher, and learners discussed the concept of the final product and the continuation of the second phase of the experimentation, which involved some members of the community.

After the active experimentations processes, the learners were not allowed talk about what skills the learners needed to create an image, but rather how they experienced these methodologies of doing image-making. The facilitator then completed the ‘extended experimentation’ by debating with learners about how the learner experienced experimenting with the combinations of art mediums and different environments to create the final work (Fig. 17).

Figure 17: Individual, group, class and community image-making

A symbolic South African Flag



The research questions (Exps. 6, 7, 8) were:

1. How did the learners cope with working in different environments and where more than one medium was introduced as an image-making process?
2. Do some learners prefer to work with novel concepts/ experimentations?
3. How does the production of inter-disciplinary image-making by inter-environment and inter-community methods build a sense of sharing knowledge?
4. Do pedagogical methodologies create a more appropriate means of learning how to learn?
5. Do the learners react in a particular way to this pedagogy in the classroom and school premises?
6. Do learners prefer working in a conventional or an unconventional teaching environment?
7. Does group work create self-direction; self-development; self-control, and so on?

For Experiment 6, the learners started the image-making process with a thorough and structured lesson plan that needed to be followed, as well as using their own individual discretion for colour mixture and printing techniques, which was combined with a stencilling medium to create images. Experiment 7 extended the process with working in group formation and sharing concepts of generating images, mixing colour, and sharing duties, while Experiment 8 was a

combination of image-making methodologies and the creation of individual, group, class, and community working relationships

The aim of this experimentation was

1. To observe how learners react to and think about the exercise in terms of ‘enthusiastic behaviour’ and ‘competency’, ‘learning how to learn’, and ‘control activity’.
2. To see how they approached the project – communication, confidence, and motivation.
3. To assess if there was a sense of self-motivation and to observe how the learners developed their own sense of working methods/skills enhancement.
4. To note if there was a sense of self-direction in how learners developed in the creative process.
5. To observe how they responded to the process, for example, coping with projects with combined media and out-of-class environment and developing a sense of community development?

These were formal image-making experiments that led to the observation of how image-making affected attitude, behaviour, and skill values. The process was reviewed according to the individual and to group activities. It was compared with assessments of the other image-making processes. It led to the observation of how image-making demonstrated values such as:

1. Social cohesion – agent and structure/agent and culture
2. Life skills enhancement.

From the above experimentations, it was observed that learners felt comfortable with the facilitator; performed adequately during the lessons; and expressed themselves through the image-making processes. This was mainly due to the subjectivity experimentations, which will be discussed in the following section.

Subjectivity experimentations

The subjectivity experimentations demonstrated the empirical methodologies of what, why, and how to investigate ‘subjectivity’ and how these impacted on the research within the school environment. Most sociological theories subsume the subjective level of social experience under micro-social action (micro subjectivity) or as ‘culture’ or ‘ideology’ at the macro level (macro subjectivity). The traditional sociological model of subjectivity, as presented in the ‘I’ and ‘Me’ theories of Mead (1934/1962) assumes that in the course of role taking, the social actor

learns to see the self through the eyes of others deemed more or less the same as the actor (Ritzer, 2000). Thus, it was deemed important to identify ‘role players’ within the selected schools, such as teachers, learners, and administrators, and conditions for the experimentation phase.

The subjectivity experimentations show the research methods of the working hypothesis to investigate how creativity can enhance learning mechanism within the school environments. The unorthodox experimentation of the research may have novel artistic and teaching methods worth preserving, such as employing a diversity of activities and approaches from a wide range of concepts of how to be creative with media that are normally used within well-equipped art institutions, such as printmaking. However, it mainly presents serious challenges as it

1. deals with *education* more than *entertainment*
2. seeks solutions to the enhancement of the culture of learning
3. experiments with tools that have little or no meaning to learners
4. encounters a part of the society with low self-esteem, and
5. monitors an often stagnated or hostile educational environment.

This contemporary co-ordinated approach, with pedagogical experimentation methods within the selected schools, needs sustained attention as there remain many unanswered questions. It needs more exploration to seek the social and cultural gaps and to fill the cracks with long-term solutions as knowledge requirement evolves. It also faces numerous obstacles, such as working in environments

1. with ‘fixed’ syllabuses,
2. that are infested with crime,
3. which lack resources,
4. with people who misunderstand the motives of and necessity for research,
5. with hierarchical management,
6. with teacher misplacement,
7. which lack teachers,
8. with no or little parent and community participation,
9. in which learners have low self-esteem and motivation, and
10. in which hostile teacher-learner relationships exist.

As the co-ordinated approach process involves unaccustomed activities, which may seem interruptive to the in-school time, it requires a wide range of support, including durable support

from both the public and private activists, such as in government/non-government education, art and culture, labour, and business sectors. Also, its long-term research will entail more resources than are typical available.

Despite the research-related questions, disputes and disparities, the co-ordinated experimentations, within the selected spaces of learning, gathered information that will

1. inform other researchers in this field,
2. introduce a multiple understanding of the creative tools as valuable assets to the learning (and earning) environment, and
3. allow the arts to play a meaningful role in the transformation and rebuilding of a 'fragmented' nation.

By researching the concept of *how creativity may enhance learning mechanisms to improve life skills within a structured school system*, the research methods used for this study co-ordinated experimentation with image-making to provide a pathway that led to evidence of how learners themselves perceive creativity, as well to provide information on learners' learning competency. The initial part of the examination and the fresh observation and experience of the selected school environments guided the researcher to establish some 'action experimentations'. These actions needed to be determined, confirmed, and instituted if such a novel experimentation be built, sustained, and placed in a co-ordinated structure.

Action Experiment 1: *Functional guidance/fundamental leadership*

The initial introduction to a school is to set up a meeting with the principal, the manager of the school, but this might not always be the *functional/fundamental leadership* for the research process. It is good to observe/recognise/discover/explore who composes the *committed leadership* within the school environment. The recognition of this vital person(s) may be the *gateway* or *right of admission* for the starting of the research and the handling of its growing pains. Such leadership needs to be identified at the initial stage of the examination, and it is good to start with the principal, with his/her recommendations but not necessarily his/her influences, as these might be teachers, committee members, or the principal him/herself.

The Arts and Culture teachers are always recommended by the principal to work with researchers, but more often than not, these teachers are the ones who require assistance and guidance with art-related disciplines for the compulsory subject. This might work well but does not mean that these teachers are committed to experimenting with novel concepts and merely want to complete the required Art and Culture projects for the syllabus as it takes a while for

learners to complete practical work. Often, teachers in other disciplines are more committed to the experimentation with creative-related disciplines and seek the assistance of an artist/or artist-in-training who may guide them to apply concepts. This may also lead to setting up projects with the other subjects done in school time and provide valuable research data.

Experience has indicated that the learners themselves often provide potentially strong leadership that is important for experimentation with in-school-time, creative-related subjects. Learners, when given the opportunity, are keen players in the experimentation process but are often left out of the responsibilities taken on by the school staff, administration, and committees for the research project. They often have to take the role of ‘social victims’ of the situation that needs to be investigated, rather than being the ‘social collaborators’ in the investigation. During hostile or vulnerable situations in the classroom, learners themselves often resolve the unpleasant atmosphere and restore it to that of a learning environment. The identification of learner leadership is vital as it is the beginning of the research process.

Parents and committee members of the school have an important role to play in the functioning of the school, and this make them part of the research process. Individuals may be able to contribute towards the in-school-time art projects which depend on public education, bus transportation, miscellaneous art materials, information, and ideas. School involvement is vital to the sustainability of the establishment if an arts programme and its goals are to enhance creativity within the culture of learning in and out of school time.

Other leadership is needed as well. Local artists in the communities may help make possible a new dimension in the research, such as how learners relate to another form of teaching. Community servers, such as religious, business, and police members, play meaningful roles in the community and often are alumni of local schools. These forms of leadership are vital to programmes that may allow community members to work as coaches and mentors for learners.

The important factor is that the researcher, co-ordinator, teacher, or facilitator of an art programme affiliated with an in-school-time learning process needs to identify leadership support for in-school-time creativity enhancement. To sustain such a programme, which is not supported by government structure, it has to go beyond a single individual so that it has a solid foundation to survive to achieve its goal.

Action Experimentation 2: Co-ordinating/facilitating unit

To create, develop, and sustain an in-school-time programme for a school project, a *co-ordinating unit* needs to be identified. For example, principals and teachers were identified during the experimentation research in the selected schools participating in this study on *creativity in spaces of learning*. The *co-ordinating units* are entities that may vary extensively; for example, given the relatively little, or sometimes no, funding support, the functional guidance/leadership of both the selected schools decided that it would be best to keep the *facilitating units* within the school body.

An in-school-time arts initiative may also be co-ordinated by a non-profit organisation (NPO) or non-governmental organisation (NGO) that receives private funding, even though private support is not always available. An example is the District Six Museum's³¹ educational initiatives, which oversee community art projects within the Western Cape region.

One may ask, "Why co-ordinating units, what are their function, and how will they function, whether in school body or by private support?" Co-ordinating units provide vital support for planning and sustaining the in-school-time art projects. These units or entities, as part of an action experimentation, will not only function on an entertainment level but also as an education convention that will accumulate vital data and observations needed as information by government departments, such as education, art, culture and technology, and social services to sustain educational intervention programmes. Also important is that, because they focus on substantial educational programming, these units will promote substantial education. The co-ordinating unit may determine the much needed processes to assist in-school-time art programmes achieve better quality that may enhance the culture of learning.

The fundamental function of the co-ordinating unit is its role as communicator and mediator in the school community. The accumulated data and observations of the learners' day-to-day activity will demonstrate learners' development and may provide information on his/her character, skills, and participation in the classroom. This may lead to career guidance for parents. These units may function as fundraisers for the sustainment of the art projects, whether from government bodies or from private supporters. They may identify in-school-time programme locations and, through this, oversee enthusiastic efforts to develop and sustain support for these educational interventions.

³¹ The District Six Museum, in Cape Town, was officially opened in 1994. The museum was the culmination of years of planning on the part of the District Six Museum Foundation, which had emerged between the 1970s and 1990s to preserve the memory of District Six.

The advantage of the *school body* form of co-ordination is that, firstly, the creativity enhancement project is guided by management, teaching staff, and committee members who have an interest in the functioning of the school. Secondly, as the art projects serve the need for enhancement of the culture of learning within a school environment, rather than an out-of-school-hours entertainment, which is dependent on private funding, the school body sustains it within the year's curriculum. The practical route to providing creativity enhancement services to more learners is to adopt a co-ordinated approach that is sustainable.

Action Experimentation 3: *Incorporated subject in the curriculum*

To incorporate a novel experimentation into the school's syllabus for a year, and beyond, is vital to the sustainability of the arts intervention programme. A document with thorough descriptions of the in-time-school art project's aims and objectives, its processes and routes with other subjects, the roles and responsibilities of all key performers, available funding, the evaluation, and the results of the experimentations needed to be considered and drafted. This documentation needs to provide a means for all responsible performers to understand at each stage of the experiment whether there is a need for improvement, such as whether they are on or off target with the objectives of the research process. The performers also need to be creative with the content of the documentation. In other words, to serve a meaningful and creative function, the document itself needs to be open and flexible. Its planning needs to be a continuing annual process that will allow keeping both the teaching staff and the learners engaged. The roles of the leadership and co-ordinating units need to be described and also the programme's time, investments, and the people it wishes to involve need to be factored in.

The empirical research results indicated that the documents should generally plot 3- to 5-term course structures and that plans should regularly be revisited and updated, as within a school structure, initial assumptions may change or unforeseen situations arise. At the primary school, where the art projects were separated from the regular class subjects, the planning needed less revisiting as there is little interference. The secondary school art projects had to be revisited on a monthly basis and its planning had to often be adjusted to accommodate other functions in the classrooms.

The researcher's planning document had enabled him to look beyond the day-to-day requirements of the research. It described a general art experiment schedule, including

1. Built-in short- and long-term projects
2. Early implementation period

3. Quick art-making images, with extension phases.

This was done to accommodate the learners who had to ‘roll out’ work for examination; thus the planning had to review both ‘art as process’ (non-examination) and ‘art as product’ (examination).

The document needed to clearly indicate annual goals, such as art exhibitions and performing arts events to allow leadership and co-ordinating units to function from the early stages. More importantly, it had a practical function as a mediator between the management, teachers, and the learners. It needed to stipulate its purpose and its goals. All processes needed to be documented.

Action experimentation 4: *Valuable information and material*

Recorded documentation, as well as all information about in-school-time creativity interventions, is essential for the planning and sustaining of programmes. In the city of Cape Town, decision makers and funders for government and non-government organisations have relied more on neo-liberalist anecdote than on factual values from educational and sociological research. As a result, they have often lacked credible research findings about issues such as which communities are deprived and underserved. Research on ‘youth and violence’; ‘youth and media’; ‘youth and creativity’, and ‘youth and community’ will not only lead to empirical questions such as how often the youth are attending school but also whether in-school-time/out-of-school-hours educational programmes are of sufficient interest and quality to attract learners and to enhance the culture of learning within the school environment.

The researcher experimented with a creative tool, visual arts, within selected schools to observe patterns of the culture of learning and to help fill the identified knowledge gaps. Several make-shift art experimentations, often referred to as ‘messy’, were employed to determine how learners themselves perceive creativity. Several researchers have carried out ‘statistical mapping’ evaluations to determine which communities ‘educationally lag behind’ or where resources are plentiful or scarce. Economic research to identify the gap between the examination outputs, especially matriculation results of the diverse cultural groups in the Western province, was done by Oosthuizen and Borat (2006). At present, very little information has been gathered on ‘how to intervene’ in the system to enhance outputs that are lagging behind. The research at selected schools was a novel design to gather reliable, up-to-date, in-school-time art/creative experimentation data, which can reveal whether creativity can enhance the culture of learning, by observing and evaluating learners’ day-to-day attitudes and performances. Such research

processes, like in-school-time art experimentations, are far from the norm amongst the researches done in the schools, for example,

- *The method of accumulating in-school-time art experimentation data:*

To identify how creativity may enhance the culture of learning in the historically disenfranchised communities in Cape Town, several of the experimentations were ‘divergent’ from the normal methods of transferring information and juxtaposed other ‘global’ art programmes and collective data. For example, the researcher had experienced in-school-time art programmes and out-of-school-time researches in other countries, such as Canada, and had observed similar objectives that were of great use to this research³².

- *Learners’ perception:*

Since 1994, schooling in the city of Cape Town has been transformed to accommodate all the different cultural groups, yet the city’s education department has rarely collected reliable research data for determining if existing programmes within state schools meet the requirements for the enhancement of learners’ life skills, or if other educational interventions are needed to enhance the learners’ learning competency. The objective of the research has been to observe, listen to, and work with learners and teachers and then to evaluate the output data. Some of the experimentation results of this research have indicated, for example, that learners’ creative output is being suppressed because of the lack of teachers’ creative competence. This then creates animosity in the classroom that leads to lack of self-esteem, which results in drop-outs and push-outs. Other results showed support for selected cultural activities, such as sports, whether learners approved or not.

- *Sustainable research*

Active long-term research at state schools can provide critical insights into how in-school-time creativity may enhance learning abilities, but at present, the education departments are more focused on ‘quick-fix’ solutions to the poor matriculation results. An on-going research like a ‘creativity in spaces of learning’ programme can be more beneficial to both the community and the education system as more data accumulation could assist in answering critical questions about the creativity of learners in and outside of the school environment while transforming the learning landscape and the youth activities.

³² For example, three countries near the top in rankings of math and science scores (Japan, Hungary, and Netherlands) all have intensive music and art training built into their elementary curriculums. In Japan, every child is required to play a musical instrument or be involved in choir, sculpture and design.

Why is there a need for such data? Firstly, extensive data-bases will provide information on learners' learning abilities, consistency, and uniformity. Secondly, such data will reveal learners' self-esteem and motivation, and, thirdly, will give insight into the teacher/learner relationship. The information may also indicate the learners' creativeness or the lack of creativity in general, which can lead to career guidance.

Data collection can be daunting to a single researcher in a working space with 30-50 learners per class or 300-360 learners per grade. The researcher had to create experimentations that included the teacher's assistance. This methodology assisted the researcher in the observation of the creativity of the learners, the teacher, and the classroom activities. Successful data gathering could eventually help answer questions about the effectiveness of creativity in future research. For example, the research performed in these selected schools may assist other researchers, allowing them access to school data that, when correlated to other data, might eventually extend the enhancement of learning.

Action experimentation 5: *Extension participation*

One of the goals of the investigation was to provide data that may lead to the implementation of a creative tool, such as visual arts, to enhance the learners' learning abilities. The primary research is one of the most difficult, strenuous and often frustrating challenges if creativity means more than learners producing 'beautiful' artworks for the Arts and Culture component and for examination purposes. In other words, the objective, in this study, was not simply to please the authorities that learners had acquired labour-related skills but rather to ensure that learners themselves make sense of their own creativity and realise that the learning benefits therefrom would enhance life skills.

The research done at both junior and senior level of schooling indicated that this challenge only becomes more difficult as learners grow older. Working with Grade 5-7 (11-13 years) learners at the primary school was easier, and the experimentation was more controllable than the experimentation in Grades 8 and 9 (14 -15 years) in the high school. The assumption could be that the challenge to enhance life skills becomes harder as the learners reach adolescence and even more difficult as they venture into the working industries, family responsibilities, and other possibilities for occupying their leisure time. The other possibility is that the challenge becomes more difficult if the realisation of the creativity enhancement programmes is not part of the early learning curriculum development. Given the differing challenges amongst the different age groups, I concluded, having conducted the research, that the

education authorities should shift their focus from education interventions in high schools to primary school level. The interventions should also not be directed at selected schools and selected learners but should be at levels sufficient to benefit all learners in Cape Town.

The challenge that faces the education authorities in the Cape Town region is that they want/need subjects in curricula that are

1. Measurable
2. Labour-related
3. Economic.

What is not evident is whether the curricula are suitable for schools amongst the diverse cultural groups and can accommodate all learners within the recently transformed educational landscapes. The main challenge that the school bodies face from year to year is the matriculation output, which is the education ministry's most important measure of serving the community. This outcome is not based on substantial learning but on quantity of learners completing school. The education board uses the matriculation results to rate the schools performance as bad, fair, or good and for the valuation of leadership/management at schools, while little time and funds are available for creative and educative interventions.

How do these art interventions survive such hostile receptions and become sustainable? Researchers need to identify leadership, create co-ordinating units, prepare all documentation and planning, and gather as much data as possible for future testing of strategies, to justify why these interventions are needed. For example, the inclusion of the teacher(s) in the workshops, planning, and documentation of projects may allow for the experimentations to continue. I often allowed the teacher to continue with the project when I was not available as I working with one group while gathering another group, or to continue with the project while I was working at another school. Learners should be allowed to play a meaningful role. For example, learners can be included as leaders (self-direction/self-determination) or work in groups assisting one another (self-co-ordinating/self-facilitating/) or assist in planning experiments (self-motivation). The teachers and learners need to be informed how to recycle and use found objects, such as printing and painting on a printed magazine paper, newspaper clippings for collage, and lollipop sticks for three-dimensional objects.

As the works done in these workshops were not created for aesthetic value but for education enhancement, teachers could choose to exhibit the work, but this had to be done without prejudice, otherwise it defeated the objective. Informing others about exhibiting the

artworks, for instance, on parent visiting night, was helpful, as parents assisted in co-ordinating, funding, and motivating. When these experimentations are done in secondary school, then the learners in the experimentation should not be treated as babies or adults, but as children, not just learners but ones who make sense of the world, so there need to be adjustable measures for the in-school-time art projects to sustain.

Action experimentation 6: *Enhance creativity in the learning environment*

The principle objective of the working hypothesis was the emphasis on how creativity may enhance the culture of learning via the experimentations with the creative tool, the visual arts. This was crucial if the objective was to introduce an intervention that will gather data to help education authorities to realise its benefits. However, achieving such an objective means facing continuing, long-term obstacles; thus, the research needs long-term sustainment. The construction of the workshops for the art experimentation was faced with the problem of costs – many schools do not have state or private support and are chronically short of resources. As a result, many art programmes have co-ordination/facilitation predicaments, limited leadership abilities, or teaching staff not equipped to maintain the structure of creative activities. For this, and other reasons, school bodies distance themselves from these ‘privileged’ activities. Those that do have an opportunity to have creative activities may have teaching staff who will focus on the completion of an end product for examination (production) but might not necessarily want to engage in action experimentation with structure and practical activities for the purpose of creativity enhancement (process).

A commitment to creativity enhancement has to develop with some understanding of the social actors (learners and teachers), the structure (school environment), and the programme characteristics, such as visual observation, building esteem, and developing life skills that will contribute to the benefit of the learners, structure of the school, and welfare of the community. Consultation of existing research and literature on youth development, culture, spaces of learning, and other relevant areas indicated some basic conditions for enhancement, such as the following:

1. Substantiality and clear curriculum that serve the needs of all learners
2. Substantial education with both the arts and science
3. Social norms and values
4. A creative environment
5. Supportive physical and emotional climate

6. Trained personnel
7. Appropriate content and pedagogy
8. Frequent investigation and assessment.

Even though much evidence of in-school-time art programmes does exist, many existing research studies still have many unanswered questions about the attributes of the in-school-time co-ordinated creativity programmes and how they relate to the enhancement of the culture of learning, especially for those who have been deprived of substantial education programmes. Notwithstanding the hurdles and knowledge gaps, the stakes for developing interventions in the Western Cape education system have risen significantly in recent years as crime, unemployment, and poverty is increasing, while state and private funding for education interventions is declining. State revenue increases yearly, and there should be emphasis on quality service delivery for communities. These deliveries should not be restricted to shelters, but should improve and sustain life benefits to all, especially the youth. There need to be higher allowances for general education and interventions to ensure children benefits in all cultural orientations, skills, and phases. This should be accompanied by more calls for on-going research to ensure quality, accountability, and high standards, to guarantee that in-school-time services are delivered on those expectations.

The evaluations of state and private funding were laid bare in a series of observations of programmes such as the Fairheads Art Competitions, the Iziko Art initiatives, and the River Project out-of-school-time projects for learners. I, as the researcher, have observed that despite rapid growth in funding for these programmes in Cape Town, the programmes I have experienced, since the mid-1990s, have had little impact on learners' creativity enhancement amongst primary and senior secondary children in the disenfranchised schools. Additionally, media reports on school progress emphasised the rise in crime, and this implied that participants were slightly more likely to engage in negative cultural behaviours. An empirical analysis shows that programmes like these suffered critical problems, such as lack of research; emphasis on art for entertainment, rather than education; no or little experimentation; art as product based, rather than process based, which is driven by neo-liberal benevolence and ego-centrism, rather than by a desire for the welfare of the learners' life skills.

Still the question remains: "If creativity enhancement is a necessity for the objective of achieving cultural benefits for learners, how might a co-ordinated arts approach assist in-school-time programmes reach that goal?" An initial step is a co-ordinated research programme that will

codify the meaning of creativity through investigative action experimentations that will adhere to ethics and standards that can produce data on how creativity is perceived in an in-school-time structure. For instance, this study's ethics and standards were concentrated on these factors:

1. Relationship amongst learners
2. Learners' day-to day-general and artistic activities
3. Learners' development
4. Relationship amongst school personnel
5. Teachers' development
6. How schools function – programming and activities.

As a novel research on creativity, and with little to lean on, the research programme required an investigation of its own credibility to provide support that would enable it to meet ethical and quality guidelines. This also included 'self-taught' initiatives, such as observing the researcher's own actions and creativity within the space (inter-subjectivity) and analysing the meaning of the situations and conditions before focusing on the practical action experimentations, such as issues ranging from staff preservation to the creative development of the learners.

Action Experimentation 7: *Substantial education*

One of the objectives of the research study on creativity was to show the value of the inclusion of arts programmes within the in-school-time curriculum. The aim was to enhance the substantiality of the culture of learning which was crucial if 'schooling' was to attract learners and provide them with all the life skills needed to realise their own creative competency and life benefits. At present, this goal, on a broad scale, faces continuing, long-standing obstacles as the country is facing welfare transformation to all underprivileged communities. To serve the community, the present government is focusing on the necessities, such as providing shelter, water, and education, amongst others, and 'quality' is amongst the less-needed commodities. In a sustainable hierarchy and capitalist system, quality is costly; thus, the emphasis is on 'quantity', rather than 'quality'. This informs the amount expended on the labour force, rather than the substantiality of the labour force.

An introduction to 'substantiality' has to begin with some understanding of the characteristics of the in-school-time arts programme that are likely to contribute to the enhancement of the culture of learning, as well as its benefits to the learners. Existing art

programmes in South African schools still leave many questions unanswered about the characteristics of creativity in spaces of learning and how it relates to the realisation of benefits to the learners. Being aware of the obstacles, in this research, I focused on the knowledge gaps, which gave perspective to the value of ‘substantiality’ in the creativity programmes for the enhancement of learning, in contrast to the cultural production (Bourdieu, 1993) system.

If substantiality is part of the hypothesis and an objective of achieving benefits for the learners, how can the experimentation with a creative tool, such as visual art, assist the education structure reach that goal? The primary step of the research was to codify the meaning of *substantial*, through setting up working relations in the form of standards, investigating assessment tools, and then experimenting with the creative tools to meet criteria. For example, as mentioned above, the standards need to concentrate on areas such as

1. Relationships
2. Health and safety
3. School programmes
4. Administration
5. Learning enhancement.



Summary

This chapter began with a consideration of how social theory informs the choice of methodology. To clarify how the arts can be a research component in sociology, a sociological-artistic framework was devised for the experimentations in the spaces of learning. The latter section of the chapter began with how the practices of data collection were employed and how empirical data informed the development and the flexibility of methodology. Different epistemological frameworks, as described in the subjectivity and preliminary experimentations, were examined.

CHAPTER 5: DATA PRESENTATION AND ANALYSIS

A presentation of the data from the experimentation and its analysis is presented in this chapter. It is essential to point out that empirical data accumulated for the study derived mainly from the experimentations and was used to evaluate how a creative tool, such as image-making, can be significant in enhancing learners' behaviour and attitude as well as their learning competencies.

Part of the material for the analysis was collected through images produced by learners during the reflective experimentations, including observational data and conversations recorded during the activities in the classrooms and the 'art laboratories'. The analysis thus focuses on the artworks collected, as well as the observations of the learners' activities during the experimentations. This analysis is also based partly on interviews and surveys conducted during the fieldwork, conversations with school staff members, and archival material in the form of newspaper articles and reports of several studies conducted by interested educational bodies (see Appendices 1 and 2).

It is similarly essential to state at the outset that the experimentation focused on how creativity enhanced the culture of learning and was perceived by the learners. Interestingly, what was revealed during the production of art in the experimentation was that a co-ordinated approach not only takes time to achieve but was treated as not particularly different from other forms of approach in the conventional classroom activities. The observation was that many learners felt 'disappointed' about the co-ordinated approach. A 'reflective research method' developed – while the experimentation was setup for the observation of the learners in the spaces of learning, the learners observed the facilitator and his creative competency in their space. For this, the co-ordinating process needed to be scrutinised continuously. A 'flexible research method' needed to be adapted to the experimentations, spaces, and inter-subjectivity actions to create an approach that was well co-ordinated, focusing on

1. Relationships
2. Learning methods
3. Behaviour patterns
4. Spatial conditions.

The experimentation required a support system to sustain it and it needed the co-operation of the principal, teachers, and learners. The sustainability of the experimentations within in-school-time was a vital component as the accomplishment of activities of this nature

could easily run into jeopardy. The action experiment addressed the needs to sustain art projects in a number of ways. One of the methods was to familiarise the art and culture teachers and the technology teachers (group teaching) with one another's projects and then explore ways to align them. The other was to build public support. In the planning of the art practices, a detailed communication strategy was developed to reach other community members to participate in the experimentation.

Besides the experimentation, the time spent in the school also helped consolidate important observational experiences of the conventional learning environment. The interviews from the audio-tapes and video tapes were transcribed. Most of the interviews were in Afrikaans and the process of transcribing entailed translating these interviews into English. The data were organised, as part of the analysis, on the basis of the logic of 'creative action'. Some of the themes of this analysis were based on prior reading on creativity and learning, but themes also emerged from a close analysis of the data. Therefore, a sort of 'subjectivity' interaction took place, what Carruthers (2006) referred to as 'creative action'.

The process of 'creative action' is based on a creativity – one for action and one for thought. 'Creative action' is neither inductive nor deductive. Prior reading of the literature on sociology and art provided a scheme for analysing the data. Contrary to 'creative action', this method is not an imposed priority. This process of interaction between data and method was two-way, and thus went beyond both induction and deduction.

Image-making provided the means to 'measure' the enhancement of learners' aptitude. The degree to which individuals can comprehend the concepts they learn can be measured in terms of the quality produced, such as the capacity and perception needed to apply those values under different criteria. The experimentation was structured to provide an opportunity to observe how learners perceive and engage with each image-making task and how this allowed for development from the primary to the secondary steps of learning. This showed how learners were able to

1. be creative and retrieve 'fresh' information
2. apply information to other contexts, and
3. transfer this perception to other tasks, subjects, and conditions.

Selected samples from the artworks produced were analysed. The findings are based on artworks produced by both primary and secondary learners. In analysing learners' development,

a common factor, such as participation, was used to reveal aspects such as motivation, learning, and relationships.

Experimentation

Samples of the artworks created during the experimentations provided patterns for the analysis of learners' actions. This was done in close relation to the recordings of observations of the activities, as well as the discussions and interviews.

- *Samples of the artworks used for analysis*

Samples of the artworks created were selected for analysis; these were works in different semesters and different academic calendars and, as such, reflect grade and task. The idea was to establish the progression of learners' creative ability. For example, a sample may consist of the learner's work created in the first and second semester or group or class performance during the three years of experimentation. Examples of the sampling methodology are presented.

- *Primary and secondary levels*

As indicated in Chapter 4, there were 140 Grades 5 and 6 learners (primary); and 160 Grades 8 and 9 learners (secondary). No distinction was made between the primary grades. This also applied for the secondary grades. Similar tasks were given to both primary and secondary grades to set out the study's objectives.

Example of samples used:

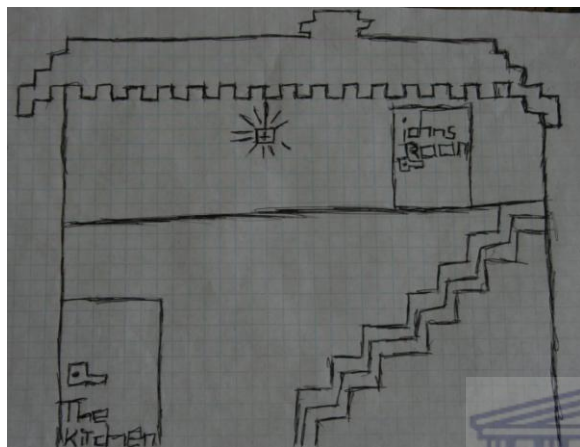
Sample 1

In this sample, the results of the individual formal and informal drawing and painting tasks are presented. As described in Chapter 4, *formal* refers to lessons with instructions for working methods used in a given theme and *informal* refers to lessons without instructions for working methods and no given theme.

Individual activity

Primary level

Term 1



Term 2



Secondary level

Year 1



Year 2



Following the research questions, the artworks and observations showed that

1. Initial participation was gradual in first term but developed in second term.
2. Learners consulted the facilitator to improve work.
3. Learners worked as individuals but consulted others.
4. Some learners required more assistance than others, but this improved from year to year.
5. Most learners preferred the unconventional tasks.

Sample 2

Group activity

Primary level – activity and artworks

Term 1



Term 2



Secondary Level – artworks

Year 1



Year 2



Secondary level activity



The works and observations of the ‘formal and informal’ group experimentation revealed that

1. Learners showed motivation and confidence
2. Learners communicated more
3. Learners’ participation was enhanced
4. Learners shared information
5. Learners understood unconventional tasks, such as printing.

Sample 3

Grade activity

Primary level - Grade 5 and 6

Secondary Level -- Grade activity

Secondary level - Grade 8 and 9

The grade experimentation for both the primary and secondary level with pedagogical methods showed that

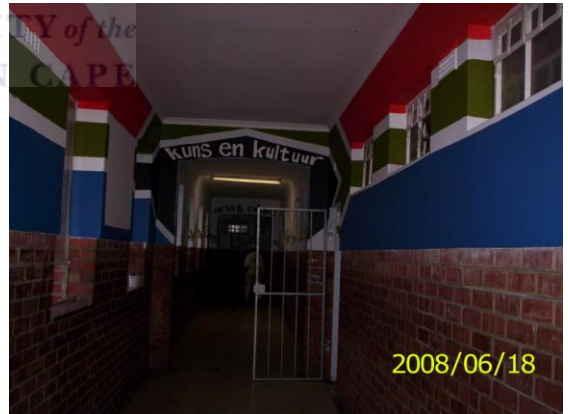
1. Learners gained learning enhancement
2. Individual and group competency improved
3. Learners understood unconventional teaching methods

4. Learners comprehended novel concepts
5. Self-determination, self-development, and self-reflection were enhanced.

Sample 4

Collective activity

Secondary level - Learners and community members



This sample shows the individual, group, class, and community experimentation. It was done over an extension period. This experimentation revealed

1. Comprehension of working as individual, group, or community
2. Enhancement of responsibility
3. Competence to multi-task
4. Understanding of environmental development

5. Understanding the concept of learning how to learn
6. Understanding of working with different media.

The above findings are analysed based on the daily experiences during the experimentation. These include

- The primary experience
- The hands-on experience (practical component)
- The enhancement experience.

The primary experience

The introduction to the experimentations with the visual arts in in-school-time projects was met with uncertainty and confusion, as well as arousal and interest by learners. These reactions gave rise to questions on how the arts needed to be engaged with within a school structure (Gardner, 1989) to evaluate the creativity enhancement during the learners' participation. The learners, who had a previously educationally disenfranchised background, 'contemplated' participating in the arts programme before actually participating. The reasons for this were that learners' perception of the arts was led by

1. their perspective of the cultural, social, and economic values of the arts, and
2. their understanding of the value of the arts in a learning/teaching environment.

The observation during the experimentation of the art process, which included the learners' activities and their perception of the image-making practice, reflected the individual's taste (Bourdieu, 1986), skills, and traits. These characteristics showed the individual learner's position as follows:

1. Motivation/self-confidence
 - This is a reflection of behavioural choices.
 - This reflects how preferences are shaped relative to subject choices.
2. Sense of belonging/self-esteem
 - refers to making personal choices, and
 - how to engage with the tasks.
3. Relationships/self-direction is about
 - how to perform with others, and
 - how to engage during activities.

4. Learning values/self-perception show

- how to enhance learning as well as
- how to transform skills.

These characteristics spilled over into *learning how to learn* in both the social and the educational sense. The exposure to and engagement with the arts in a learning space provided possibilities of shaping learners' behaviour and attitude towards learning as well as opportunities for participating in out-of-school activities.

Within the community, learners were influenced by

1. Cultural, social, and economic values
2. Peers, mentors, and role-models
3. Character of the space, such as the school.

These values not only revealed the enhancement of learners' participation, but also how it influenced the learners' behaviours and attitudes during learning.

The importance of these values is that they can be transferred as the learners develop; for example, art exposure, with the teacher's influence, is an important attribute in secondary and tertiary studies, when community building becomes vital. For life skills enhancement, these values may be the most significant. When learners participate during the primary stage, they experience and develop choice-making and participating opportunities. The nurturing of creativity enhancement within a school depends on the use of the arts as a learning tool, the reaction of the learners to the experience, and the values learners gain from it.

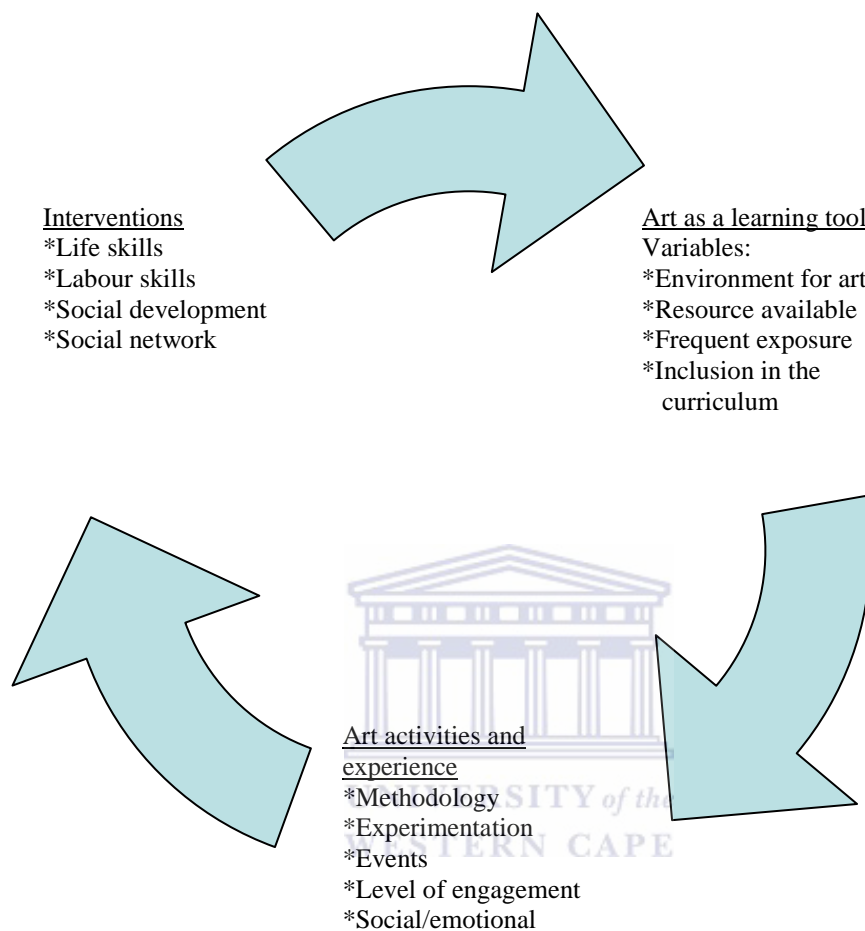
The 'hands on' experience (practical component)

The introduction to the image-making experiments gave learners an opportunity to engage with the arts as a learning tool. Once the learners made choices to engage with the arts, their decision to participate depended on a range of variables such as

1. Environment for the arts activities
2. Resources available
3. Frequent exposure
4. Inclusion in the curriculum.

The decision to practically engage with the arts was driven by the learner's perception of the arts and his/her reaction to the experience. When the learner becomes a 'frequent' participator, the motivational process no longer involves *when*, *whether*, and *why* to participate, but rather *how* to participate in the process of learning how to learn.

Figure 18: Participation: Cycle of learning how to learn process



The phases start with the recognition of the arts as a learning tool and the decision by the learners to participate. Participation in this instance is not judged by how many learners attended the experimentation, but how they engaged with the image-making process. Misconception of the arts played a major part in the introductory phases and preparatory experimentations, where some learners had shown non-participating reactions. However, in the later phase, they appreciated participation just as much as they valued their art experience. Thus, their decision to participate evolved from the primary experience of the art activity and the level of engagement (Fig. 18).

The enhancement of the creative and learning processes is indicated by the learner's mental, emotional, and social engagement in the experience. The mode of the art activity and the

learner's level of sense of belonging set the basis and situations for the sustainability of the participation in ways such as

1. Enhancing the creativity
2. Enhancing learning abilities
3. Enhancing life and labour skills.

Learners' participation in the learning process was a vital indicator of the impact of the in-school-time creativity programme in engaging with learners' enhancement and contributing to positive learning outcomes. The initial stages of the experimentation were critical for the study in ways that created opportunities for critical observations, such as increasing

1. learners' self-esteem
2. learners' competency
3. learners' perception
4. learners' self-motivation.

The participation was also analysed to evaluate life and labour skills enhancement. For example,

Time (sum of hours attended) = production (learners action/labour skill enhancement)

Time (sum of hours attended) = process (learners learning / life skill enhancement)

This formula allowed for flexibility for individual and group participation and performance across multiple cycles of programming within a year. It also provided insight to the patterns of participation for the duration of the programme. The level of participation was used as a valuable tool for analysing the patterns of the learners involved in the experimentation. The evaluation of the participation patterns fluctuated between the primary learners and the secondary learners. The initial stage of the experimentations for the primary school evaluated a level of participation of 80% to 90%. The level of participation at the initial arts introduction at the secondary school was recorded at between 30% and 40%.

The level of participation during the development stages also varied between the school levels. The individual participants from the primary school exhibited interest, self-esteem, and motivational values at a high level (80%-100%). The level of participation for individual learners at the secondary school was average (50%-60%).

Factors that affected the level of participation were as follow:

1. Learners per class (30-40 learners/class) -- influenced individual and collective enhancement.

2. Space for arts -- influenced creation.
3. Teaching competency -- influenced learning.
4. Non-arts curriculum -- influenced engagement.

These factors affected the learner's intentions and influenced his/her vision of the arts as a tool for learning. The diagram of the phases of participation (Figure 18) captured the fact that in-school-time participation transformed the condition and structure of participation over phases or processes. As the in-school-time participants developed experience, self-esteem, and competence with the art experimentations, their life and labour skills developed, and these values showed the learners' choice-making and participation in all forms of activity. This also revealed that primary experiences provided learners with a head start from commitment (motivation) to enhancement (learning how to learn) to competency (skills). Thus, the basis for the enhancement of creativity is how learners participate as this will lead to the intensity of learning how to learn.

The experimentation revealed that learners exhibited great differences in competence in the various artistic disciplines, such as painting, drawing, sculpture, and printmaking. This was not observed during the teaching of other related subjects. In fact, it indicated that the creation of an 'individual' image allowed for

1. A learner to question his/her own understanding and observation of the object or subject of the related theme;
2. A learner to question his/her own competency, which provided the space for debating his/her competency in other subjects;
3. Learners to have discussions on values, such as self-esteem, motivation, and guidance.

The learners' creative development proved how the arts can facilitate the process of learning how to learn. For example, many of the experimentations indicated that the learners

1. Need to reach the degree of initial benefit
2. Need to build a base of knowledge about the art functions
3. Need to enhance personal skills
4. Need to put this knowledge into practice.

Like all other school subjects, the arts had the same scenario of learner's likes and dislikes. Of fundamental importance to the learner's preference to continue future involvement in the subject is the learner's reaction to the primary experience. What the experimentations with image-making suggested was an opportunity to examine the learners' reaction towards the arts as a 'subject'. For example,

1. How do learners treat art when it is compulsory within the education system?
2. Why is there greater expectation for the arts within the education system?
3. What is required from the arts in the education system?

Equally important was to monitor the form that the primary involvement took. This revealed learners' secondary behaviour and attitudes towards the arts more generally. The core issue of the experimentations were to observe how enthusiastic the learner(s) were to continue with the arts programme. This observation showed

1. The necessity of an arts inclusion in the educational curriculum
2. The importance of a primary experience of the arts at an early school-entry level
3. The form of the primary involvement in development of learners' behaviour and attitude to life skills.

The experimentation revealed that the initial arts introduction at primary level provided insight to the hands-on participation in an arts discipline. This set up an opportunity for practical comprehension of an object and subject, which was informative concerning how to enhance creativity and to monitor behaviour and attitude more generally.

The general observation of the young people from a culturally deprived community was that they are more creative when they engage in a hands-on arts programme such as image-making (drawing) in the spaces of learning, as the experimentations show. Most of the young people do not continue to participate as they grow older, usually because the technical skills required for moving beyond the transitional level in any medium are often complex and time consuming. The education authorities seem not to recognise the significance of findings such as the above and thus art seems excluded. However, if the function of the arts is applied to enhancement of the learners' creativity and utilised as a 'learning medium', rather than a 'consumer' medium' at school-entry level, it will have a meaningful impact within the spaces of learning.

The analysis of the findings will now be taken further, starting with observations at the different school levels: primary and secondary.

- *Primary level*

The observation of the behaviour of the learners (aged 10-13 years) during the experimentations showed the results of deprivation of experience. The learners were often accused by the teachers of being ‘out of hand’ or ‘rude’ or ‘uncultured’ when they exhibited ‘excitement’ or ‘over eagerness’ or ‘open-minded’ attitudes during Art and Culture lessons. During the art experimentations, learners often did not have sufficient time to finish the project³³, but a group of learners wanted to complete the task and it was arranged that the arts experimentation be continued in out-of-school time. This was an indication that the primary experience provided recognition of how it could be utilised as a ‘gateway’ to

1. enhance behaviour and attitude to schooling in general,
2. enhance future arts experiences, and
3. provide insight into how to enhance the ability to discriminate between ‘good and bad’.

- *Secondary level*

The experience of facilitating learners (age 14-16) during in-school time at the secondary school led to the evaluation of conflict and tension between learners and teacher. Learners were often accused of having unruly, dissatisfied, and ungrateful attitudes, which were exhibited in delinquent behaviour. During the experimentation, learners often complained about the lack of having done artistic tasks at primary level and

1. displayed lack of self esteem
2. evidenced lack of understanding of the value of the educational function of the arts; and
3. showed a ‘biased’ attitude towards the arts.

Many learners during the introductory period of the experimentation displayed this form of attitude when the initial fieldwork started at the secondary school but exhibited a more positive attitude towards the arts when the fieldwork continued in the second year. This effect gave insight into how the primary involvement provided recognition of the arts and how it can enhance

1. attitudes and behaviour,
2. self-esteem, and

³³ An end product was not a requirement of the process, but this was an opportunity to observe learners enthusiasm for being involved with the arts.

3. comprehension.

Participation: Procedure

The learners at secondary level were approached to participate (on a voluntarily basis) in interviews and surveys during the experimentations. The primary learners' form of interviews was through one-on-one discussion during the experimentation process. In general, the learners agreed that the intervention gave participants the opportunity to engage in novel learning experiences to enhance their sense of self-esteem. An average number of learners in the secondary level felt there was a sense of belonging. Of the learners who were interviewed, 33% also indicated that there was a development in the teacher-learner relationship during the programme. These reactions by learners are based on mainly secondary level learner survey responses in years 2 and 3 of the evaluation and interviews conducted during the programme time, general class period, or school intervals.

Specifically, close scrutiny of the experimental data provided aspects of the participation:

1. Motivation
2. Sense of belonging
3. Relationships
4. Learning values
5. Novel experiences.



These characteristics were also tested in the form of surveys and discussions conducted during the experimentation. Although the learners shared 'common' behaviours, they were also individually and collectively diverse. This diversity was revealed in the artworks produced and also in the discussions during the image-making activities.

This level of participation was measurable in terms of

1. Learners' interest
2. Learners' creative ability
3. Learners' learning capacity
4. Learners' impetus.

Data from the experimentations and discussions with learners and staff members suggested that the following can promote more positive reaction to participation:

1. Introducing interventional programming to enhance working relationships with learners, who become fully integrated into the school environment
2. Awarding learners for individual and group work

3. Enhancing positive relationships with staff and learners
4. Appealing to learners through ‘alternative learning’ outreach methods.

The learners’ vision on participation enhancement

A brief discussion showed the learners’ vision on participation enhancement.

- *Awards*

Within both the primary and secondary schools, the culture of ‘awards presentation’ is for those learners who excel in sport, such as rugby, netball, and soccer. This strategy has been common in many schools in the Western Cape, since the colonial and apartheid structures, to inspire learners’ participation level and reward learners for work performed in the programme. Since the arts are absent from the school programme, learners excelling in this form of creativity are not rewarded for their contribution. For example, during the build-up for the South African Soccer World Cup³⁴, a group of learners was selected to attend a soccer clinic in another province. The school made a special effort to congratulate them and wish them ‘good luck’ on their journey. During the same time, a learner was invited to participate in a provincial youth programme in the Eastern Cape. This was an intensive 10-day arts programme held at the Nelson Mandela Youth Camp in Qunu, Mthatha. This was not mentioned at school in any way. The learner commented:

The programme (honouring the legend of Mandela) taught us (participants) leadership skills and responsibility ... and recommence. I learnt what it was to recommence. I made new friends with learners from other cultural groups and learnt to communicate with them. Some learners made images ... some did singing ... others dancing. We travelled to Bloemfontein, in the Free State Province and performed there as well. For many of us it was also an opportunity to put this down for university applications and our future. This is the form of activity we must have inside our school, so that we all can experience it. The school did not mention anything about this ... so I do not feel like a role-model for others. I do not think they (staff) realise that.

A staff member remarked that participation not only enhances skills and ‘recommence’, but it also is of value in more subtle ways, such as taking mentoring roles:

It is not so much about skills, making art, but it gives opportunity for them to be role-models to themselves

³⁴ South Africa hosted the Soccer World Cup in 2010.

- *Relationships*

Teachers' comments on the programme were generally similar, and there was a sense of agreement that building positive relationships between learners and teachers encourages learners to remain in the school programme. Teachers in general emphasised the value of the arts in enhancing personal outreach to learners and having an impact on participation patterns and levels. A teacher said,

When they (the learners) see that you engage with them practically they get a sense of concern and open up and communicate. This is a healthy form of relationship,

while learners commented,

There is no more limitations, teachers also do practical work ... and learners have fun watching them struggle ... we then solve the problem together.

The great part of being in the class is the understanding that we work together.

This revealed that the arts activities developed the relationship aspect of participation. This aspect coincided with the results of the individual, group, and class experimentations as well as the unorthodox art practices, which showed that learners' performances are related to forming relationships.

- *Outreach*

The arts experimentation at the schools provided outcomes that had 'nurturing' values and encouraged learning methods to enhance outreach capacities. Through the 'hands on' methodologies, the learners needed to reach out for assistance and engage with one another on many levels of participation. Learners served as the most effective social tool for outreach: learners to reach out to learners. A teacher noted that

When you have them (the learners) believe that they have a contribution and it is their creativity and capacity that makes the programme successful ... it is no longer a problem to reach out to one another. If one core group (a class) is successful in the outreach methodology, they can outreach to individual learners, another class or the school

Surveys

- *Motivation*

The observational perspective in the learning environment and interviews with learners provided insight into how learners require intensive enhancement to achieve success in school courses. During a survey based on their motivation, most of the learners in secondary level reported that they were ‘averagely motivated’. A questionnaire with a simple choice-making mechanism was handed to the learners, with the following questions, in Survey 1.

Survey 1: Motivation

Do you agree with these statements?			
	UNIVERSITY of the WESTERN CAPE (%)		
	Yes	Average	No
• I enjoy school	33	54	13
• I pay attention in class	46	44	10
• I do well in school	32	52	16
• I always finish my homework	32	43	25
• I try hard in school	54	36	10
• I try to come to class prepared	34	45	21

Although the survey indicates that most learners are ‘moderately motivated’ to succeed in school, it also suggests that learners experience the learning process differently. As highlighted in the chart, more than 50% of the learners indicated *yes* to trying hard in school, while a third felt that they enjoy and do well in school.

- *Sense of belonging*

In Survey 2, 59% of secondary learners expressed a sense of belonging in an arts programme. Survey and interview responses revealed a pattern of personal connection to the in-school-time arts experiences, and the learners noted that they mattered in the programme (51%), and through this, they felt as if they contributed to the concepts (54%) and were successful in the

programme (56%). Combining these indicators with the evaluation of the practical component into an attitudinal scale measuring learners' sense of belonging, the in-school-time experimentation evaluation reported, on average, a growth in the sense of belonging.

Survey 2: Sense of belonging

Do you agree with these statements?	(%)		
	Yes	average	No
• I feel like my ideas count	54	36	10
• I feel like I am successful	56	33	11
• I feel like I matter	51	31	18
• I feel like I belong	59	30	11

The observation of the learners' reactions during the programme, their survey and interviews on peer relationship showed a positive development in this area, as indicated in Survey 3. Learners in general felt that they get along well when doing practical work, but there is still an element of disagreement when working and of general disturbance by peers who normally do the same in the general class situation. In all, 51% felt they do get along, while 40% felt they need to still need to work on this issue. Learners also indicated that a social value, such as relationship, was important and that making friends during the programme was high (59%), but to get to know others well was less important (48%). Less than 50% felt that they are still struggling with having to work with other learners (46%), but observation indicated that this improved during the programme. On average, secondary level learners across the project rated their interaction with peers as a positive enhancement. A learner during an interview on relationships felt that

My best friends are not in my class and I have a few peers in my class with whom I sit. The arts help me to talk, and I know they also want to talk more. It helps because we are

getting closer. Now we also have something to talk about and I can also share my experiences with my friends

Survey 3: Peer relationship

Do you agree with these statements?	(%)		
	Yes	Average	No
• I like working with the other learners	46	42	11
• I have a good time communicating with other learners	58	34	8
• I get to know other learners well	48	39	13
• I have a lot of friends	59	35	6
• I get along with other learners	51	40	9

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- *Teacher and learner relationship*

The observation of the experiences of the teachers who were involved in the in-school-time arts programme indicated the development of a working relationship that encouraged social cohesion through effectively reaching out to the learners. For example, during the image-making and discussion processes, teachers could talk with individual learners about their comprehension, competency, grades, behaviour and encourage them to reflect on these elements.

A teacher stated,

We discuss the practical all the time now,

while a learner confirmed that

We engage with the work more now that teacher is also part of the arts processes.

Learners also reported that there was also opportunity to

Give advice and understand what we are going through.

This pattern was observed during the in-school-time initiative. In general, learners felt that before this initiative they did not participate fully in the arts and culture, and half of the class agreed that there was an enhancement in teacher and learner relationship during the intervention period.

Survey 4: Teacher and learner relationship

Do you agree with these statements?			
	(%)		
	Yes	Average	No
• I feel that I can talk to the teacher about things that are bothering me	47	22	31
• The teacher cares what I think			
• The teacher cares about me	50	20	30
• The teacher helps me try new things	52	27	23
• The teacher always tries to be fair	53	31	13
• The teacher thinks I can do things well	55	32	11
• The teacher thinks I can learn new things	60	27	12
• The teacher treats me with respect	57	24	19
The teacher treats me with respect	57	24	19

The study was explicitly focused on how creativity can enhance learners' learning capacity and how this form of intervention can encourage life and labour skills for the promotion of community development. This in-school-time arts experience concentrated on building relationships amongst a school community, for the enhancement of social welfare in a learning environment, by using the arts media as tools to monitor and measure its outcomes.

- *Learning values*

Learners revealed that their learning in general had improved. The evaluation of this survey suggested that about 42% of the learners indicated *yes* and 35% indicated *average* to the

question on whether participation in the in-school-time intervention programme assisted them to enhance their day-to-day learning competencies or self-esteem to perform, as shown in Survey 5.

Survey 5: Learning values

	How do you agree with these questions?		
	Yes	Average	No
• Understand maths problems better	40	35	25
• Write better	40	37	23
• Read and understand better	42	36	22
• Finish my homework more often	31	34	35
• Feel better about my schoolwork	45	39	16
• Enhancement of grades in school	41	31	28

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In the discussions, learners had the freedom to express themselves about their own creations freely, and they were also questioned about their thought processes, which allow for learning how to learn. These exercises revealed critical-thinking and learning development. This created a foundation for the culture of learning and also provided enhancement of collective consciousness. The discussions and artworks also revealed how

1. learners enhanced their confidence, commitment, and engagement
2. learners made choices
3. learners engaged with novel concepts, and
4. learners created more challenges.

Thus, the survey shows learners felt that they enhanced their perception of learning how to learn.

- *Novel experiences*

Learners in the primary level verbally and observationally agreed that the in-school-time programme provided insight and exposure to new experiences. The secondary level learners' survey and discussions provided insight into the effectiveness of the introduction to novel concepts in enhancing life-orientation concepts, such as

1. career opportunities
2. motivation to excel in general subjects.

Survey 6 showed that slightly over 50% of the learners agreed that participation in these novel concepts gave them an opportunity to experience new things and challenges. Across the initiative, learners on average rated their exposure to novel experiences at 38%. Learners' self-confidence, self-development, and self-reflection were revealed through this survey, which were also reflected in the artworks.

Survey 6: Novel experiences



Do you agree with these statements? UNIVERSITY of the
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	Yes	Average	No
• I get to work on projects that really make me think	47	39	14
• There is a lot for me to choose and to do	45	40	16
• I get to do things that I don't usually get to do anywhere else	48	41	11
• The activities really get me interested	55	34	11
• I get a chance to do a lot of new things	57	33	10

Interviews

Although sometimes examination of the arts methodologies are seldom convincing of their cultural and social values, teachers and learners who experienced the various processes agreed that the arts have the potential to be a cultural and social enhancement tool. As a teacher commented,

Learners do not understand the subject through the verbal explanation and the visual exhibit, but they understand it through the physical or 'hands on' art process itself. The process engages them more with the subject and it became more visible. Although they (the learners) do not show 'good' performance immediately, the process will help them.

The school staff (the principals and teachers) were interviewed about the arts experience. The principals who were interviewed expressed a desire to invest in an intervention that would assist learners with the enhancement of their creativity and comprehension skills. A principal pointed out that

A high dosage of interventional programming is essential to the school's mission. This will assist learners from our poor communities and prepare them for the nation's most competitive universities over the course of the schooling career.

A teacher explained that

Bridging the gap between learners' skills upon entering grade 8 and the skills they will need to gain admission to universities requires a major investment of time ... no quick fix solution will work.

A secondary school principal added to the debate by saying,

We have quality versus quantity discussion all the time with the authorities ... I believe that the funding should go to quality interventions and allow them to grow, rather than getting learners through grade 12 with low grades and little understanding of life'.

These views are reasonable in the light of this learning intervention, but other arts and learning advocates have missions that are based on neo-liberal visions that do not fit this profile. These differences suggest that the examination of the arts should have national priority and that a democratised vision should be adopted, because of its beneficial effects on society.

General discussions

Concerning participation enhancement, analysis of the results of the research programme revealed questions about and challenges to sustaining participation patterns and levels, for instance, in in-school-time intervention programmes. In class discussions, a teacher noted that *'it is extremely difficult for learners from the poor communities to attend out-of-school-time creative programmes consistently'*. Learners constantly repeat that

- *We need to earn money after school hours;*
- *We have lots of school work to complete after school';*
- *We have responsibilities such as caring for younger siblings.*

Teachers who responded to the discussions during the experimentation reported that all learners should go through interventional in-school-time programming to enrich their experiences. The lack of other learning interventions can also lead to learners dropping out of school as they lose interest in conventional learning methodologies. Comments from learners provided insight into their challenges:

- *If I do out-of-school-time projects my time to do everything is too little. I leave home at 7.30 am and then get back at home at 3.00 pm. I have to go to church confirmation classes, do my homework and other responsibilities.... I also want to go to my friends for while ... or watch TV.*
- *'I like to do art at home, but some of my other friends have other commitments such as taking care of their brothers and sisters or have to go work. So we cannot do things together ... that is why I like it when we have art at school ... so that I can do art with other learners ... then I can show them and they can show me how to do images.*
- *Now that we have art at school ... I feel motivated to do my tasks ... I would like my friends to feel the same as they just want to hang out ... but I cannot force them to do their tasks ... but I think the arts can motivate them as it motivated me.*
- *Here at this school we just have sports ... and more sports. We do not want to do just sport ... that is why a lot of learners do other things such as crime. We hate this situation as we are often judged by their behaviour.*

Participation patterns and levels were also influenced by the quality of the interventional programme. Programmes rely on good planning and methodology to generate creativity and positive characteristics for the projects. For example, at one of the schools, a teacher noted that during an ‘informal’ out-of-school-time project, learners reported that after the programme, they were not sure what the theme was and why they were doing it. A teacher said,

They also did not get back to the school to inform of us about the outcomes.

As indicated previously, various factors contribute to the programme’s participation patterns. For example, the service providers often have funding for projects to last for a week to a year. This is clearly not a form of intervention that can be employed to report on creativity enhancement and participation patterns, as it has too short a short term to

1. Develop sustainable programmes
2. Build relationships with the school
3. Establish working relationships with learners.

The other issue is that often these ‘once off’ programmes concentrate on schools with different community issues, such as the awareness of health, heritage, or sport. This concentration is also different between different cultural groups, sometimes to promote a sponsor’s wish. Although schools normally respond positively to these forms of community projects, the school’s administration and the programmes are not given sufficient time to build working relationships that benefit the welfare of the learners and the larger community. The principal and staff members who were involved with recruitment of learners for an out-of-school-time project said,

You ask them if they (the learners) want to partake. They (the learners) will say yes, but they still do not come.

Learners, during a group discussion, spoke about their experiences with these projects:

We want to do other things beside just school work, but we have a heavy workload and other responsibilities. Not that we are making excuses, but they also just come when it is convenient for them ... they do not think about us. When we talk it goes in by one ear and out by the other.

The arts have a natural ‘criticism’, ‘feedback’ or ‘reflection’ value that allows individuals to speak about their creation and respond to criticism which provides a vital factor to the ability to learn, and this shows the level of comprehension. The learners’ reflection on the discussions

revealed their understanding or misunderstanding of self-direction, and this in turn indicated their capacity to learn how to learn. This was the core of the study and showed why it should be used as the criterion to assess the level of participation. The analysis pointed to the observation of how the different criteria corresponded to the different levels of understanding such as,

1. The ability to memorise and retrieve ‘fresh’ information
2. Being able to apply this memorised information to other contexts
3. Being able to transfer this perception to other tasks, subjects, and conditions

The observation as well as discussions revealed why the learner’s own understanding as part of the art practice was vital in establishing whether the learner will

1. Remain at the same level of understanding
2. Become more perplexed
3. Increase his/her level of understanding.

During the discussions about the different arts media, the learners developed their knowledge of more topics and methodologies by which they could employ their creativity, and this showed to how learners enhance their capacity to monitor their learning process.

During learners’ discussions about the arts experiences in the in-school-time programmes, they reported that they experienced the arts merely as pleasure and entertainment, but the experimentation showed that they also developed the sense of gaining experiences they have not had before. A majority of the learners observed that even though they did not fully understand the meaning, they felt a strong sense of belonging in the in-school-time programme environment and they felt the need to create a more positive learner-teacher relationship. For example, one teacher said that when they (the learners) had to go to the arts lessons, they told her immediately. She also observed that they were keen to complete their Art and Culture tasks and they wanted to communicate about their own arts experiences, such as their exposure to novel methodologies. This revealed the learners’ attitude and behaviour, which showed increased impetus for learning development. When confronted with the engagement of negative creativity (crime), many felt that the need for social enhancement is just as important as the educational development. They felt that social enhancement in many cases can be observed as being a greater need as it affected the learning/teaching environment, which at present produces poor grades.

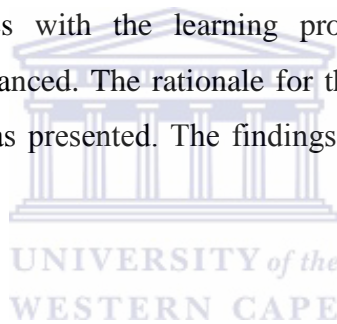
Based on the art experience, observations, and productions, the evaluation identified characteristics that were typically present in the experimentations that show how various

creativity enhancement methodologies can be created to reach and serve learners' learning enhancement needs. These characteristics included

1. The usage of a creative 'appropriate-age' activity approach
2. Activity methodologies designed to meet the creativity enhancement needs
3. Development of how to assemble art materials and create tools
4. Enhancement of the arts to be more 'learning appropriate'.

Summary

In this chapter, the analytical process of the data collection was discussed. The purpose of this analysis was to understand creativity in spaces of learning and to find out whether visual arts, in this instance, image-making, were able to enhance the creativity in the culture of learning that is consistent with its objective, identified in recent literature on creativity, as a learning mechanism. This analysis indicated that creativity has a relationship with learning. In fact, it assumes that creativity integrates with the learning process and through this, attitudes, behaviours, and life skills are enhanced. The rationale for the analytical schema, including the use of 'experimentation' logic, was presented. The findings will be discussed in the following chapter.



CHAPTER 6: DISCUSSIONS OF THE FINDINGS

In this chapter, the discussions of the data, described at length in the previous chapter, are presented. The overall research questions in this study were

RQ 1: What forms of creative activities are available in learners' spaces of learning?

RQ2: How do learners' develop creativity that improves life skills?

An initial difficulty that researching creativity presents is the definition of the problem it seeks to address. Recent theories of creativity have suggested that there are correlations between arts and its various functions and the emergence of collective action. A clarification of the problem is not only important for reasonable ease of research but also in defining and redefining its direction and scope. In this study, the problem was set out in the introduction and mentioned in Chapter 2, Chapter 3, and in some sections of Chapter 5, and will now be discussed.

The Experimentation: Discussion of Findings

The study provided opportunities to experiment with some 'innovation' and to observe the learners' own perception of how they make sense of creativity. For example, when learners were required to produce images of one of the national symbols of the country, many took the opportunity to do the most common one, the national flag.

During this time, the experimentation produced a project entitled, *One Nation, Six Colourful Feelings*. The learners were divided into five groups, and each learner in a group was given the opportunity to comment, via text or image, on 'things' related to South Africa. Besides the neutral colour white, each group was given one colour of the national flag to work with and produce an image or work with text. After the individual learner's production, which developed into a collective object, many learners showed a richer sense of understanding the creative process, as well as the social aspects (See Sample 4). The project started with an explanation of the activity and the meaning of each colour and its relationship to its social values in society. The colour white was used to conclude the project (See Figs. 12 and 17).

The contents of the experimentation programme were as follows:

Workshop 1: *One Nation, Six Colourful Feelings*

- a. Art acting (art and activity)
- b. What is a colour (a youthful and sub-cultural process)?
- c. Objective and implementation
- d. Performance and self-esteem

- e. Directionless and gloomy behaviour
- f. The thinking process underlying the *colourful thinking*
- g. One nation, six colours.

Workshop 2: *One National Symbol, Six Colourful Principles: The Red Colour in the SA Flag: Pride*

- a. Respect and honour
- b. Who must show admiration and for what or whom?
- c. Learners' input
- d. Pride, dignity, and esteem
- e. Who are *red*?
- f. Summary of the red colour

Workshop 3: *One National Symbol, Six Colourful Principles: The Blue Colour in the SA Flag: Prosperity*



- a. Thrive and do well
- b. Why is there a need to excel?
- c. Teachers' intuition and natural feeling
- d. Thinking success – from class to class
- e. The usefulness of prosperity
- f. The meaning of enhancement
- g. Summary of the blue colour.

Workshop 4: *One National Symbol, Six Colourful Principles: The Green Colour in the SA Flag: Participation*

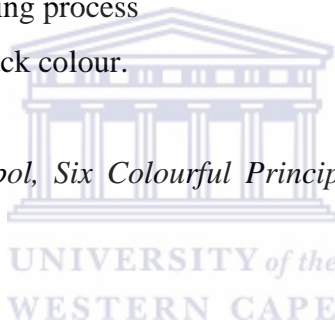
- a. Take part and contribute
- b. Who must chip in?
- c. Past, present, and future -- Motion towards socialisation
- d. The need for movement

- e. What happens if ideas are melded?
- f. Teachers' and learners' speculation
- g. Summary of the green colour.

Workshop 5: *One National Symbol, Six Colourful Principles: The Black Colour in the SA Flag:*
Power

- a. Authority, strength, and potential
- b. Control of performance
- c. Character and competency
- d. Spirit and sensation
- e. Learners' motivation
- f. The powerful thinking process
- g. Summary of the black colour.

Workshop 6: *One National Symbol, Six Colourful Principles: The Yellow Colour in the SA Flag: Preparedness*



- a. The need for concentration, consideration, and attention
- b. Who likes this colour?
- c. The place of devotion and enthusiasm
- d. To be positive or negative
- e. Focus and support
- f. The baggage is often loaded
- g. Summary of the yellow colour.

Workshop 7: *One National Symbol, Six Colourful Principles: The White Colour in the SA Flag:*
Peace

- a. Truth and reconciliation
- b. To act in harmony
- c. Unity and community

- d. Art and sharing
- e. The neutral colour
- f. Teachers' and learners' *daring and sharing* process
- g. Summary of the white colour.

This form of intervention, as stated earlier, did not have art integrated with the other subjects in the curriculum. It is understood that the value of creating art objects/or images from a particular period or culture may help learners gain a richer sense of the culture or period they are studying. The question raised was: "Is the arts oriented to do this?" I argue that art should be integrated to enhance learners' understanding of the art itself by placing it in a particular social and cultural context. More importantly, learners' should be given the opportunities to be creative with a chosen topic or theme, which ultimately, would allow for the enhancement of learning within the subjects of the educational curriculum.

The objective of this experimentation was to introduce a simple approach to thinking about image and colour and for the learner to be active with one colour and feeling at a time. The learners needed to think of the value of each colour in the flag and not the value of the flag as a whole. During the process, the learners debated the values of feeling proud of the *self*, *community*, and *nation*, while thinking about participation, power, peace, prosperity, and preparedness. This form of experiment was intended to allow the learner to do one thing at a time, keeping in mind De Bono's (1985: xi) caution that "the main difficulty of thinking is confusion. We try to do too much at once."

Sternberg and Lubart (1995) suggested that creativity is often discouraged, especially through the control of the learning environments, which places the emphasis on the ability to memorise material and not the development of original thinking. For this, they argue that

the ability to see things in new or non-entrenched ways redefine problems, and turn things on their heads; to structure problems, allocate resources, and evaluate ideas; and to promote an idea and use feedback from others – are essential for doing creative work.
(Sternberg & Lubart, 1995: 5)

This example is better discussed in terms of

1. The primary experience
2. The hands-on experience (practical component)
3. The enhancement experience

The primary experience

In the literature on art education, the different forms of art and its history are often prescribed for secondary schools, which is seldom the case for primary schools, where the emphasis is mostly on the learners' age and learning ability.

There seems to be an absence of literature within the arts on arts at primary level and its effects on primary school learners (especially in the context of a South African environment). In this sense, one could ask,

1. Why is so little focus placed on such an issue?
2. Why do researchers pay little attention to this domain?

There might be many reasons for this state of affairs, but what one notices is that the empirical studies in this area tend to focus mainly on pre-school learners who are often not considered for instructions on art methods in art that will enhance the learning culture. The question is "Do the diversity of artistic forms and subject matter not provide healthy perspectives within which to learn?" Gardner's (1989) studies suggested that for school learners of a young age, practical activities should be connected to important prospects and perspectives in the arts, since a child can best understand these perceptions when they are associated to the difficulties young children are confronted with and is working through.

Gardner (1989), in his studies, was critical of this form of experimentations as he believed that the learning process via the enhancement of creativity differs from the learning process more generally. Gardner suggested that children's creativity, such as activity/performance, in most areas of learning, improves with age, which implies that they develop to the 'learners' stage. He stressed that young children are able to progress, via activities in arts, and to develop artistic competence. What this means is that this competency will be a value to be used in all other learning areas. The study also showed that the lack of this form of learning develops a 'negativity' or 'fear' towards the arts. Children whose artistic competency is 'denied' development at the very early stage of schooling, and throughout their school career, struggle to comprehend how the arts can be of value within the culture of learning.

Gardner (1989) also suggested that similarities exist, in other areas of learning, between children's levels of learning related subjects. He emphasised that practical subjects, such as the arts, have their own values and pedagogy in the learning culture. These 'creative' methods of learning offer opportunities to involve learners in discussions and debates on both the theoretical and practical experiences (process), unlike the conventional scholastic approach, in which

concepts are taught independently of the practical component. During the experimentation, learners were introduced to perspectives in critical and socio-cultural theory and practice.

The observations and the practical evidence suggested that learners felt more involved in both learning and teaching activities that enhance future chances. While the action of the learners looked as if they were making ‘fun’ and came forth as being ‘silly’, it was reflection of commitment by learners who were ‘new’ to arts and a ‘natural’ reaction to a ‘new’ experience. On this, Gardner (1989) has suggested that there can be negative implications for learning if practical art education at school is incorrectly taught. He named the core reasons as time-lines, in the sense that art education should be in place over a significant period of time to allow for discussions, reflections, and feedback. The theoretical study of the learning culture (Beetlestone, 1998; Carruthers, 2006; Catterall, 1997; Craft & Leibling, 2001; Cropley, 2001; Steiner, 1996) stresses the importance of the ‘hands-on’ activity to develop creativity, which is discussed next.

The ‘hands-on’ experience (practical component)

To demonstrate the importance of a ‘hands-on’ experience was a primary aim of the experimentation. The creative actions had built-in mechanisms, which included both teaching and learning activities suitable for the integrated and progressive approach and allowed for the enhancement of skills and conceptual understanding. For example, the teacher needed to be innovative with the teaching methods, while the learners were progressively advanced from one ‘hands-on’ method to the next. During this time, many questions were asked and answers were sought. The experimentation during the primary school programme provided the reason for this action. Grade 5 learners were given a task to create wax crayon drawings. During the introduction and the lesson, some learners started scribbling on the work surface (benches covered with white cardboard) with the crayons provided. I observed this and at first explained that paper would be provided to work on, but noticed that more attempts were made to ‘mess’ on the work surfaces while creating their images. After this observation, I allowed the Grade 5 group to ‘mess-up’ the surfaces for five minutes before continuing with the planned lesson.

When the surfaces were completely filled with crayon scribbles, I used the ‘messed-up’ surfaces for another drawing method, which was integrated with another lesson (See Appendix 3.8). The action method is well suited to the cumulative nature of the learning process, in which ‘fresh’ or innovative information is integrated into existing structures of knowledge. Steiner says that children learn in many ways: through imitation in the very young child (Steiner 1996: 19);

through stories and imaginative pictures in the child after about 7 years of age (Steiner 1996: 25); and through exploration of ideas in the adolescent (Steiner 1996: 37).

The ‘hands-on’ method of learning includes a range of different skills and aptitudes. This makes it well suited to adaptation to the diverse learning skills and approaches of learners. Piaget (1966, 1969) suggested that this process is about enhancing and constructing the knowledge learners input into the present experiences, and that comprehension and how to make sense of novel developments, such as technology, are crucial. Learners then need to experience ‘hands on’ methodologies on how learning structures provide frameworks within which to make sense of information and experiences. They also need to recognise when information and experience do not relate to or fit into the learning structure.

The analysis of the various methods utilised for the experimentation revealed how learners displayed their own styles of skills and intelligence. For example, while some learners show competency in the two-dimensional work rather than the three-dimensional creations, other learners show no interest in these methods, but exhibit their own competency and initiative to create other art forms.

Enhancement experience – participation in the learning process

The most significant observation was that while the learners tussled with all these ‘creative actions’, the methods ‘instinctively’ required them to monitor their own learning process. Marcum’s (2002) suggestion that the notion of ‘visual’ is comprehensive and, more broadly, that it improves understanding was evident when the following questions were raised: “Am I doing alright?” “Is this way better?” “Is this colour suitable?” “Is this better than the previous one?” and learners recognised how vital feedback is to their progress. This showed that through the hands-on practice, learners became capable of demonstrating their ability to perform what they have been taught and Burnett’s (2004) argument of how images become a reality amongst people as well as Edwards (1986) concept of *direct perception*, as a different kind of ‘seeing’, were clearly revealed.

Thus, the study provided programmes that allowed learners to

1. gain the ability to *learn how to learn*
2. monitor their own learning process and progress
3. enhance their creativity to guide a self-critique of that process, and
4. develop the ability to know when they understand what they have experienced.

The hands-on participation was an important activity to the enhancement of creativity and critical to the process of *learning how to learn*. This also showed how the activity elements of the arts provided effective ways to enhance both labour and life skills, to become creative and effective learners. The ability to transform attitudes and intentions into behaviour is linked to the enhancement of one's own creativity and skills such as

1. The capacity to develop an understanding of personal consequences
2. The capacity to strategise to realise goals in life
3. The capacity to enhance one's own self-motivation and self-discipline.

What the experimentation with the arts indicated is that creativity may not only have a meaningful relationship with learning but also have an effect on the non-arts subjects, especially the aptitude to transfer understanding and knowledge gained from arts to the non-arts subjects, if the arts are

1. part of the school syllabus, equal to other subjects
2. part of the learners' learning culture from entry level
3. part of each individual's familiarity with the arts educational programme.

The learning process revolves around gaining fresh information, insight, and imagination relating to the existing amount of knowledge, which was noted in literature studies by researchers such as Visser (2001), Craft (2005), Cropley, (2001), and Thorne (2007). These sources were consulted to reinforce the idea of the existence of a relationship between learning and the arts and to observe how and why art relates to the different learning methods and forms of aptitude. The literature review identified forms of learning such as

1. An 'informal' manner of learning, which allows learners to gain respect for their own aptitude
2. A 'skills enhancement' method of learning, which allows learners to discipline themselves
3. A 'cognition experience' way of learning, which allow learners to explore concepts relating to non-art subjects.

These forms of learning appear to be at the minimum level of artistic skills. The analysis of the in-school-time experimentations gave insight into the necessity of learning in addition to intuitive and scholastic forms. It is this form of enhancement of creativity that tends to facilitate the relationship between the arts and the non-arts subjects. For the vast majority of people, this type of art facilitation can be a long-term development with long-term benefits. According to

Piaget (1966, 1969), the learner's interaction with the environment allows for growth.

This, he maintained, is a slow process, because new experiences evolve from those that existed previously.

The significance of the arts, such as direct instructions, which include practical awareness and appreciation of the arts, is that it is likely to have various kinds of effects on learners. These values will most likely be dependent on the manner in which the instruction is conducted, as well as the type of discourse instructions the learners receive and, in particular, how they respond. Skinner (1953) said that the response can only be determined by its effect on behaviour:

In dealing with our fellow men in everyday life and in the clinic and laboratory, we may need to know just how reinforcing a specific event is. We often begin by noting the extent to which our own behaviour is reinforced by the same event. This practice frequently miscarries; yet it is commonly believed that reinforcers can be identified apart from their effects upon a particular organism. As the term is used here, however, the only defining characteristic of a reinforcing stimulus is that it reinforces. (1953: 72)

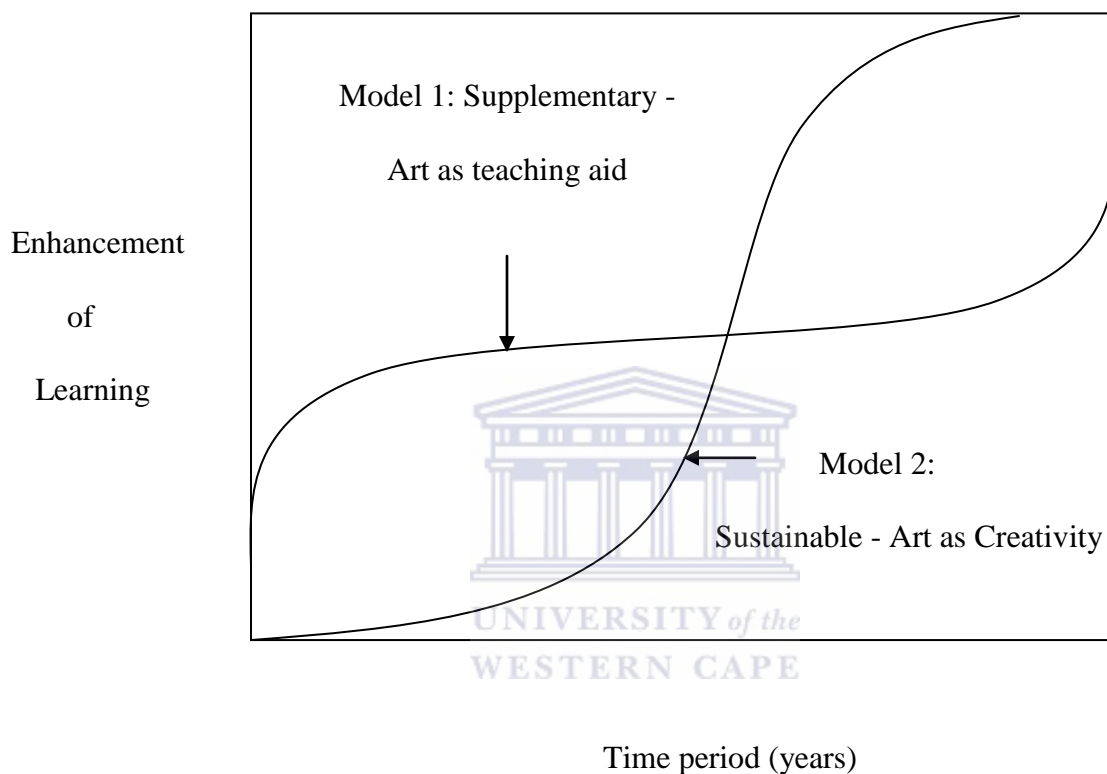
Sustainable learning enhancement

What the discussion above shows is that long-term activities are more likely to enhance attitude and behaviour. The level of in-school-time involvement in the arts generated different types of values, which also varied. Bishop (2005) identified the degree of participation as the key for the achievement of these values. The analyses of the in-school-time arts experimentations, which were done over 3 school/academic years, followed these examples and showed the enhancement of the learning to be based on preparation. Participation over a long period (at least 50% of learners' schooling time) requires planning, which tends to lead to self-discipline, followed by self-motivation and then self-efficacy. Heath (1999) has noted the importance of the participation of mentors, such as teachers, who serve as facilitators during the experimentation. These teachers also become the sources for the feedback and provide learners with the reinforcement required for exercising both labour and life skills.

These elements point to values vital for enhancement of life skills which, interestingly, are most likely to occur from quick-fix art projects. Bishop (2005) emphasised the importance of process and why the lack of it may lead to negative values that will not achieve any enhanced learning and behavioural changes. Sustainable in-school-time arts programmes, embedded into the curriculum, are thus required.

Two models of experimentation with arts were tested during the in-school-time project (Fig. 19)

Figure 19: Models to describe sustainable and supplementary action



Model 1: *The arts as an aid to teaching*

Art experimentations were developed to observe how the arts function when utilised to assist learners in comprehending other subjects, other than thinking of the arts as a medium to enhance creativity (learning how to learn). These experimentations were done with the assistance of the teacher during the normal Art and Culture lessons. The experimentations show that values are produced by activating individual learners' different learning methodologies, as well as their level of competency. This form of learning, using the arts, is utilised as a normal learning process, during which learners are able to memorise and retrieve specific information during tests. The results of the experimentations showed that values produced in this manner do not automatically transfer to comprehending all subjects or even comprehending the Art and Culture

subject at higher grades. Because of this, the values are likely to level off and might be as stable as the 'normal' learning/teaching methodologies. There is a possibility that for those who reach tertiary level, the arts can further develop their creativity.

Model 2: Creativity/learning how to learn experimentations

The experimentations that were conducted were to observe how the values that have been discussed were enhanced during the learners' participation, which was often without the teacher in attendance and were intended merely to provide learners with an opportunity with a 'hands on' project and to allow learners to be active outside the 'normal' teaching methods. These experimentations showed that participation at primary level is vital for the degree of participation throughout the entire passage of schooling (that is, from entry to exit level). The observation revealed that the degree of values remains fairly moderate at the entry level of participation in the arts but develops from year to year and, at a later stage, builds rapidly. The valuation of the process and products after 3 years showed that once the learners perceive and understand how to become engaged with the arts, the incentives of the experience are direct and collective. Learners' activities and production revealed that they could, as individuals and collectives, make sense of their learning processes, such as their observational, intellectual and practical skills. This provides a sense of how a community/nation might build social unity over time, starting with primary participation and then increasing to greater degrees of community/nation value, bridging historical and cultural boundaries.

As Figure 19 suggests, once the learners develop these skills, the learning process is enhanced. For many outside of this process, it might seem that it is a small incremental transformation³⁵, but it is this intervention that will take learners' level of life skills enhancement to greater degree of participation at both primary and secondary levels.

Primary and secondary participation levels

The concept that stimulated the study's image-making experimentation was serious, but simple: Unless the learners in both primary and secondary levels enhance effective creativity capacities, they will not have the substantial cultural and social life skills that all citizens deserve and that society needs in order to prosper.

It is clear that there exists a need for enhancing the creativity in spaces of learning. Within a democratised and nation-building society, like South Africa, there is a need to re-orient

³⁵ This is the reason for education authorities to implement 'quick fix' solutions for learners' long-term (12 years) schooling.

the arts, which are the preserve of a cultural elite, to serving the general population, especially in enhancing their creativity and life skills. As Visser and Visser (2000) suggested, there is an urgent need to review and reconstruct the role of the school and schooling from the perspective of its position in the broader learning environment.

Primary level

The results of the study show that the creativity of primary school learners were enhanced at a more accelerated pace (often from lesson to lesson/semester to semester), in collective participation. Participation was effective in the primary school. Learners evinced a 'playful' relationship with the arts, and their participation was more directed to a sense of belonging. Their attitudes and behaviours were described as 'over excitement', and this gave impetus to 'over creativeness', which Skinner (1953) described as *behavioural changes that are a form of learning*. This form of action, as indicated earlier, often meant a more 'creative' enhancement of participation.

Grades 5 and 6 learners were helped through a series of image-making. This experimentation process allowed learners to create objects from structural to non-structural, conventional to unconventional, two-dimensional to three-dimensional, and figurative to abstract forms. Samples of the practical work were analysed to establish the patterns. In the first year, the creative behaviour of the participants in the arts experimentation was enhanced from lesson to lesson. Learners exhibited performance of 'good' (90-100%) level, with very little 'weak' (0-10%) behaviour. This participation revealed year-to-year increases in levels of 'enthusiastic' behaviour. Observation also showed that teachers exhibited the same 'enthusiasm', as they too were engaging with arts in the class. Gardner's (1982) description of artistic development of children, which was focused on process rather than product, showed how children of different age groups develop creatively at different stages of development.

Secondary level

At secondary level, there was a more 'relaxed' mode in individual and collective participation patterns. There was 'positive' creative enhancement and attitudes and behaviours such as

1. Curiosity
2. Inquisitiveness
3. Funny remarks
4. Tomfoolery.

These behaviours are also described by Illich (1973: 74) as the “hidden agenda”, which teaches learners their role in life and how to behave in it. These reactions to the process allowed for the observation of the ‘other’ or ‘normal’ values of creativity. This type of creativity is experienced as disobedience and its potential as ‘everyday’ creativity³⁶ is not taken advantage of in a ‘conventional’ class. The ‘everyday’ creativity is high amongst this group of learners. Learners exhibited high levels of self-esteem, motivation, and self-reflection that might indicate ‘negative’ action, but in their experience of arts, it was observed as ‘potential’ for the enhancement of creativity. What this means, therefore, is that when learners exhibit ‘everyday’ creativity, the facilitator is placed in the position of being able to create action for the enhancement of creativity in the space of learning.

The ‘everyday’ creativity is created through the ‘blockage’ of human potential [life energy] (Edwards, 1982, 1986) and this allows for this ability to surface via methods that are ‘natural’ or ‘normal’ for the agency within the growing culture (Archer 1996). Craft (2000) and Cropley (2001) also felt that ‘everyday’ creativity suggests that people need to be creative to survive.

The learners at secondary school level were given similar tasks to those of the primary school learners, but the tasks were more structured as they were given themes related to the Arts and Culture programme. A similar evaluation method (as described in the case of the primary school level) was used to evaluate the outcomes of the observational experience and the work produced. The initial projects showed evidence of ‘everyday’ creativity (30%-40%) which influenced group performance to show ‘weak’ behaviour (60%-70%). This form of behaviour echoes Bernstein’s (1975) observation that action such as speech, or in this instance ‘everyday creativity’, is orientated to the norms of the group, without them being able to explain why they follow the patterns of behaviour they do. The individual performance was average (50%-60%). Participation took a slow pace and ‘creative action’ developed from lesson to lesson to provide a sense of a growth in the participation pattern. The year-to-year observation and work produced by the learners gives evidence of ‘progress’ in the participation level, which provided an insight to the participation pattern. After the first year of experiencing arts, the learners showed ‘more engagement’ (40%-50%) with the ‘everyday’ creativity.

³⁶ ‘Everyday’ creativity is used to describe the everyday actions or reactions of learners during their participation in class.

Collective enhancement

The vast majority of learners, as indicated in Chapter 4, become *dropouts or pushouts* during their schooling, and as Willis (1977) pointed out, the experience of incompetence in learning teaches them to recognise their limitations in life skills and to accept their ‘inferiority’ and limited career prospects. Bourdieu and Passeron’s (1977) *cultural production* refers to how schools help maintain social and economic inequalities, while Giddens (2001: 513) suggested that “Schools reinforce variations in cultural values and outlooks picked up early in life; when children leave school, these have the effect of limiting the opportunities of some, while facilitating those of others.”

Chapters 3 and 5; samples 3 and 4; as well as the introductory example in this chapter showed how learners engaged with the experimentation on individual and collective enhancement. The art experimentations, in particular, group experiments, showed how the arts can play a role in building a sense of community and why it is vital to create a social identity amongst the participants.

This study also focused on the ‘sustainable’ values of the arts to present a framework to understand how social, cultural, and in the long term, economic values are linked to learners going through a process of the enhancement of creativity, via the arts. A framework such as this provided a structure for describing how the arts engaged with the wellbeing of the community, especially during a period of nation building. Csikszentmihalyi and Rochberg-Halton (1981) suggested that objects can play a meaningful role, greater than being only devices for human survival, and enhance identities and beliefs, enhance skills, and help an individual to be successful in life.

At the most fundamental level, the arts (in all forms) provide impetus and prospects for people to create learning spaces, such as art laboratories in schools and regular projects with learners, such as mural painting. Regular involvement in these events can produce solidarity and social cohesion through the creation of community symbols, such as neighbourhood choirs/murals/performers, and so on. This appears to give a sense of community identity, which is vital within communities that suffered trauma deriving from colonialism and apartheid, as already outlined in previous chapters in this thesis.

A secondary factor is the economic value of the arts, which offers opportunities for building capital, since interest and involvement in the career choices can guide community members to participate in various professions and perform at all levels in the workplace.

Through in-school-time arts, learners tend to have the opportunity to be creative in participating in practical roles, which also give impetus to leadership roles that provide opportunity for the community to serve as members in social and political organisations. Strom's (1999) study provides an example of the arts as a unifying issue among citizens, developers, city officials, and arts advocates.

Thus, having the arts within a school curriculum provides the impetus for the development of both a sense of collective efficacy and skills in leadership and organisation³⁷.

The ways in which the arts accommodate these developmental processes are

1. The running of community projects
2. Provision of advice to local social groups
3. The development of facilities and projects
4. The building of networks/relationships between groups.

The creation of a sense of community and enhancing an aptitude for collective action require sustained involvement in multiple activities over a period. Community members, whether involved in the arts or in other cultural activity, work towards shared goals. This creates the opportunity to develop relationships and links, which enhances commitment towards social development of the community.

Another feature of the social values is the enhancement of the faculty of collective action. In principle, all forms of participation can assist the enhancement of such a faculty, though the most effective one evaluated during the experimentation programme, for the types of competencies that are utilised, is curatorship. Wali (2002) also confirmed the notion of the participation in the arts as a pathway to curatorship that can build both individual and community capacities. The project may start with an individual creating some form of art that can evolve into collective activities. These actions evolve from identifying people who can initiate and organise others to play a meaningful role in the community.

The characteristics of the informal arts, such as accessibility to people of all types and skill levels, and performance in public spaces such as schools, attract community members who have the least experience and the fewest links and resources. In many cases, these community

³⁷Bourdieu (1984) suggested that the selective character of arts participation (which tends to be dominated by the well-educated – in a South African perspective, the historically privileged) can serve to differentiate between the affluent and others based on their stock of cultural capital. In addition, there is a philosophical debate about the role that the arts can play in building community. Some critics argue, for example, that public and corporate support for the arts leads to noncontroversial art, and they criticise such art for promoting social cohesion without addressing the structural conditions that cause some communities to be at a disadvantage.

members become committed to the organisational activities and these activities build social and leadership skills and involve people in the civic life of their communities.

There seems to be a notion, or a stereotypical dogma, that people who are creative are introverted individuals, yet many ways of creating social projects involve mobilising groups. Social intergroup activities thus involve the gathering of community members in creative activities. For example, art classes are often a group of people who are

1. learning a skill or producing artworks,
2. rehearsing as a choir, or
3. choreographing a dance sequence.

This is generally done over a period of time, which often leads to the development of social bonds, which evolve into organisations and institutions for community development. The individual community members develop a sense of community as they share and exchange social values. These are values that relate to identification, appreciation, and respect, such as

1. identification with an art group, performance cast, or choral ensemble;
2. the appreciation of learning and developing skills;
3. respect for others' competency; and
4. the development of trust and expectations of reciprocity.

The sense of community gained by enhancing creativity extends to other cultural activities, such as sports and religious activities. Nation building depends on the values of the arts, such as

1. the trust associated with sharing one's creativity with others,
2. the personal nature of expressing the arts, and
3. the communicative nature of art to forge cultural and social bonds and bridges across divided cultural groups.

To place the above discussion in perspective, an enhancement model was created to 'imagine' community growth.

Creativity enhancement model

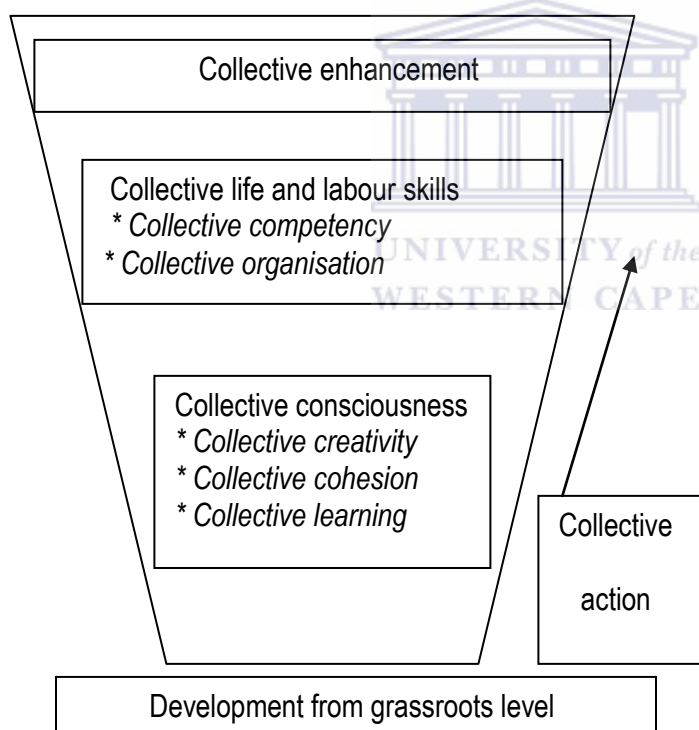
The creativity enhancement model is based on the development from grassroots level, and the primary phase is the development of collective consciousness (Fig. 20). This level explores the development of

1. collective creativity,
2. collective cohesion,

3. collective collaboration, and
4. collective communication.

The elements can develop in formal, informal, or random stages and can lead to the production of collective identity, while also serving as a contributor to the following stage of the process. The second level of the process is the enhancement of life and labour skills. This stage looks at the life and labour skills that are required for developing collective organisations and other actions, such as collective competency. The third stage (and not necessarily the final stage) for this study is the collective revival enhancement, which requires the endorsement of sustainable inter-collective and long-life forms of civic engagement, such as social, political, and economic processes.

Figure 20: Creativity enhancement model grassroots methodology



The grassroots development indicates how community revival is likely to expand and widen as the collective becomes enhanced. Through the creativity process, the enhancement of collective learning and the building of collective action are possible. Each of the various phases of this model is significant in and of itself, and each phase of the process will not necessarily lead to the next, but each phase is dependent on the others for the collective enhancement.

- *Participation – learning values*

The results of the experimentations suggest that learning values are connected to the process of sustained involvement in arts, which leads to participation in general. The involvement with the arts provides the individual with the realisation of various aspects of participation. The learning values do not provide the individual with a sense of the individual patterns of involvement with the arts over a time, but rather emphasise how individual participation in activities can lead to varieties of educational gain. When viewing them from this perspective, the values of creativity are then dependent on the level of the individual's involvement. Engstrom (1987) believed that learning should enable learners to question how the system is shaping opportunities for action and thinking. The difference between the learning values and the other approaches to the art activity values lies in the educational values in a community. The community's learning and moral values are predicated on the value individuals attach to the arts. This may provide learning benefits to individuals, but not necessarily social development for the collective. Thus, the learning values cannot be realised through the individual's direct participation in the arts but through the arts being available in the development of the community.

The status value the community can gain from the arts is based on the values that community as a whole realises. These realisations of the values stem from the esteem in which the community is held, and this is due to the arts availability within the community.

A substantial amount of literature on the arts suggests that people, in general, are drawn to the arts, not for their learning value, but for their provision of pleasure and emotional stimulation. The experimentations conducted in the spaces of learning were done to accumulate data to show that not only are the values in this learning satisfying, but that many of them may not only lead to the development of individual capacities but also be beneficial to the building of a "national culture" (Fanon, 2001: 166). For example, art can act as a communicating medium for understanding visual culture. Unlike most communication, which often comes through discourse, art communicates via the felt experience (Ackerman, 1999; Edwards, 1982, 1986; Horn, 1998; Marcum, 2002; Stafford 1996). This experience is often a personal, subjective response to image-making that informs learning values. Authors of the literature on the topic deal mainly with how the learning value benefits the individual, but more research is needed as an on-going philosophy to provide information on the relationship between creativity and learning in a 'generative' culture (Kotre, 1999). Art, like learning, is one of the many cultures that have a

common element of sharing (Geertz, 1973). This philosophy of the arts needs to be explored to show the learning and moral values of the individual and the collective and how both are influential to one another within a society.

The following participation aspects were placed under the individual division of the value range:

1. Motivation
2. Sense of belonging
3. Relationships
4. Learning values
5. Novel experiences.

- *Motivation:*

The primary response of motivation to take part in a creative activity, such as image-making, can briefly and effectively prompt the individual into a state of focused attention. This form of motivation is often required to connect the individual to the immediate environment (Giddens, 1984) and this leads to engagement with the visual culture (Archer, 1996) and ecology – a novel way of visualising and experiencing the global space.

- *Sense of belonging:*

The learners' creations may provide themselves, other learners, educators, and community members with an imaginary experience that may be a more passionate, exposing, and meaningful version of the actual experience. Such an experience may develop or produce pleasure in the sense of intensive and profound gratification that allows various emotions to surface. The learning experience of the individual reveals the life skills development (perception of interpreting and engaging with the environment). These individual experiences lead to a public sphere as individual's commune with each other (community/society) about environmental structures, social welfare, and learning aspects (Bernstein, 1975; Willis, 1977).

- *Novel experience:*

The observation focused on the learners' own perception of creativity – how learners perceive their own creativity. Hartman (2005), Cameron (1995, 2002), and Edwards (1986) placed the emphasis on the realisation of the capacity of creativity in the learning environment, which allows learners to perceive their own creativity and to draw on their own empathy. This aspect enhances more intensive understanding of the experiences of other people and their

cultures which are vastly different from the learner's own. It also gives more leeway for making judgments, references, and choices that allow for the understanding of unfamiliar cultures.

- *Learning value:*

This was the primary focus of the examination of creativity – learning how to learn. The values described above all have cognitive components. The observation of the learners' competency and self-esteem led to the vision of how learners engage with

1. the creative process,
2. the attention given, and
3. how they make sense of what was created.

The learner was 'invited' or 'dragged in' to make sense and meaning of the images that he or she created. Through this process the following questions were dealt with:

1. How did the learner perceive this?
2. Is its meaning imbedded in the product?
3. Is its meaning embedded in the experience?
4. Was a new perspective of the environment, body, or object created?
5. How did the facilitator or teacher perceive it?

The learning values generated within the classroom conveyed, through the artworks, how learners communicate and what they yearn to express. Visual imagery provided learners with the learning values of both the creative process and the art products.

- *Relationships:*

Social relationships are common amongst learners, where they communicate their daily experiences with each other in groups. The observation during art experimentations was that learners shared (jokingly or seriously) their experiences of their creations, either by discussing them or by communally experiencing them.

Summary

The analysis demonstrated the value of the image-making experimentations, particularly in the context of the enhancement of creativity in the spaces of learning. The approach to creativity in spaces of learning included or encouraged a critical understanding of how the learners developed a sense of learning how to learn and how attitudes and behaviour of learners came into being. The study was thus not limited to mitigating action, but rather, the results

produced findings that the arts, and in this case image-making, provide data that support the enhancement of creativity in spaces of learning.



CHAPTER 7: SUMMARY, SUGGESTIONS, AND CONCLUSION

This chapter concludes the study. It provides a brief summary, followed by further discussions of findings, with some suggestions. The suggestions focus on the relevance of this study, in general, for education policy on creativity in South Africa. Reflections on the anomalies in the study are included. The latter section of the chapter concludes the study by raising further research questions that may need to be addressed.

This study involved experimenting with visual arts, especially image-making, to observe how creativity can enhance the culture of learning. It was conducted to observe Grades 5 and 6 learners at Vanguard Primary School and Grades 8 and 9 learners at Modderdam High School in Cape Town. The study consisted of 4 preliminary experimentations, 7 subjectivity experimentations, and 18 reflective experimentations, as well as observations, discussions, surveys, and interviews during the operation.

The procedure of the empirical research was used to profile the learners' day-to-day activities in both the conventional classroom and the created spaces for the art programmes. This process involved observations of the learners' engagement with their artistic creations during instruction periods and included examining the works produced. Some of the tasks were based on aspects of the learners' curriculum, while others were implemented specifically for the purpose of profiling how creativity can enhance learners' ability to learn how to learn. All experimentations were arranged systematically under controlled conditions, as outlined in Chapter 4. What follows is a further discussion of the findings in relation to the experimentations.

The study examined the arts in the spaces of learning, with experimentations that revealed the learners' creative activities. The results indicated that many of the values the arts offer do indeed enhance creativity and learning. Three factors were considered for the study to explain how learners become involved in the arts and gain access to the values the arts offer.

The first factor of the experimentation was the age of the learners. These initial art experiences developed from Grades 5 to 9 (or ages 10 to 15). Psychological experimentation provided critical evidence of cognition and skill development and appeared to be the most favourable to encouraging creative activity of the young individual learner.

The second factor is the quality of the learning (learning how to learn) experience: Learners whose learning experiences (from the first school year) were fully engaged (mentally and socially) in the creative activities, such as arts, were the ones who seemed to benefit most.

This suggests that the inclusion of the arts in the teaching syllabus at primary school level and at secondary school level can enhance learners' competencies generally.

The third factor was the enhancement of learners' life skills: the development of learners' attitude and behaviour. Thus, the experimentation with the in-school-time image-making sought to highlight these factors and to seek solutions to the question of how creativity can enhance moral values such as self-esteem, self-confidence, and self-motivation (life-skills) and how it may cultivate competencies (learning skills) within the spaces of learning for the benefit of all.

The findings emphasised that learners' decisions to participate in the arts are motivated by the learning value that arts offer. Whether it is the entertainment effect that the arts experience activates or the moral values that are enhanced during the sustained participation, the educational values developed from the experience are what motivated learners to participate in the arts. The observation of the individual learner's experience provided comprehension of

1. how learners developed sustained attention and concentration,
2. how learners became interested and participated, and
3. how learners perceived and accessed the values the arts offer.

The analysis provided the insight that very little is gained by separating the examination of learning and art activities and that the two are related. The vast majority of learners would seem to benefit if the two are implemented as core to social development. What surfaced from the experimentation was that in-school-time participation was motivated by the art practices and that it is only through such sustainable experiences that learning values can be realised.

The study results indicated that a variety of values can be created through in-school-time participation in the arts. They also indicated that many values, especially those that are often cited by art advocates, require a process of sustained participation, such as the following:

1. Primary participation – this participation is most effective at a young age.
2. Quality of experience – learners will engage in the arts if their experiences are emotionally, cognitively, and socially valuable.
3. Sustained experience – continued participation enhances competency and taste (Bourdieu, 1986) and enriches arts experiences.
4. Enhanced in-school-time participation – The development of a sustainable experience to encourage participation and guide in how to participate.

The experimentations provided evidence through observation, conversation, and creative works to reveal the values the arts can offer. The analysis gives credit to the importance of the learning values, such as

1. The foundation of individual and collective values
2. The core reason why and how learners participate.

The arts interventions indicated that early arts exposure is vital to enhance the learning abilities of learners, especially those who reflect signs of low self-esteem. These questions therefore arise:

1. Based on the lessons produced in these spaces of learning, what are some of the important considerations for inaugurating creativity in spaces of learning?
2. Given that the visual arts in their current incarnations are not considered to be a mechanism for the enhancement of creativity in the culture of learning needed for a radical democratic social transformation, how can this realm be rethought?

Literature on social and behavioural science, such as psychology, emphasise that most of the claimed learning, as well as behavioural values, are generated by creative development through the arts experience at a young age. The focal point of this attitude and behaviour are indicated by studies on the social values of arts which point to in-school-time programmes as the primary locus. Surveys done by researchers such as DiMaggio and Pettit (1999) and literature on public surveys in America (Americans of the Arts, 2001) provide statistics that show that 90% of the public agree that the arts are essential to quality life and learning skills within community building. The other acknowledgement is the fact that the global community values creative enhancement via the arts experience in general and testifies to how vital in-school-time arts are for the development of the learning process.

Harris (1996) also reported that the majority of parents believe that the arts can be a vital learning tool and are as important as mathematics, science, and other social sciences, such as history, literature, and geography. This is reflected in the findings that 90% of American parents believe that the arts deserve their position as a learning tool and that this will provide a well-balanced education, while 95% support the notion that the arts are vital to prepare learners for their future (Americans for the Arts, 2001). These surveys provide a sense of how society values the function of the arts in an educational system. This study's empirical research results will add extra value that can support positive revision of policy orientations.

Creativity: Participating in the Arts

It has been illustrated that a range of values can be created through the engagement with the arts. This study, along with other literature, emphasises that this can only be created through a process of sustained involvement with the arts. One of the objectives of the study was to identify the dynamics behind the inclusion of the arts in the South African education system. In pursuing this objective, the researcher examined issues such as

1. How do learners become involved with art in a school system?
2. How does the experience of art enhance the learners' creativity?
3. How is the nature of the learning experience transformed within a sustainable art programme?

A model of participation was developed that incorporated various factors, such as motivating compulsory participation in arts, as well as showing how patterns of participation changed over time. What the study revealed was that participation in arts tends to develop in a learner rather slowly at first and then faster once the learner gains familiarity with the discipline of art. However, the most important evaluation was the enhancement of mental, emotional, and social engagement during the experience.

Literature on participation in the arts repeatedly has shown that individuals are attracted to the arts for pleasure and emotional stimulation, rather than to provide experiences that will guide the individual to life skills, such as self-esteem and educational advantages. The participation and the patterns of the arts will not develop unless the learner/individual has had some primary experience with creative activity. These can be viewed as the by-products of the learner's or the individual's primary experience with the artistic process. For example, in the case of artists or adults who become involved in the practice of art, they have often been exposed to these disciplines as children (Orend & Keegan, 1996)³⁸. If these primary exposures are developed during a young age, it is more likely the result of the creativity encouraged within a space, such as a school, through teacher and learner relationships and learners' inter-relationships.

³⁸ The authors indicate that early exposure to the arts and arts education as a child are important factors in explaining the frequency of arts participation among adults. For an interesting description of research on the artistic development of children, see Gardner (1989).

Teacher and learner relationships

Mentors, such as teachers, are often the best influences as they are long-term role models for the learners. Mentors of this nature can provide access to new realms of experience. Teachers can offer learners a range of innovative experiences to enhance creativity and learning, such as

1. stimulating communication,
2. developing skills, and
3. encouraging expectations for tertiary education

Learners' relationships

The primary introduction to the arts is often experienced with peers or friends as part of a learning or social occasion. During this primary involvement, the arts may merely be experienced as entertainment. Whether this experience leads to an enthusiasm to continue with the arts experience may depend on whether the primary encounter was

1. encouraging to the learner,
2. viewed as meaningful for the self, and
3. viewed as appropriate by the social group.

Crucial Characteristics

The main features of the primary experiences that contribute to future involvement in the arts in the learning environment would appear to depend on conditions such as

1. the arts experience,
2. the social/cultural environment, and
3. the learning experience.

These conditions need to engage the learner(s) so that he/she enhances a positive attitude to the learning process. The value of the contribution of the arts to the learning environment may only be realised if the primary experience was appropriate to

1. the learner's age and grade and
2. the learner's interest and life experience.

As in many other disciplines, it is possible for learners who have had little experience of the arts during their school life to become involved in the arts later in life. These encounters with art activities may happen spontaneously, such as being influenced by a friend, but such gateways do not always offer the educational function of the arts which enhances their competency in learning how to learn. The major advantage of early development of creativity through the arts is

that it can create more openness to all life skills as the learner(s) progress from elementary to secondary and then to tertiary level of schooling. The important element of the primary gateways to creativity enhancement programmes at school level is that they are beneficial and develop the learner's life skills.

A sustainable arts programme in a school curriculum, aimed at developing 'substantial' participation, can exist, and this simply depends on opportunities such as

1. The structure of the school programme
2. Practical factors, such as availability of teachers, artists, facilitators
3. Commitment of the school staff and governing body
4. Creation of a laboratory/space for art
5. Support of community, parents, and alumni.

If the primary participation is done at the appropriate age/grade, the learner begins to experience art as a subject to enhance his/her creativity, not simply as a pleasurable manner to 'occasionally' spend time rather than doing the 'frequent' subjects but as a vital component in his/her school career. At the primary stage of the school time-line, the learner(s) will begin to experience art not as entertainment but as education.

The distinction between 'frequent' and 'occasional' participation is identified in the arts literature as being core to the patterns of the arts experiences. Authors of the relevant literature (McCarthy & Jinnett, 2001; McCarthy, Ondaatje, & Zakaras, 2001; Schuster, 1991; Robinson, 1993) described the potential participants for the arts as falling into one of three categories:

1. Those who rarely/or never engage in art activities
2. Those who occasionally engage in the art activities
3. Those who frequently engage in the art activities.

Other authors (Kopcznski, Hager, & the Urban Institute, 2003) have suggested that the boundary between occasional and frequent participants is subject to dispute. What these studies indicate is that frequent and occasional participants in the arts differ in numerous ways, such as

1. The reason for participating (Ford Foundation, 1974; Schuster, 1991)
2. The background and experiences (Bergonzi & Smith, 1996; Orend & Keegan, 1996)
3. The taste for the arts (Bourdieu, 1984; McCarthy et al., 2001)

According to some observers, 'frequent' participants' taste in the creative activities develops through stages and differs from those who are 'occasional' participants (Kelly &

Freysinger, 2000; McCarthy, Ondaatje, & Zakaras, 2001). They found that an individual's taste for leisure activities depends on the level of knowledge and familiarity provide a pattern for the discussion on participation and taste for the arts.

The current study was focused on the significance of in-school-time participation in the arts programme in a school curriculum, to establish how art can enhance the learning process. Observation of these art experimentation activities also showed that learners who have had frequent engagement with the arts are likely to engage with multiple tasks or art disciplines during the experimentations. This confirms the work of Peters and Cherbo (1996), who suggested that frequent attendees are also more likely to participate in multiple art forms and the individual's predominant mode of participation and preferred artistic discipline will determine what form this competence takes. The investigation also revealed the importance of understanding the distinction in taste (Bourdieu, 1986), and suggested that the development of confidence, comprehension and competence of learners could be developed through a process.

The observations and the products of the various visual art experimentations gave evidence of the learner(s) working and engagement methodology, such as

1. The kind of participation
2. Choice of art discipline.

These working methodologies and products can be evaluated to assess what form the comprehension, as well as competency, takes:

1. Learners who indicate a sense of skill development (creating and performing) are often the ones who concentrate on the execution of the techniques. These learners indicate preferences for art discipline as well as comprehension for interpretation.
2. Learners who indicate a sense of management development (curatorship and technical skills) are often the ones who volunteer to assist with organising art materials, arrangement of the space, and collection of the artworks.
3. Learners who indicate a sense of appreciation, for example, attending, listening, and reading are often the ones who enhance their knowledge on the theme that is presented for the project.

The evaluation of participation suggested that learners, during the primary involvement in the in-school-time (frequent) participation, internalise their motivation through repeated experiences of the arts as a learning tool. Learners during the initial stage discover that it is no

longer about whether to participate, but how, when, and why to participate. Through this evaluation, participation becomes part of a learning process.

The factors that attract learners towards regular participation with the arts study were also examined during the study. Although previous studies indicated that positive primary experience with art forms influences an individual's consideration of future involvement, such exposure is often not a sufficient motivation for continued involvement. Sustained participation plays a critical role and sustaining participation depends on encouragement. People who are mentors and role-models, such as teachers, seem to be better placed to develop the necessary enthusiasm in learners. The most important factor is providing the participation to all, so that all individuals can enhance their creativity to improve their own career path.

Experience in art can enhance an individual's moral values and the benefits of creativity create not only positive attitudes towards the arts but for life skills in general. Learners who have practical experiences, such as in art, with characteristics such as skills and imaginative departure, might seek to extend the personal experience to other disciplines, such as mathematics and science. Gobe (2001) and Underhill (1999) also reported that the personal experiences of the process of consumption are true for the arts experience.

The experimentations, in particular the group tasks, also showed that the success of the activities were the learners' heightened motivation and social engagement. This coincides with the work of Kelly (1987) about 'leisure' activities, which suggested that the quality of any activity is largely determined by the participant's level of mental and social engagement. Csikszentmihalyi (1990) also suggested that motivational, mental, and emotional engagements are the conditions required for the participant's skills to be evenly matched to the difficulty of the task.

From this observation and literature, the experience in art does not only engage the learner's comprehension and emotion, but it also provides a social experience, and this occurred in the company of other learners. Frequent participation with the arts revealed that individual learners can enhance their self-esteem and be 'committed' to the learning process. McCarthy and Jinnett's (2001) work also revealed how the most deeply committed participants can become immersed in community activities.

The development of learners from 'individual' casual to 'collective' frequent participants in a school arts environment is critical for the growth of the social identity and welfare of a historically disenfranchised community. Morrison and Dalglish (1987) also underlined the

importance of social engagement with the arts in transforming casual to habitual participants. These learners would seem to develop leadership and curatorship, which is an important level of participation in any activity. If an art component is not part of the school curriculum and learners are not given the opportunity to engage and experience the primary involvement -- culturally, psychologically and socially – the risk is that learner will exhibit the ‘I cannot do that sir/miss’ syndrome throughout his/her school journey.

Relevance of the Study

The recognition of the benefits of the arts, as creativity, cultural, and social enhancement tool, has globally developed and been utilised to identify and enhance learners’ competencies and justify their social role.

This study investigated the relationship between creativity and the culture of learning. Through creativity’s intervention approach, involving hands-on image-making as a tool for learning, it examined the enhancement of the individual and the collective:

1. Learning competencies
2. Life skills
3. Social cohesion.

A significant aspect of study was its empirical value, with regard to the arts as an educational tool to enhance learners’ life skills and enrich public welfare. The study provided observational and empirical evidence of why the current arguments for the creativity enhancement in the spaces of learning are convincing.

Reflecting on in-school-time experimentation in general, some of the common challenges were as follow:

1. Developing strong relationships with schools
2. Enhancement of staff and learners’ relationships
3. The usage of art and found materials
4. Enhancement of learner self-esteem

The in-school-time experimentation dealt with all the above challenges, but focused mainly on enhancement activities, which gave learners

1. opportunities for formal and informal creative input to the learning environment,
2. opportunities to learn about careers and further education during the school journey,

3. opportunity to participate in community projects,
4. opportunity to focus on leadership positions in other programmes,
5. opportunity to participate in internships, and
6. opportunity to gain understanding of the local and global communities.

Suggestions

The study results showed how creativity can enhance the culture of learning and indicated, through a range of active experimentations, how to promote this objective through the utilisation of more creative art forms. The necessity of more extensive investigations also became apparent.

The outcome of the study suggested ways of researching creativity enhancement and raised awareness about the importance of seeking evidence beyond *quantifiable* results by examining *qualitative* observations.

Contemporary and future research of creativity should follow both quantitative and qualitative investigation and should consult theoretical and methodological insights available in other social science literature.

A crucial requirement for creativity enhancement aimed at producing life skills is the image of cultural and social welfare that guides any intervention. The emphasis on the imposition and maintenance of cultural and social order, even at the cost of individual and collective freedoms, is at the core of realism. In the context of neoliberalism, with 'quick fix' escalation on a global scale, realism has to be read alongside the fact that states are increasingly seen as partisan, thereby dropping the pretence of class compromise that characterised cultural apartheid development.

Critical evaluation should be at the core of meaningful creative enhancement, thereby making possible the unity of theory and empirical knowledge. Creativity in spaces of learning is where the hegemonic forces that control the state seek to maintain their cultural and social power. It should be at these spaces where challenges to such authority be sought.

Policy orientations

The key guidelines of this analysis are that greater attention should be directed at introducing all learners, especially those at public schools, to in-school-time creativity enhancement programmes. Such an approach would need that the understanding of the arts be shifted away from promoting neo-liberal thoughts of its activity value and towards cultivating an understanding of its moral values, which will benefit the learning/teaching structure of education.

A 'neo-liberal' approach would aim to develop a strategy for the in-school-time arts experience by increasing the facility of learners to gain life and labour skills throughout their school career. The calls by arts advocates to expand participation are hardly new, but are done in an activity-value approach, and have thus been disregarded because of lack of sufficient empirical research and guiding principles.

This examination of creativity in spaces of learning is not focused on the need to support a particular function or division of the arts but on the necessity to promote the individual and collective values of the arts, which will enhance learning and community welfare. This research does not denigrate the art division that promotes the activity values of the arts; instead, it is to suggest that the arguments for the arts should acknowledge both the conventional and interventional values in making the arts accessible to all the people of South Africa.

In-school-time creativity enhancement

The study has revealed how the arts, such as image-making, can enhance creativity in schools and through this communities can explore and redirect the argument for the arts to play a meaningful role in schools. The study suggests exploration of:

1. Sustainable primary participation and secondary development programmes
2. Research on activity values
3. The creation of a dialect for the description of the moral values
4. The conditions for the art experiences.

The primary introduction, participation and exposure to the arts experiences and its multiple functions can be viewed as the main aspect to the enhancement of creativity in the culture of learning. The exposure and participation to the arts and its educational value needs to occur through a system that have access to all people, such as the school, and not only through once off or quick fix community-based arts programmes or popular commercial entertainment.

For the development of cultural and social welfare primary creativity enhancement programmes within the nation's school curriculum is an intervention with long term benefits. The current study suggests that the most likely spaces for the primary participation for the arts is on primary school level, so that it can be development in secondary schools levels.

There is the need to explore the utilisation of the arts as a creativity tool for the development of the learning and teaching process which can enhance life and labour skills. Gardner (1989) claimed that the arts experiences should be enhanced through meaningful programmes over a sustainable period that will allow for reflection, feedback and debate. This

form of artistic development can motivate, encourage and enhance learners' self-esteem and comprehension; as well as life and labour skills.

Heath, (1999) also suggested that out-of-school community arts projects, if performed in a well-organised manner, can also be effective as an educational tool, but often these projects do not have sufficient funds to sustain their mission. To overcome these great obstacles, these community projects need to be embedded in sustainable in-school-time programmes to develop social and nation building where learners can be prosperous.

Research

It is important for those who develop studies on the arts to recognise both the activity value and the moral values of the art. They should not reject the arguments for the activity value, but rather enhance the authority and integration of these arguments. For this, it is vital that the research on the activity value be examined more thoroughly.

Dimaggio (2002) noted that the research and discourses on the arts are influenced by fallacies, as described in Chapter 2:

1. The results of the arts experience are linear
2. Various or diverse experiences have similar results despite differences such as characteristics, context, and content
3. The introduction to the art can be developed through a singular experience.

The perpetuation of these fallacies can only be prevented if there is a transformed approach to the research on these issues. A crucial addition is that the research must examine the empirical, theoretical and methodological approaches of the other social sciences and not focus on activity values of the arts only.

Past and more recent studies and literature were based on the observation of 'art as entertainment'. The focus has been on the end product production, instead of the process towards creativity enhancement and, as a result, have been subject to both criticism and ignored as essential for the culture of learning.

A research based merely on the 'entertainment' values of the arts is at risk of being ignored or discredited if other disciplines provide more effective solutions for the same effects or if policy priorities shift. Because of the lack of research and literature on the causal effects of the art in the learning environment, as well as the literature based on the activity values failure to consider the virtual advantages of the arts. The lack of specific data is the other weakness of the argument for arts within a society's cultural development.

The study has established that closing the ‘gap’ is enabling the development of in-school-time art curricula to nurture creativity enhancement and activates learning participation over time.

Learning values

The study on the importance of the learning values needs to develop a dialogue to describe the methodologies in which the arts create benefits for the enhancement of learning structures, social welfare and nation building. This is vital as it must not be influenced by fallacies described by DiMaggio (2002). For this to be developed, the policy-makers need to recognise the significance of moral values. The research components then have to look beyond quantifiable results to also examine qualitative analysis. The learning values are not only affected by quantitative results, but tend to be segregated or marginalised from the public discourse, which weaken the defining constituent and the critical argument for the arts as interventional tool for learning how to learn. DiMaggio (1996) has also demonstrated that empirical analysis can be performed on the moral values of the arts.

Literature that focuses on the social values of the arts directed at community, especially those in hostile environments, has developed gradually and thus more research is required. The objective of the data analysis was not to discuss individuals’ creative ability, but to discuss the experiences with art of all learners. This nature of the empirical investigation provided the study with evidence that a creative tool, such as image-making, can provide valuable and measurable evidence to monitor how creativity enhances learning and life-skill competency at both the individual and collective level.

Art experiences and spaces

The enhancement of self-esteem, competence, and communication through the experiences with art develops environments, such as schools, to cultivate the learning experience. Spaces of learning need this process, especially the learners of the disenfranchised groups who have little experience with the arts. Through the experience with art the schools will enhance learners’ creativity that are beneficial to their learning and teaching environment, which can then be extended to a broader community. Schools can also take the initiative to provide their community with experiences with the arts, which will be of value to participants to develop the perceptions and capacities for learning interventions. These approaches would help build learners learning abilities, perspectives and motivations and expand the cycle of community development. A one-sided discourse of the arts experience, such as competency to

create works of art, consumerism and entrepreneurship does not develop a vibrant arts culture, but encourages cultural elitism, which has roots in all forms of injustices. A more comprehensible measure for the arts would be the integration of all disciplines, as well as the interrelation between the various arts experiences, such as creativity enhancement, artistic creation, social and cultural communication. This will set the impetus to move from cultural apartheid to building unity amongst the diverse cultural groups in South Africa.

Limitations

The co-ordinated approach adopted in this study, with empirical examinations experimentation, within the selected schools, takes time and has many unanswered questions. It needs more exploration to seek the social and cultural gaps and to fill the cracks with long-term solutions as knowledge requirements evolve.

As the process is new, unaccustomed activities, which may seem interruptive to the in-school time, requires durable support from both the public and private entities which can entail more resources than are typically available.

This study does not lend itself to generalisation and calls for further research into creativity and the role of visual arts and sociology before claims to generalisation can be made. This study could have been more comprehensive if there was an opportunity to spend more time in the field to build better rapport with the learners. This would have helped to gather more data. The number of participants/learners in this study was 40 learners per class, which meant that about 320 subjects participated. However, in the absence of the funds required for a more comprehensive study, the time spent in the field had to be limited.

Reflections on the study

The study's main objective was to examine how creativity can enhance the culture of learning. This process was especially focused on the development of both the life and labour skills that will improve cultural and social development of learners. Learners from primary and secondary levels, which had remained as part of the curriculum on a regular basis, were chosen for the study as schools time-tables fluctuate from day to day and semester to semester for three years.

The experimentation produced practical works and observational insight into how learners' attitudes and behaviours developed over the 3 years. This 'reflective' experimentation developed from day to day; week to week; and semester to semester, which allowed the programme to engage with the many upheavals experienced in the schools. In, addition, learners'

practical work, the learners (and teachers) participation and the art laboratory experience provided the experimentation with many perspectives. Through this experience, the results showed that there was enhancement to learners' participation, relationships and research.

Participation

The study was conducted through participation with the arts, as well as age-appropriate approaches, to engage with the learning environment. For example, some experimentation offered assistance, while others offered none during the learners' participation; other experimentation engaged with learner-to-learner participation strategies; some used conventional art materials and others unconventional found objects; experimentation with the environment and other novel methodologies. This was vital to accommodate all learners with diverse cultural and social backgrounds and revealed that creativity can be nurtured to enhance the collective. The experiences with the arts provided opportunities for learners to show developments, such as:

1. To take the initiative to enhance self-esteem, self-development, and self-motivation
2. To develop novel concepts
3. To engage with the process.

This in turn revealed participation and learning enhancement, especially

1. Life and labour skills.
2. Cultural and social enhancement
3. Collective consciousness.

Teacher and learners' relationships

This examination described the value of the development of peer and staff relationships, as observed during the process. Teacher involvements with learning interventions were crucial. Experiences are required to direct and participate in learner activities and also to support each other. This examination intentionally built in the capacity of staff members to work with the learners, to reflect and advise on the transforming arts experimentations.

The results of this study are intended to engage the learning community and the public in a new dialogue about the values of the arts in a school curriculum, to stimulate further studies, and to help the education authorities, communities and policy-makers to have debates to reach informed decisions. Policy debates and choice-making about the national culture which include the fine arts have been hindered by limitations in available data and the absence of local research on how the arts, as a creative tool, may enhance the culture of learning.

Final remarks

This study has been conducted to establish how creativity can enhance the culture of learning in public schools in South Africa. The research experimented with a creative tool, image-making, which involved Grade 5 and 6 learners from a primary school and Grade 8 and 9 learners from a high school in Cape Town. The data accumulated, such as artworks, observational processes and literature over 3 years (2007 -2009) indicates that creativity enhancement stimulates learners' activities and abilities during practical production. This form of attitude and behaviour development was more evident in primary school learners than in secondary school learners. Evidence seems to indicate that there is a greater need to include creativity enhancement interventions at an earlier stage of the learners' school years.

It is acknowledged that the experimentations with the arts had limitations which make it difficult to generalise on the basis of the findings. However, the experimentations with the arts provided insight into learners' attitude and behaviour enhancement and how this influenced their learning how to learn and their life skills. It may therefore be possible that similar studies, with others art disciplines, may produce similar findings at schools with related backgrounds.

The experimentations and findings do not only endorse the main research question; they also provide evidence of how to extend creativity enhancement as a medium of pedagogical teaching. The chapter is concluded by suggesting further empirical studies of creativity are needed. Learners are the future and they need to be enabled to achieve substantial access to knowledge and skills.

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APPENDIX

1. These are samples of relevant questions posed 'formally' and 'randomly' to learners and teachers and other community members:

- Do you agree or disagree with the concept that art reproduces something in the environment?
- Which is the geometrical form that expresses best the idea of beauty in nature or a discipline such as painting? (a) circle (b) triangle (c) rectangle (d) irregular form.
- Which attribute represents best the concept of beauty? (a) harmony (b) perfection (c) formal coherence (c) chaos and informality.
- What do you think of the use of new materials, techniques, and forms of expression improves the substantiality of learning? (a) it affects learning (b) does not effect it (c) worsens it.
- When are you the most creative? (a) with other learners (b) with friends (c) with family.
- Where are you the most creative? (a) at school (b) at home (c) in the playground.
- How do you perform when you are creatively active? (a) high motivation (b) average motivation (c) low motivation.
- Do learners perceive themselves as creative persons?
- Does artistic creativity differ from other kinds of creativity? ³⁹
- How do learners perceive the difference between being creative and not being creative?

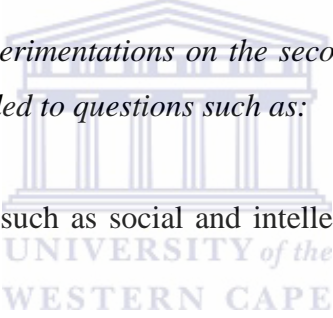
Questions on the roles of the learners, community, and the education authorities:

- How do learners express their delusions of the education authorities with the exaggerated learning experiments of the last decades?
- How do learners comprehend the often questionable criticisms meant to legitimate these experiments?

³⁹ On the specificity of artists' creativity and on the difference between it and other kind of creativity -- such as scientists' creativity -- see Marchetti, 1999.

- How do learners reconsider their role, their identity, and their relationships with the other actors within the learning environment?
- Are learners satisfied with their current role and situation?
- How do learners respond to new initiatives, differing from the usual ones?
- How do learners express their dissatisfaction with the authorities of education? (a) with sometimes violent statements/actions (b) general negotiations with authorities (c) no reaction.
- Does the community of educators undergo changes similar to those of the community of learners in the spaces of learning?
- How is the relationship between educators and learners in terms of creativity? (a) good (b) fair (c) bad.
- How do educators deal with learners' creativity? (a) judgemental (b) critical (c) ethical.

2. *The objective of the experimentations on the secondary level was to actively engage with learners and how they responded to questions such as:*

- 
- What about other cultures, such as social and intellectual differences, intrigues you the most and why?
 - When did you begin to identify with your cultural history?
 - What is your favourite colour, shape, image, song, movie, and book?
 - To which of these do you respond?
 - What are your responses to fire, water, earth, and air?
 - What are your responses to your parents, neighbours, friends, and extended family?
 - What are your responses to my classmates, teacher, principal and other staff?
 - What are your responses to national symbols?
 - What are symbols and signs?
 - What are your responses to the community, society, and other citizens?
 - What dream images do you recall?
 - What do you believe your destiny should be?
 - Where do you live (geographically, historically)?
 - What events in your life have shaped your consciousness?
 - What myths (stories) exist in relationships that you have?

- Who came before you?
- Where did your ancestors come from?
- What is the first mental picture you recall of a significant place or people?
- How do you relate to superstitious beliefs?
- What stories are told about you as a child?

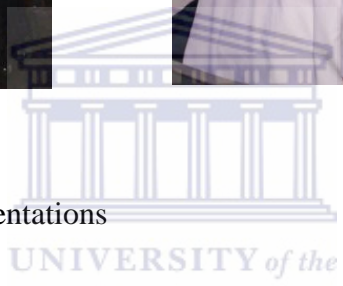


3. *Selected Photographs of the art experimentations in the Primary school*

3.1: Individual image-making experimentations



3.2: Group image-making experimentations



3.3: Images created during the individual experimentations – ‘informal’ lessons

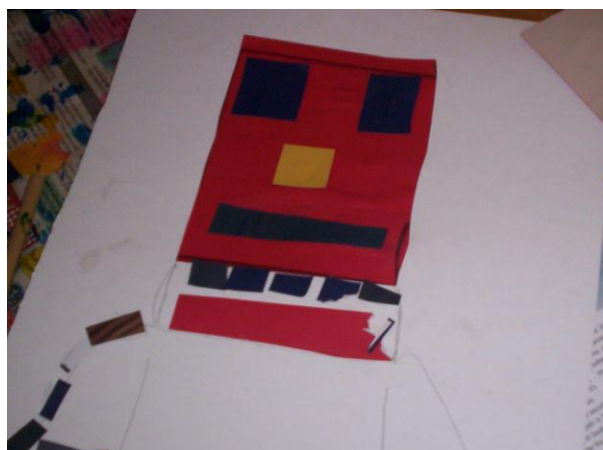


3.4b Image created during the group 'formal' lesson

Three dimensional image – a painted mask



3.5: Images created during individual/group/class image-making – '(in)formal' lesson



3.6: Printmaking images created during Individual/group/class image-making – ‘(in)formal’ lesson



3.7: Curatorship - School (grade 5 and 6) image-making – '(in)formal' lesson



3.8 Drawings created during 'pedagogical' image-making processes – 'formal' lessons



3.9: Photographs created during ‘pedagogical’ image-making processes – ‘formal’ lessons



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4. Selected Photographs of art experimentation in the Secondary Schools

4.1: Images created during the individual image-making – ‘informal’ lessons



4.2: Images created during individual image-making – ‘formal’ lesson

National symbol



Marbling print



4.3: Image created during group image-making – ‘formal’ lesson



4.4: Individual image-making – ‘extension’ lesson

Marbling and stencilling process



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4.5: Learners and some members of the community producing images in the school environment



4.6: Images of the mural paintings in the classrooms and art laboratory





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