



An Implementation Analysis of the Arts in Schools Programme in South African Public Schools: A case study of selected schools in Ugu District, KwaZulu-Natal

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DECLARATION

I, Nonjabulo Daniels, declare that:

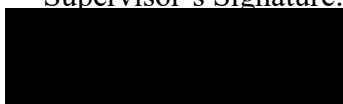
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DEDICATION

I dedicate this work to my mother, Mrs. Nomusa Daniels, whose unwavering support has been the cornerstone of my academic journey. I am deeply moved as I write this, reflecting on the countless sacrifices she has made to ensure I reach this point in my life.

To my son, Culolethu Dlamini, who is my daily inspiration: I know there were times when my studies demanded my attention and kept me away from you, but every moment of effort was for a worthy cause. I hope that one day you will understand the purpose behind it all.

To my partner, Sbonelo Mbanjwa, thank you for always believing in me and supporting my vision. Your encouragement and love made this journey possible.

To all of you, thank you for the unwavering love and support that carried me through this journey.

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My heartfelt thanks also go to the Department of Sport, Arts and Culture for granting me permission to conduct this study. I would like to acknowledge the Head of Department, Dr T.C. Sifunda, as well as my colleagues for their cooperation and support. I also extend my appreciation to the Department of Education for allowing me to conduct the research in the selected schools.

Finally, I would like to thank the principals of Vezubuhle Secondary School and Galeni High School for granting permission for their teachers to participate in this study. Your collaboration made this research possible.

ABSTRACT

South Africa has undergone significant transformation over the past three decades and continues to experience profound political, social, and institutional change across all levels of government and society. Education remains central to this transformative agenda, serving as a vehicle for redressing past inequalities and promoting social cohesion in a diverse nation. Within this context, the Creative Arts subject was conceptualised as a strategic mechanism to support nation-building and foster social and cultural cohesion in public schools (Department of Basic Education, 2011).

The Creative Arts curriculum—encompassing visual arts, music, drama, and dance—offers learners opportunities to engage with multiple modes of expression, develop aesthetic awareness, and encounter diverse cultural narratives. Through these diverse art forms, the Creative Arts subject has the potential to shape learners' perceptions, enhance cross-cultural understanding, and strengthen social unity within school environments. Research suggests that arts education cultivates empathy, collaboration, and respect for diversity, making it an essential contributor to social cohesion in multicultural contexts (UNESCO, 2006; Bamford, 2009).

This study investigates the implementation of the Arts in Schools programme in South African public schools, with the aim of examining its alignment with the Curriculum and Assessment Policy Statement (CAPS) and exploring the factors influencing effective programme delivery. The study further seeks to understand how policy intentions are translated into practice by teachers, arts practitioners and district-level officials, and to identify the institutional and contextual constraints shaping implementation.

A qualitative research approach was adopted, employing a case study design. Data were collected through semi-structured interviews with teachers, arts practitioners and district officials, supported by document analysis of relevant policy frameworks. The data were analyzed thematically and interpreted using the 5C Protocol and Street-Level Bureaucracy framework to provide insight into policy design, implementation capacity and frontline decision-making.

The findings indicate that the Arts in Schools Programme is largely aligned with CAPS and is positively received by teachers for enhancing practical arts instruction and learner engagement. However, variations in arts practitioners' understanding of programme objectives, coupled with a disconnect between strategic policy intentions and operational practice, resulted in inconsistent implementation. Structural and resource-related challenges, including inadequate funding, limited human capacity,

insufficient teaching materials and infrastructural constraints, further undermined programme effectiveness. These challenges necessitated discretionary decision-making by frontline actors, shaping how the programme was implemented at school level.

The study concludes that while the Arts in Schools Programme holds significant potential to strengthen arts education, learner development and cultural participation, its impact is constrained by capacity, coordination and resource limitations. Strengthening interdepartmental collaboration, clarifying implementation guidelines and investing in targeted capacity-building initiatives are essential to improving policy coherence and ensuring sustainable programme implementation.

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LIST OF ABBREVIATIONS

DBE	Department of Basic Education
DoE	Department of Education
UNESCO	United Nations Educational, Scientific and Cultural Organization
CAPS	Curriculum and Assessment Policy Statement
GDP	Gross Domestic Product
ICT	Information and Communication Technology
ART	Arts, including Visual Arts, Music, Drama, and Dance
NGO	Non-Governmental Organization
SA	South Africa
RSA	Republic of South Africa
GDP	Gross Domestic Product
FET	Further Education and Training
HEI	Higher Education Institution
R&D	Research and Development
MoU	Memorandum of Understanding
COVID-19	Coronavirus Disease 2019

CHAPTER ONE: INTRODUCTION

1.1 Introduction

Post-apartheid education reform in South Africa has prioritized equity, access and redress, positioning policy interventions as key mechanisms for transforming the schooling system. This study undertakes a policy implementation analysis of the Arts in Schools programme within the South African education system. The programme was introduced in 2016 as a policy intervention aimed at addressing enduring inequalities in access to quality education, particularly in the provision of Creative Arts as a curriculum subject. As a post-apartheid policy initiative, the Arts in Schools programme forms part of a broader suite of education policy reforms designed to redress historical disparities and promote equity within the schooling system.

Education policy choices adopted after 1994 were largely shaped by the need to transform an unequal and fragmented education system inherited from apartheid. In this context, curriculum reform has been a central mechanism through which the state has sought to advance social justice, inclusivity, and equal access to learning opportunities. The introduction of Creative Arts into the curriculum represents a strategic policy decision intended to broaden learners' educational experiences and support holistic development, particularly in previously marginalized school communities.

The transformation of the South African curriculum commenced shortly after the 1994 democratic elections and has remained an ongoing process (Nkosi, 2014, p. 4). Despite progressive policy intentions, the implementation of Creative Arts has been constrained by structural and institutional challenges. These challenges include inadequate resources, limited infrastructure, and a shortage of educators adequately trained to teach Creative Arts. Schools often lack essential teaching materials and appropriate facilities, which can hinder effective arts instruction and diminish learner engagement (Mokgwathi et al. 2024). Additionally, many teachers currently responsible for delivering Creative Arts were not exposed to the discipline during their initial teacher training and lack ongoing professional development, leaving them ill-equipped to teach the subject confidently and consistently (De Villiers & Sauls 2017). As a result, the implementation of Creative Arts programmes across schools remains uneven and inconsistent, with significant variation in pedagogical quality and curriculum delivery

From a policy analysis perspective, the gap between policy intent and policy outcomes remains a critical concern. While the Arts in Schools program is underpinned by principles of equity and transformation, its effectiveness is shaped by implementation capacity at school and district levels. The South African education system continues to operate within a complex policy environment characterized by competing priorities, historical legacies, and resource constraints. As such, implementation outcomes vary significantly across contexts.

More broadly, education policy in South Africa is expected to contribute to national development objectives by equipping learners with skills that enhance employability and economic participation. High-quality education systems are therefore essential not only for individual development but also for broader socio-economic growth. Grant, Jasson and Lawrence (2010) contend that the majority of South African schools continue to reflect a legacy of systemic dysfunction, underscoring the importance of effective policy design, implementation, and evaluation in achieving meaningful educational transformation.

1.2 .Background and outline of research problem

The need for implementation of new policies to respond to the challenges that have been identified by the administrative government. Policy makers are then given a task to develop a new policy. The Department of Sport, Arts and Culture (DSAC) has a responsibility to provide governance to the sport, arts and culture sectors to accelerate its transformation and to oversee the development and management of sports, arts and culture in South Africa. The Arts in Schools Programme, implemented in 2016, was established to develop and strengthen the capabilities of arts practitioners. The primary objective of the policy is to equip practitioners with the skills required to collaborate effectively within arts and culture learning areas and, most importantly, to communicate and engage directly and meaningfully with learners. The Arts in Schools policy further aims to improve the quality of the delivery of arts subjects, as well as culture and heritage education, within public schools (Department of Sport, Arts and Culture [DSAC], 2016).

Moreover the policy seek to create sustainable job opportunities for the arts practitioners in a formal educational sector. The program can be seen as a policy response to unemployment (DSAC, 2020).The Arts upholds potential of being fundamentally instrumental, in both formal and non-formal ways, as vehicles of knowledge and the methods of learning different disciplines (South African Cultural Observatory (SACO), 2018)

According to Edigheji (2005) , democracy allows people to make up their own choices or decisions that help to overcome poverty, promotes equality, political and socio-economic improvement. The social, economic, cultural and educational context of the 21st Century demands new ways of thinking about the arts, culture and creativity. This thinking whether in formal and informal learning can assist South Africans, particularly young people to become active and reflective participants in society. Fostering creativity is a priority in modern society. Creative thinking, innovation and excellence are seen as essential components of social and economic growth. New ideas and solutions are key to survival in a rapidly changing world. Arts and Cultural activities contributes to unleashing the creative capacities of young people to constantly reinvent themselves, innovate and compete in the ever-changing global social, economic and political environment (Kearney, 2009)

During Apartheid, the art was used to foster social cohesion when the country battled with racism and inequality (Pakati, 2016) .Art has seldom been seen as a career, rather it has been seen as a hobby more than anything. Those who never had an opportunity to study or further their studies would generally enter the lower income, menial positions. Pakati (2016) continues to state , that during colonialism the art was seen as an escape an entertainment tool for the marginalized where they would find solace in the arts. Many people with natural born talents without any form of training would often perform in the streets to get money , whilst some would perform during gatherings in their own community at schools halls, taverns or market theaters. Which is what gave birth to some of the establishments such as the Joburg theater (1962) amongst many the K-Cap center in the township KwaMashu which was opened by the former president Jacob Zuma in 2003.

Society plays an important role in developing and advancing creativity. A fundamental external factor that influences creativity is education and learning. Education and learning play a fundamental role in shaping a creative environment. Art and culture have the ability to stimulate people's imagination and creativity in schools, in colleges and universities and in lifelong learning. Creativity in learning is about fostering "flexibility, openness for the new, the ability to adapt or to see new ways of doing things and the courage to face the unexpected." Imagination, divergent thinking and intuition need to be considered as important characteristics of progressive arts education – by schools, universities and further education providers (Kearney, 2009: 7)

In a country in which arts education has been pushed to the periphery, with very little investment in human resources with regard to the arts and culture learning areas, arts practitioners are well positioned to transfer their artistic skills to both educators and learners. Teachers have the educational qualifications to deliver the subjects such as Language and Mathematics but , they are not trained nor do they have educational information in the arts. Teachers that deliver the creative arts in schools are selected because of their interests in the art but are often not qualified art practitioners. By hiring qualified art practitioners , learners will be in better position to benefit from the depth knowledge and skills of these practitioners (DSAC,2020). To this end the DSAC introduced the arts in schools program in 2016.

The purpose of the Arts in Schools program is to develop and improve arts practitioners' pedagogical capabilities and skills needed to collaborate with arts and culture learning areas and more directly communicate and interact effectively with the learners. The project seeks to improve the quality of the delivery of arts, culture and heritage education and training in the public schools. Many schools do not offer the subject, unless there's a teacher that is willing to volunteer after school, usually with no formal experience. The programme also seeks to create sustainable job opportunities for the arts practitioners in the formal educational sector. The program can be seen in part as a policy response to unemployment (DSAC, 2020).

The set-out objectives by the Department of Sport, Art and Culture are as follows:

- To discover the creative side of young people to be inclusive in the country's economy;.
- To provide quality education in arts and culture programs and to foster social cohesion and national identity among the learners and to forge a closer working relations between the communities and schools;
- To create sustainable job opportunities for arts practitioners in the formal educational sector, thereby contributing to the economic development of the country:
- To develop sustainable audiences and markets for the arts and culture, programs and products in the communities;
- To acknowledge and celebrate cultural diversities among the learners, thereby removing the xenophobic and racist tendencies that tend to disrupt social cohesion in the schools and communities.

It is seldom that a teacher will be proficient in all the disciplines and usually excel in only one of them. The disciplines in which the teachers do not excel may therefore not be covered adequately. The Arts upholds the potential to being fundamentally instrumental, in both formal

and non-formal ways, as vehicles of knowledge and the methods of learning different disciplines. More than 300 artists were placed in more than 400 schools in all nine provinces to share their skills and knowledge in their communities, the potential role of AiS is often not effectively realized due to skills gaps on the part of artists and educators, and a lack of awareness of their potential role and value on the part of schools. The Departments of Sport, Arts and Culture and Basic Education play a pivotal and advisory as well as monitoring and evaluation role during all the stages of the project life cycle. The placement of arts practitioners in the schools is generally preceded by the intensive capacity building workshops on the methodology and the relevant policy imperatives

1.3 Research Problem, Objectives and Research Questions

Research Objectives

The objectives of this study are to:

Determine whether the Arts in Schools (AiS) programme was implemented in accordance with the stated objectives of the Department of Sport, Arts and Culture (DSAC).

Explore the experiences of the programme implementers involved in the Arts in Schools initiative.

Identify the challenges encountered during the implementation of the Arts in Schools programme.

Research Questions

The study seeks to answer the following questions:

- Did the implementation of the Arts in Schools programme adhere to the objectives set out by DSAC?
- What were the experiences of the programme implementers involved in the Arts in Schools initiative?
- What challenges were identified during the implementation of the Arts in Schools programme?

1.4 Research Problem and Objectives: Broader Issues to be Investigated

While this study focuses on the Arts in Schools (AiS) project, it seeks to extend its relevance beyond this single case study by offering insights into the broader implementation challenges facing school-based interventions. It is uncommon for teachers to be proficient across all artistic disciplines, as educators often specialise and excel in only one area. Consequently, disciplines in which teachers lack expertise may not be adequately covered within the school curriculum.

The arts hold significant potential to function as both formal and non-formal vehicles for knowledge production and learning across different disciplines. In an effort to address these gaps, more than 300 artists were placed in over 400 schools across all nine provinces to share their skills and knowledge within their communities. However, despite this extensive rollout, the potential role of the Arts in Schools programme is often not fully realised. This is largely due to skills gaps among both artists and educators, as well as limited awareness within schools regarding the programme's value and transformative potential. Arts practitioners play a vital role in bridging the gap between arts education policy and its practical implementation in schools. While teachers are responsible for delivering the curriculum, many schools face challenges such as limited resources, inadequate specialist arts training, and competing academic priorities. Arts practitioners bring professional artistic expertise, practical skills, and industry experience into the classroom, enriching the learning environment and supporting both teachers and learners. Through workshops, performances, mentorship, and creative projects, they provide learners with hands-on exposure to artistic disciplines that may not otherwise be accessible within the school setting.

Furthermore, arts practitioners act as a link between schools, communities, and the broader creative sector. Their involvement helps translate policy objectives, such as those outlined in South Africa's Curriculum and Assessment Policy Statement (CAPS), into meaningful learning experiences that foster creativity, cultural awareness, self-expression, and talent development. By collaborating with educators and programmes such as the Department of Sport, Arts and Culture's Arts in Schools initiative, arts practitioners contribute to improving the quality of arts education and ensuring that learners benefit from both theoretical knowledge and practical

artistic engagement. In this way, they help address implementation challenges and strengthen the overall impact of arts education in schools.

Van der Nest (2012, p. 5) notes that “a change in curriculum therefore necessitates a change in the function of the teacher. Teachers not only have to focus on changing content knowledge but also need to consider changes in educational knowledge, which results in numerous challenges concerning the effective implementation of CAPS as the new curriculum.” This observation highlights the complexities associated with curriculum reform and underscores the need for adequate support structures during implementation.

The Departments of Sport, Arts and Culture and Basic Education play a pivotal role in the monitoring and evaluation of the Arts in Schools programme across all stages of the project life cycle. The placement of arts practitioners in schools is generally preceded by intensive capacity-building workshops focused on teaching methodologies and relevant policy imperatives. However, gaps in coordination, skills development, and ongoing support may hinder the effectiveness and sustainability of the programme.

1.5 Research Methodology

This study adopted a qualitative approach to enable a contextualized, exploratory, and in-depth understanding of participants’ experiences within the Arts in Schools Programme. A case study design was employed, focusing on teachers, programme implementers, and arts practitioners in the Ugu District of the KwaZulu-Natal South Coast (Bertram & Christiansen, 2014).

Interviews served as the primary data collection method. Structured, semi-structured, and in-depth interviews were employed to explore participants’ perceptions and experiences, consistent with the interpretive approach that aimed to understand individual perspectives (Bertram & Christiansen, 2014; Buthelezi, 2016). The study was conducted at two public schools, which were selected based on reports submitted by arts practitioners to ensure that participants had actively engaged with the programme. Data were analysed using thematic analysis, which systematically identified recurrent patterns and themes within textual data (Khumalo, 2014). This approach facilitated the extraction of key issues emerging from participants’ experiences, the literature, and relevant theoretical frameworks. The findings also provided actionable recommendations to enhance programme implementation.

1.6 Conclusion

Chapter One outlined the background, problem statement, rationale, aim, research objectives, research questions, study location, and methodology of the study. It also introduced the Arts in Schools policy. Building on this foundation, Chapter Two will present a comprehensive literature review to contextualize and support the study.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

This chapter reviews the literature on the importance of creative arts subjects within the South African education system. It highlights the gaps identified among arts teachers in schools and presents arguments on how creative arts can influence curricula, not only in South Africa but globally. Additionally, the chapter discusses challenges relevant to the implementation of arts education, as identified in this study.

2.2 The South African Education System

Post-1994, South Africa underwent extensive changes, particularly within the education system. Previously divided education departments had to be integrated to form a single national education department, aiming to deliver equitable education for all citizens. The newly elected government of 1994 rejected the education system previously designed for Black South Africans, which was deemed inferior. Apartheid-era policies of racial segregation resulted in systemic inequality across all aspects of education, affecting educator qualifications, educator-learner ratios, funding, and the provision of infrastructure, books, and stationery (Rakgalakane & Mokaphanyane, 2022).

Education prior to 1994 was characterized by inequality, necessitating the development of new policies and curricula. In response, the government introduced Curriculum 2005, which promoted a learner-centred approach, focusing on learners' skills and outcomes rather than merely content delivery. This shift required teachers to adopt new pedagogical methods (Msibi & Mchunu, 2013). Curriculum 2005, widely regarded as the most significant change in the history of South African curriculum studies, was implemented in 1998 under the National Curriculum Framework, based on the principles of Outcomes-Based Education (OBE), applied nationally in both public and private schools.

The introduction of new policies during the democratic transition, the Department of Education (DoE) introduced Arts and Culture as a subject to address historical divisions created by colonialism and apartheid. The education system under apartheid had been a political instrument that denied marginalized communities opportunities. The Bantu Education system, for example, did not aim to develop learners beyond minimal societal roles, resulting in inadequate teaching and learning resources, particularly for Black communities. Which

differed from the new curriculum that was to be implemented by the Department of Education and Training (DET) which managed education for urban Black populations, while the Department of Education and Culture catered to Whites, Coloureds, and Asians, reflecting the segregationist policies of the time (Rakgalakane & Mokaphanyane, 2022). Creating inclusivity and social cohesion which supports the objective of the Art in schools programme.

With the establishment of the Department of National Education (ONE) in 1995, new policies were developed and implemented to unify and transform the education system. Initially, creative arts were not included as a main subject for grading but were offered as extra-curricular activities (DoE, 2002). Over time, however, government policies—including OBE, the National Curriculum Statement (NCS), and the Curriculum and Assessment Policy Statement (CAPS)—played a pivotal role in integrating arts and culture into the formal curriculum (Rakgalakane & Mokaphanyane, 2022).

Arts and Culture as a learning area encompasses a broad spectrum of South African artistic and cultural practices (DoE, 2002). According to the DoE (2005), the role of creative arts is to nurture the spiritual, material, intellectual, and emotional aspects of human development. The subject promotes awareness of national culture, social cohesion, and nation-building. Buthelezi (2016) observes that during apartheid, there was little appreciation for the country's cultural diversity. Today, Arts and Culture celebrates South Africa's rich and varied heritage, contributing to the nation's identity as the "Rainbow Nation."

The implementation of new education policies such as CAPS are similar to the Art in schools programme which require significant government investment, particularly to redress historical inequities affecting Black communities. Creative arts education fosters human development by embracing creativity, spirituality, emotional intelligence, and intellectual growth, reflecting the holistic approach envisioned by the DoE (RNCS, 2005)

2.3 The School's Curriculum

Curriculum frameworks provide an important foundation and guidance for teachers in curriculum planning. They serve as tools that enable educators to structure and redirect creative thinking and activities in lesson planning. Marsh (2004) states that most countries, such as the United Kingdom and Australia, have developed curriculum frameworks to guide the delivery of subjects in schools.

The Arts in Schools Programme further supports this approach by complementing formal curriculum frameworks through the integration of arts education into school programmes. The initiative provides structured opportunities for creative expression, skills development, and cultural engagement, thereby reinforcing curriculum objectives while also enhancing holistic learner development.

According to Marsh (2004), in the early 1990s and into the twenty-first century, curriculum frameworks were developed to assist school communities—including teachers, students, and parents—in making informed curriculum decisions. Curriculum frameworks are particularly useful in the review and development of curricula at both school and system levels, incorporating an important element of control in the process.

This approach is similar to the South African education system, where national curriculum frameworks such as the Curriculum and Assessment Policy Statement, implemented by the Department of Basic Education, guide teaching and learning across schools. This is similar to the frameworks described by Marsh, CAPS provides structured guidelines that support teachers in lesson planning while ensuring consistency and standardisation at a system level. At the same time, it allows for contextual adaptation by schools and educators to meet the diverse needs of learners. Furthermore, initiatives such as the Arts in Schools Programme complement these frameworks by supporting curriculum implementation through creative and co-curricular activities, thereby strengthening collaborative decision-making among teachers, learners, and communities.

The term implementation refers to the actual use of a curriculum or syllabus in practice. This phase is critical in the cycle of planning and teaching a new curriculum. Teachers and principals are the main implementers, and the education system must create an environment that allows them to select among competing curriculum packages. Teachers' attitudes towards the curriculum are crucial; if they perceive the current curriculum as deficient, they may seek alternatives that better address these gaps (Marsh, 2004). However, for many subjects, a revised or new curriculum is mandated across all schools, leaving no choice for teachers.

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This is also similar to the South African education system, the Department of Education, in partnership with the Department of Sport, Arts and Culture (DSAC), introduced alternatives to assist teachers in delivering Arts and Culture. The Arts in Schools programme brought qualified arts practitioners into schools to support teachers, ensuring successful implementation of the curriculum. Marsh (2004) emphasizes that curriculum implementation involves translating a written curriculum into classroom practice, which may require introducing new ideas, structures, and activities to educators.

Curriculum development generally involves four interrelated phases: design, development (or dissemination), implementation, and evaluation. Each phase is interconnected, and continuous evaluation is essential for effective implementation. Careful planning and timely development, along with adequate teacher support and provision of resources, are critical for the curriculum to succeed. Marsh (2004) warns that failure often occurs when curriculum developers neglect the practical implementation done by teachers in classrooms.

In South Africa, the Outcomes-Based Education (OBE) approach was introduced in the early 1990s under Minister Kader Asmal as part of the National Curriculum Statement (NCS). According to Buthelezi (2016), OBE aimed to provide a framework to modify South African pedagogy and address the needs of learners regardless of their environment, ethnicity, or socio-economic status. The NCS was divided into two bands: General Education and Training (GET) and Further Education and Training (FET). The GET band consists of three phases: Foundation Phase (Grades R–3), Intermediate Phase (Grades 4–6), and Senior Phase (Grades 7–9), while the FET band includes Grades 10–12.

In 2011, the Curriculum and Assessment Policy Statement (CAPS) replaced the NCS, and the Arts and Culture subject was renamed Creative Arts (Ndlovu, 2016). Marsh (2004) notes that OBE emphasizes organizing the school's entire programme and instructional efforts around intended learning outcomes rather than the time required to achieve them. While OBE promoted system-level change and measurable outcomes, its implementation faced significant

challenges in the United States, including overemphasis on outcomes, conflict with parental values, lack of evidence of success, and difficulty assessing student outcomes (Marsh, 2004). Consequently, OBE declined in favour of standards-based and constructivist approaches.

CAPS, introduced in the early 2000s, aimed to provide learners with exposure to a range of performing and non-performing arts, including dance, drama, music, visual arts, design, and craft, from Grade R to Grade 9 (Buthelezi, 2016). The subject encourages creativity, imagination, and artistic appreciation, while providing foundational skills for learners who wish to pursue arts studies at higher education levels. However, Buthelezi (2016) highlights that CAPS focuses primarily on art and does not explicitly incorporate culture, which reflects broader social customs, behaviours, and community identity.

Creative Arts introduces learners to both performing arts—such as dance, drama, poetry, and music—and non-performing arts, including drawing, sculpting, and animation. Learners develop creativity and imagination, and while some possess natural talent, all require guidance and skill development. Creative Arts fosters artistic participation and lays the groundwork for further studies in arts disciplines (Buthelezi, 2016). While the Arts in Schools Programme is supported by policy frameworks such as Curriculum and Assessment Policy Statement, a key critique lies in the broader structure of CAPS itself. CAPS has often been criticised for being overly content-heavy, requiring teachers to cover a large volume of material within limited timeframes. This creates pressure to prioritise syllabus completion over meaningful engagement, particularly in subjects like Creative Arts that require time for exploration, practice, and reflection. As a result, teachers may resort to superficial coverage of artistic concepts rather than fostering creativity, critical thinking, and experiential learning, which are central to arts education.

In addition, CAPS is widely regarded as being strongly exam- and assessment-driven, with a focus on measurable outcomes and formal testing. This approach can undermine the inherently process-based and expressive nature of the arts. Creative Arts subjects do not easily align with rigid assessment structures, and the emphasis on formal assessment tasks may limit opportunities for experimentation and innovation in the classroom. Consequently, teachers—especially those without specialised arts training—may struggle to balance assessment requirements with authentic arts pedagogy, making the effective implementation of the Arts in Schools Programme more challenging in practice.

2.4 Subject Advisor

Subject Advisors are educational leaders responsible for supporting, monitoring, and enhancing curriculum delivery. Their roles include conducting workshops, facilitating teacher clusters, and visiting schools to capacitate teachers and improve professional performance. They provide essential teaching tools and methods, monitor the use of instructional strategies, and track the progress of policy implementation (Mabasa, 2006).

Despite their pivotal role, Subject Advisors often face challenges in providing individual support to every teacher due to limited time and resources. To address this, they develop strategies to reach a larger number of teachers effectively (Mdabe, 2019).

In many African countries, including South Africa, Subject Advisors—sometimes referred to as “inspectors”—conduct school visits to observe classroom practices and assess learner performance. They provide targeted in-service training when areas for improvement are identified, and principals may request their assistance for specific teachers. Depending on school needs, Subject Advisors may be stationed at a single school or rotate across multiple schools (Tatana, 2014).

This role can be closely linked to that of Art Practitioners within the Art in Schools Programme, as both function as forms of external support aimed at strengthening curriculum implementation. Like Subject Advisors, Art Practitioners visit schools—often on a rotational basis—to support teachers in delivering arts education more effectively. However, while Subject Advisors focus on monitoring, evaluation, and formal professional development, Art Practitioners contribute practical, hands-on expertise in creative disciplines such as music, drama, dance, and visual arts. An arts practitioner is an individual who actively creates, performs, or facilitates artistic work, often combining creative practice with teaching, community engagement, and programme implementation across disciplines such as visual arts, music, dance, theatre, and digital media. In addition to producing their own work, arts practitioners play a crucial educational role by transferring practical skills, mentoring learners, and supporting teachers—particularly in contexts where educators may lack specialist training in the arts (Alter et al., 2009; Shikongo, 2020). Within the South African context, arts practitioners frequently collaborate with the Department of Sport, Arts and Culture (DSAC) through initiatives such as the Arts in Schools Programme. This partnership exists because arts practitioners bring hands-on expertise and industry knowledge that help bridge the gap between curriculum policy and classroom practice. By working with DSAC, they contribute to

expanding access to quality arts education, promoting cultural development, and using the arts as a tool for social cohesion, youth empowerment, and creative skills development in schools and communities (Department of Sport, Arts and Culture, 2018).

In this sense, Art Practitioners can be seen as complementary to Subject Advisors: they help bridge gaps identified during supervision by providing experiential learning opportunities and enhancing teachers' pedagogical approaches. For example, where a Subject Advisor may identify weaknesses in arts instruction or learner engagement, an Art Practitioner can directly support the teacher through demonstration, co-teaching, and creative facilitation. Both roles therefore contribute to improving teaching quality and learner outcomes, but from different angles—one evaluative and advisory, the other practical and collaborative—highlighting a more integrated approach to curriculum support in South African schools.

Similarly, in countries such as Senegal, Subject Advisors work closely with teachers within schools, providing immediate feedback and identifying challenges in real time. This continuous support enhances teaching and learning, particularly for new teachers or during curriculum changes, as it combines professional development with ongoing performance monitoring (Tatana, 2024).

2.5 Teachers' Experience

One of the key challenges faced by teachers, particularly in government schools, is the lack of resources and teaching materials. The scarcity of resources in public schools makes it difficult for teachers to deliver quality education. This challenge is compounded by the interrelated issues of limited time, the quantity of curriculum material requiring coverage, and the broad scope of content within the creative arts (Alter et al., 2009). Teachers without prior experience in the arts often struggle to interpret and implement the curriculum developed by the Department of Education, especially when no formal training is provided. For teachers to enhance their arts knowledge, they must familiarize themselves with the curriculum and its objectives. According to Ndlovu (2016), teachers often lack clear objectives to guide them in teaching creative arts.

The challenges described above can be directly linked to the objectives and implementation realities of the Department of Sport, Arts and Culture (DSAC) Art in Schools Programme/Policy, which was introduced to address gaps in arts education within public schools.

The DSAC Art in Schools Policy was designed to complement the efforts of the Department of Basic Education (DBE) by providing additional human resources—namely arts practitioners—to support teachers in delivering the Creative Arts curriculum. In contexts where teachers face shortages of materials, limited instructional time, and insufficient training, the programme aims to bridge the gap between policy and practice. Arts practitioners bring practical expertise, helping to translate curriculum objectives into meaningful classroom activities, particularly for teachers who lack prior experience in the arts.

However, the effectiveness of this intervention can be understood through its alignment with the challenges identified by Alter et al. (2009) and Ndlovu (2016). While the policy seeks to enhance curriculum delivery, resource constraints and unclear curriculum objectives still limit its impact. For instance, even with practitioner support, teachers may continue to struggle if there are no adequate materials, insufficient time allocation, or lack of structured guidance on how to integrate arts into teaching. This reflects a key implementation gap: the policy introduces support mechanisms, but does not always fully resolve systemic issues within schools.

Furthermore, the programme assumes a level of collaboration between teachers and arts practitioners. Yet, as noted in practice, teachers' limited understanding of curriculum objectives can hinder effective collaboration, leading to inconsistencies in how the programme is implemented. In this sense, the DSAC policy highlights an important tension: while it is intended to strengthen arts education and support teachers, its success depends heavily on teacher capacity, clarity of curriculum goals, and availability of resources.

The South African Schools Act (1996) ensures that the diverse needs of all learners in public schools are addressed by providing flexibility in how the curriculum is presented. While Buthelezi (2016) argues that the Department of Education has ensured flexibility in curriculum delivery, some learners still struggle due to how lessons are conducted, resulting in limited participation in the classroom. This underscores the need for teacher training, both in delivering existing curricula and in implementing revised curricula effectively.

As South African classrooms become increasingly diverse, the task of ensuring all learners succeed grows more complex. Pillay (2014) emphasizes that the diversity among learners requires teachers to deliver lessons in multiple, creative ways to accommodate different learning styles and cultural backgrounds. Teachers often face difficulties completing the curriculum, as no additional time is allocated for classrooms with culturally diverse learners.

Furthermore, curriculum content is delivered primarily through language, and in design classrooms, the presence of learners from multiple linguistic backgrounds can influence the success of curriculum implementation.

Pillay (2014) advocates that teachers adapt the curriculum to suit their local context, stating that: “Teachers and others with whom they work enjoy the autonomy to invent local solutions to determine and develop practices that embody central values and principles, rather than to implement or adopt practices that embody or demonstrate practices thought to be universally effective.” By tailoring the curriculum to meet the needs of their learners, teachers are more likely to experience success in its implementation.

This situation is particularly evident in South African design classrooms, where a significant percentage of learners are taught in English, which may not be their mother tongue. South Africa has 11 official languages, and in a typical design classroom, more than 50% of learners may speak five or more languages. Pillay (2014) argues that, from a South African perspective, training activities planned by the Department of Education should take into account the contextual realities of schools offering arts and culture subjects. This includes providing guidance and ongoing support to teachers during the initial stages of implementation. Continuous professional development for both new and modified curricula should also consider contextual factors that influence teachers’ experiences in the classroom. In summary, the DSAC Art in Schools Policy directly responds to the challenges of resource scarcity and limited teacher expertise by introducing arts practitioners as support agents. However, the persistence of structural constraints—such as inadequate resources, time pressures, and unclear curriculum guidance—means that the policy mitigates rather than fully resolves the difficulties faced by teachers in implementing the Creative Arts curriculum.

2.6 The Benefits of Arts in Junior and Secondary School Learners

Shikongo (2020) explains that creative arts play a pivotal role in education. Arts education is an essential component of the school curriculum, contributing significantly to the development of learners’ creativity. The subject enables learners to gain a clearer understanding of themselves, the people around them, and the past, present, and even future world.

Magagula (2022) shares similar views, noting that creative arts is part of integrated learning at the primary level. It enhances learners’ understanding and fosters creativity in both academic

subjects and life skills. Arts-integrated learning exposes learners to a variety of career paths beyond the traditional professions society is familiar with, such as doctors, nurses, teachers, police officers, and social workers. Learners who engage in creative arts are able to discover their talents, build confidence in their abilities, and make informed decisions about pursuing the arts as a career. Moreover, arts learning creates a non-stressful, enjoyable, and motivational environment, allowing every learner to express themselves and find their niche. Learners involved in creative arts are also likely to learn faster and apply acquired skills in everyday life outside the classroom.

Buthelezi (2016) further asserts that arts education teaches learners how small differences can lead to significant outcomes. Interaction among learners encourages learning from one another, which can make a substantial difference in their development. Simple acts, such as greeting each other in their home language, teaching cultural dances, smiling, or saying “thank you,” exemplify humanity and the concept of Ubuntu — the belief that “I am because you are,” emphasizing our interconnectedness and appreciation of one another’s culture.

Arts and culture education aims to promote understanding of cultural diversity and raise awareness of different cultural groups within South Africa (Department of Education [DoE], 2005). Teachers play a critical role in the educational development of learners, being responsible for designing, implementing, and evaluating educational programs set by the government to ensure they meet established objectives.

According to Buthelezi (2016), there are two categories of teachers: the leading teacher and the classroom teacher. A leading teacher is a highly skilled practitioner responsible for improving the curriculum, enhancing teacher knowledge, and leading school development programs with high independence. In contrast, a classroom teacher is responsible for planning, preparing, and delivering the curriculum to achieve specific learner outcomes and should possess sufficient content knowledge to meet the diverse needs of all learners.

On the other hand, the classroom teacher operates at the level of direct curriculum delivery, similar to how arts practitioners engage with learners in the classroom. Both are responsible for translating curriculum goals into meaningful learning experiences. However, while classroom teachers are expected to have formal pedagogical training and content knowledge, arts practitioners often bring specialised artistic skills and practical experience, sometimes

without formal teaching qualifications. This creates a complementary relationship, where practitioners support creative engagement and skills development, while teachers ensure alignment with curriculum standards and learner assessment.

The interaction between these three actors—teachers, officials, and arts practitioners—highlights a layered implementation structure. Officials (and leading teachers) provide guidance and oversight, classroom teachers ensure curriculum delivery and learner progression, and arts practitioners enrich the process through practical, creative expertise. However, as seen in many cases, a lack of clear role definition and communication can lead to overlaps or inconsistencies in implementation. Strengthening collaboration and clarifying responsibilities among these groups is therefore essential to ensure that arts education programmes achieve both curriculum and developmental objectives.

Research also indicates that a lack of resources and teaching materials is a significant challenge, particularly in government schools. The scarcity of resources makes it difficult for teachers to deliver quality education. Teachers without formal art training may struggle to interpret and implement the arts curriculum effectively. To enhance their knowledge, teachers must familiarize themselves with the curriculum through training and professional development (Ndlovu, 2016). Several studies have highlighted the shortage of subject-specific tools, equipment, materials, and consumables as major obstacles in implementing new or revised curricula, particularly in technical subjects (Pillay, 2014).

2.7 The Implementation of Education Policies in Other Countries

Shikongo (2020) states that educational experts worldwide recognize the importance of the creative arts and the benefits they offer to both teachers and learners in the classroom. Existing literature further indicates that while creative arts are sometimes offered as core curriculum subjects in public schools, in other countries or schools, the subject is only adopted depending on school results or performance. Shikongo (2020, p.13) notes that:

“In most public, academically-oriented European schools, the arts have been established as core curriculum. Yet, in senior primary schools in Namibia, it has also been noted that the involvement of parents in choosing learners’ subjects results in a devaluing of the arts.”

According to the National Curriculum for Basic Education in Namibia, creative arts subjects enhance learners' creativity, aesthetic interaction, and inventiveness in the classroom. Furthermore, the discipline associated with creative arts is considered fundamental for human development and for fostering an understanding of culture and identity in a global environment (Shikongo, 2020).

The Namibian government has developed a long-term plan for arts education under Vision 2030, in conjunction with the Ministry of Education and teacher training policies at the University of Namibia (UNAM). The plan aims to ensure that a minimum of five arts education lectures are available at UNAM to facilitate arts learning and development among students. Within UNAM's teacher training curriculum, arts education—including Art and Craft—should be compulsory, ensuring that primary school teachers are adequately prepared to teach the subject. By extension, it is imperative that every senior secondary school has a qualified Art and Craft teacher (Shikongo, 2020, p.15).

Namibia's influence on Arts in Schools (AIS) programmes in South Africa can be observed through regional cooperation, shared cultural heritage, and common educational objectives within Southern Africa. Both countries recognize the importance of arts education in preserving indigenous cultures, promoting social cohesion, and fostering creativity among young people (Ministry of Education, Arts and Culture, 2016). Namibia's focus on cultural preservation, community-based arts initiatives, and the integration of traditional artistic practices into educational programmes provides valuable insights for South Africa's Arts in Schools Programme. These approaches encourage learners to engage with local cultural knowledge while developing artistic skills and creative expression (Ministry of Education, Arts and Culture, 2016).

In addition, collaboration through the Southern African Development Community (SADC) has facilitated the exchange of cultural and educational practices among member states. Such regional cooperation promotes the development of arts education initiatives that support cultural diversity, heritage preservation, and youth empowerment (SADC, 2020). Consequently, South Africa's Arts in Schools Programme benefits from broader regional experiences, including Namibia's efforts to strengthen cultural education and community participation in the arts (SADC, 2020).

An issue often raised among creative arts education professionals internationally is whether generalist primary teachers, who lack specialist arts knowledge, can fully realize the learning potential of the creative arts in schools. Research in North America and England has shown

that this concern is closely linked to the value and status teachers attribute to arts subjects. In the UK, for example, values and attitudes are considered fundamental to the role and purpose of creative arts in education (Shikongo, 2020). This is where the role of arts practitioners becomes particularly important.

The Arts in Schools Programme was designed, in part, to address gaps in teacher expertise by introducing practitioners with specialized artistic skills into the classroom. These practitioners can enhance the quality of arts education by providing practical, hands-on experiences and exposing learners to authentic creative processes. However, their effectiveness is still shaped by the classroom teacher's attitude and willingness to collaborate. If teachers undervalue the arts, they may not fully integrate the practitioner's contributions into the broader curriculum. At the same time, officials and subject advisors play a role similar to that highlighted in international research, where they influence how the arts are positioned within the school system. By advocating for the importance of creative arts, providing training, and reinforcing curriculum expectations, they can help shift teacher perceptions and elevate the status of the arts. Without this support, the programme risks being seen as an "add-on" rather than an integral part of education.

Therefore, the success of the Arts in Schools Programme depends not only on the inclusion of skilled arts practitioners but also on transforming teachers' attitudes and strengthening institutional support. Aligning the values of teachers, practitioners, and officials is essential to ensure that creative arts are meaningfully integrated and that their full educational potential is realized.

Additionally, the Namibian government emphasizes that arts education programmes must be included in regional budget allocations to support implementation. Some initiatives also promote creativity, arts knowledge, and cultural understanding through projects that encourage the use of recycled materials within schools and communities (Shikongo, 2020).

2.8 Conclusion

This chapter critically reviewed the Arts in Schools (AIS) policy and related literature on South African education reforms since 1994. It highlighted the shift from Bantu Education to Outcomes-Based Education (OBE), which marginalized the arts, and traced the subsequent introduction of the National Curriculum Statement (NCS) and Curriculum and Assessment Policy Statement (CAPS). The discussion underscored teachers' experiences and challenges in implementing creative arts subjects, as well as the pivotal role of subject advisors in supporting

effective policy implementation through professional development. The chapter also emphasized the educational benefits of arts education for learners and provided insights from international contexts, offering a comparative perspective to inform local practice.

CHAPTER 3: POLICY FRAMEWORK

3.1. Introduction

Arts education is increasingly recognized as a critical component of holistic learner development and inclusive education systems. The Arts in Schools Programme (Ais) is underpinned by a range of international, national and sectoral policy frameworks that collectively provide the legal, curricular and strategic foundation for the integration of arts education within formal schooling. This framework outlines the key policies that support and legitimize the implementation of arts programmes in schools, with specific reference to South Africa's education and cultural policy environment.

The Arts in Schools programme in South Africa is underpinned by a comprehensive policy framework that integrates historical, cultural, and educational priorities. Historically, arts education was unevenly accessible due to apartheid, and post-1994 policies have sought to redress these inequities by promoting cultural inclusion and holistic learner development (DBE, 2011). At the national level, the Curriculum and Assessment Policy Statement (CAPS) formally includes Creative Arts across Foundation, Intermediate, and Senior Phases, outlining

learning outcomes, content areas, and assessment standards in visual arts, music, drama, and dance (DBE, 2011).

The South African Schools Act (No. 84 of 1996) provides legal support for a broad and balanced curriculum, while the Revised White Paper on Arts, Culture and Heritage (DSAC, 2018) emphasizes access, transformation, and cultural participation. Implementation is further enabled through interdepartmental collaboration between the DBE and DSAC, including initiatives such as Artists in Schools and youth development programs like Arts4Youth, which facilitate artist placements and skills development. Internationally, South Africa aligns with UNESCO's Framework for Culture and Arts Education, which highlights learning in, through, and with the arts to foster quality education, creativity, and sustainable development (UNESCO, 2010). Collectively, these policies promote inclusive, culturally responsive, and sustainable arts education, emphasizing curriculum integration, teacher support, and cross-sectoral collaboration.

3.2. International Policy Frameworks Supporting Arts in Schools

At an international level, the Arts in Schools Programme (AiS) is strongly aligned with the UNESCO Framework for Culture and Arts Education, which positions arts education as a core component of quality education, cultural diversity and sustainable development. UNESCO promotes learning in, through and with the arts, emphasizing the integration of culture and creativity across formal, non-formal and informal education systems (UNESCO, 2024). The Framework further advocates for intersectoral collaboration between education and cultural authorities, highlighting the importance of partnerships between ministries of education, departments of arts and culture, and arts institutions in the effective delivery of arts education. This approach underscores the value of embedding local cultural knowledge, heritage and creative practices within school curricula in order to promote inclusivity, cultural identity and learner-centered education.

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) provides a strong normative foundation for arts education by recognizing culture as a fundamental human right and a driver of sustainable development. The Convention encourages

Member States to integrate culture into national development policies, including education, and to create conditions that enable individuals, particularly young people, to access and participate in diverse cultural expressions (UNESCO, 2005). In this regard, arts education is framed not only as a pedagogical tool, but also as a mechanism for safeguarding cultural diversity and promoting social cohesion.

These international frameworks directly inform and reinforce South Africa's Art in Schools policy environment. The Constitution of the Republic of South Africa guarantees the right to participate in the cultural life of one's choice and to enjoy and practice cultural traditions, provided these are consistent with the Bill of Rights (Republic of South Africa, 1996). This constitutional mandate establishes a strong legal and moral basis for the inclusion of arts and culture within the education system, aligning with UNESCO's framing of arts education as a cultural right.

Furthermore, the White Paper on Arts, Culture and Heritage emphasises the role of arts and culture in social transformation, nation-building and human development. The policy explicitly recognises arts education as a critical vehicle for redressing historical inequalities, fostering creativity and promoting cultural awareness among young people (DAC, 2016). This policy orientation resonates with UNESCO's emphasis on cultural diversity, creativity and sustainable development, and provides national policy support for initiatives such as the Arts in Schools Programme.

Within the education sector, the Curriculum and Assessment Policy Statement (CAPS) mandates Creative Arts as a compulsory learning area from the Foundation Phase to Grade 9, with specialised arts subjects offered as electives in the Further Education and Training phase (DBE, 2011). The CAPS curriculum reflects international principles by promoting creativity, critical thinking, learner participation and cultural expression. However, despite this policy alignment, implementation challenges persist, particularly in under-resourced schools, where limited infrastructure, insufficiently trained educators and competing curriculum priorities constrain the effective delivery of arts education. These challenges underscore the importance of structured Arts in Schools programmes that complement formal curricula through partnerships with arts practitioners and cultural institutions.

Collectively, international instruments such as the UNESCO Framework for Culture and Arts Education and the Convention on the Diversity of Cultural Expressions provide a global policy rationale that frames arts education as both a cultural right and a developmental necessity. South Africa's constitutional commitments, cultural policy frameworks and national curriculum structures reflect these international principles, positioning the Arts in Schools Programme as a critical mechanism for advancing equitable access to arts education, cultural participation and holistic learner development.

3.3. National Education Policy Frameworks (South Africa)

Within South Africa, the primary education policy supporting arts education is the Curriculum and Assessment Policy Statement (CAPS). CAPS formally recognizes Creative Arts as a core component of the national curriculum in the Foundation, Intermediate and Senior Phases. It prescribes learning outcomes, content areas and assessment standards across disciplines such as visual arts, music, drama and dance, thereby conferring formal curriculum legitimacy on arts education in public schools (Department of Basic Education [DBE], 2011). However, while CAPS provides a clear policy framework at national level, its successful implementation is highly dependent on the practices and capacities of actors operating at the point of service delivery.

From a policy implementation perspective, Creative Arts teachers, school managers and district officials function as street-level bureaucrats who interpret and enact CAPS within the constraints of their local contexts. According to the street-level bureaucracy framework, frontline implementers exercise significant discretion in how policies are applied, particularly in contexts characterized by limited resources, competing curriculum demands and large class sizes. In many under-resourced schools, Creative Arts is often marginalized in favor of subjects perceived as more examinable, illustrating how implementation outcomes may diverge from policy intentions.

The inclusion of Creative Arts within CAPS signals the state's commitment to developing learners' creativity, critical thinking, social awareness and emotional expression. However, the realization of these objectives depends on the ability of street-level actors to translate policy directives into classroom practice. Where educators lack specialist training, confidence or access to appropriate teaching and learning materials, the implementation of Creative Arts is

uneven, despite its formal policy status. This implementation gap highlights the distinction between policy formulation and policy enactment at school level.

In this context, the Arts in Schools Programme serves as a supportive policy instrument that mediates between national curriculum expectations and local implementation realities. By providing artist facilitation, capacity-building and resource support, the programme assists street-level bureaucrats in fulfilling their implementation responsibilities. This support reduces discretionary trade-offs that often result in the de-prioritization of the arts, thereby strengthening alignment between CAPS policy intentions and classroom-level practice.

Furthermore, the South African Schools Act (No. 84 of 1996) underpins the implementation environment by promoting a broad and balanced curriculum that supports the holistic development of learners. Although the Act is not arts-specific, it enables schools and implementing officials to establish partnerships and enrichment programmes. From a street-level bureaucracy perspective, such legislative flexibility expands the discretionary space available to implementers, allowing them to integrate arts-based initiatives in ways that respond to local needs and constraints.

3.4. Cultural and Arts Policy Frameworks

The Revised White Paper on Arts, Culture and Heritage provides a comprehensive cultural policy framework for arts education in South Africa, with a strong emphasis on transformation, redress and equitable access within the arts and cultural sector. The policy acknowledges the historical exclusion of the majority of South Africans from meaningful participation in arts and cultural activities under apartheid and positions education as a key site for addressing these structural inequalities (Department of Sport, Arts and Culture [DSAC], 2018). By recognizing education as a space for nurturing cultural participation and creative skills, the White Paper underscores the role of arts education in promoting social inclusion, cultural recognition and skills development among young people.

Although the White Paper does not focus exclusively on formal schooling, it supports initiatives that introduce learners to the arts from an early age as a deliberate strategy to broaden participation and diversify the future arts sector. In this regard, the Art in Schools Programme (AiS) gives practical expression to the White Paper's transformation agenda by expanding access to arts education for learners from historically marginalized communities and under-resourced schools. The programme contributes to redress by disrupting long-standing

inequalities in cultural provision and by ensuring that learners who were previously excluded from arts education are afforded opportunities to develop creative skills and cultural capital.

Furthermore, the Art in Schools Programme advances transformation within the cultural sector by creating structured opportunities for local artists—many of whom come from historically disadvantaged backgrounds—to engage with schools as facilitators, mentors and cultural practitioners. This not only supports livelihoods within the creative economy but also enables the transmission of diverse cultural knowledge, practices and identities within the schooling system. In doing so, the programme strengthens the link between education, community-based arts practice and national transformation objectives, positioning arts education as both a developmental and redressive policy intervention.

3.5. Interdepartmental and Programme-Level Policy Support

Art education in South Africa is underpinned by a multi-layered policy framework that seeks to integrate creative arts into the formal school curriculum while promoting social, cultural, and economic development. Central to this framework is interdepartmental collaboration, particularly between the Department of Basic Education (DBE) and the Department of Sport, Arts and Culture (DSAC). Memoranda of Understanding (MoUs) and joint programmes, such as the Artists in Schools initiative, provide operational mechanisms that facilitate the placement of professional artists in schools, support arts-based interventions, and ensure alignment with curriculum goals (DSAC & DBE, 2018). Such collaboration demonstrates the government's commitment to embedding arts education within broader educational objectives, including the enhancement of learner creativity, cultural awareness, and critical thinking skills.

In addition to formal agreements, targeted employment and youth development programmes play a significant role in supporting arts education. Initiatives such as Arts4Youth and the Presidential Employment Stimulus Programme provide funding for artist placements, professional development workshops, and community-based arts projects that intersect with educational spaces. By enabling artists to operate within schools, these programmes strengthen the capacity of educators to deliver arts-rich learning experiences while also creating pathways for young people to engage with the creative economy (UNESCO, 2021).

At the programme level, these interventions function as enabling policies that translate broader strategic commitments into practice. They exemplify how government policy frameworks can

operationalize national education and arts policy objectives, bridging the gap between high-level mandates and on-the-ground implementation. For instance, the integration of professional artists into schools supports the objectives outlined in the National Curriculum Statement (NCS) and the Curriculum and Assessment Policy Statement (CAPS), both of which recognize the role of creative arts in fostering holistic learner development (DBE, 2011).

Moreover, these initiatives reflect a recognition of the arts as a catalyst for social cohesion, cultural preservation, and community engagement. By situating arts education within both formal schooling and community-based programmes, the policy framework ensures that learners have sustained access to creative experiences that extend beyond the classroom. This approach aligns with international best practices that emphasize the role of the arts in promoting educational equity, youth empowerment, and lifelong learning (UNESCO, 2010; Hall, 2019).

South Africa's Arts in Schools (AiS) initiatives operate within a comprehensive policy framework that combines interdepartmental collaboration, targeted programme interventions, and curriculum alignment. Through mechanisms such as MoUs, artist placements, and youth development programmes, the framework not only facilitates the operationalization of arts education policies but also promotes broader social and educational objectives, ensuring that the creative arts are embedded as a vital component of learner development.

3.6. Policy Alignment and Implications for Implementation

Collectively, these policy frameworks create a supportive environment for the Art in Schools Programme. International frameworks provide a normative and rights-based rationale for arts education, whereas national education and cultural policies ensure curriculum alignment, institutional legitimacy, and strategic coherence. Operating at the intersection of education and culture, the programme requires coordinated governance, adequate resourcing, and sustained collaboration among diverse stakeholders.

The alignment of the Art in Schools Programme with CAPS, cultural policy, and international frameworks enhances both its sustainability and relevance. Nevertheless, effective implementation depends on factors such as teacher support, robust monitoring mechanisms, and clearly defined roles for artists, educators, and officials. This is consistent with implementation theories, such as the street-level bureaucracy framework, which emphasize the critical role of frontline actors in translating policy into practice.

3.7 Conclusion

The Arts in Schools Programme is supported by a comprehensive set of international, national, and sectoral policy frameworks that collectively advocate for the inclusion of arts education in South African schools. These policies recognize the arts as fundamental to learner development, cultural participation, and social transformation. Embedding the programme within these frameworks not only enhances its legitimacy and coherence but also provides guidance for practical implementation. For instance, schools and educators can use these policies to design curricula, secure resources, foster partnerships with arts organizations, and ensure equitable access to arts education. By linking policy to practice, the programme can achieve a measurable impact on learners' creative, social, and cognitive development.

CHAPTER FOUR: CONCEPTUAL AND ANALYTICAL FRAMEWORK

4.1 Introduction

This chapter presents the conceptual and analytical frameworks underpinning the study on the implementation of the Arts in Schools programme by the Department of Sports, Arts and Culture in the Ugu District, KwaZulu-Natal Province. The chapter explains the key concepts and theoretical perspectives that inform the analysis of policy implementation in this study. It focuses on the public policy implementation process, with particular attention given to the policy cycle and the Brainard 5C protocol as guiding analytical frameworks. Furthermore, the chapter discusses relevant policy implementation theories, including the role of street-level bureaucrats, as well as the top-down and bottom-up models of policy implementation, which provide a lens for understanding how the policy is interpreted and implemented at the local level.

4.2 Public Policy

Public policy can be understood as a deliberate course of action adopted by government to address identified societal problems. Zuma (2015) defines public policy as a government's intention to achieve specific goals. Similarly, Khali (2015) describes policy as a set of

consistent decisions that articulate desired objectives, as well as the means and conditions under which those objectives can be achieved.

Public policy may also be viewed as a formal statement by decision-makers aimed at solving a particular problem. It represents a planned and purposive action that guides decision-making processes and implementation strategies. In this sense, policy functions as a framework that directs government actions towards achieving specific outcomes.

Policy-making and implementation involve a series of interdependent processes and procedures. Policy can therefore be conceptualised as a problem-solving process. Galbraith (1983) argues that power lies in the ability to influence behaviour or shape perceptions to serve particular interests. Within the public policy context, this influence is exercised through the formulation and implementation of policies that guide collective action.

Public policy is best understood as a process rather than a single event. Colebatch (2002:49) conceptualises policy as a sequence of stages that begin with ideas and intentions, progress through action, and ultimately aim to resolve a problem. However, policy implementation often occurs within complex and open systems where outcomes are not directly controlled by decision-makers but are shaped by implementers and other stakeholders. As Khali (2015) notes, while certain variables may facilitate successful implementation, their presence does not guarantee policy success.

4.3 The Policy Cycle

The policy cycle is a widely used framework for understanding how public policies are developed, implemented, and reviewed. According to Khali (2015), the policy cycle is essential for understanding governance processes and how policy decisions affect people's lives. Policy is viewed as a design plan through which individuals and institutions interpret governance arrangements and societal challenges.

Once a policy is approved by decision-makers, it is implemented at various levels by administrators and organisations. Zuma (2015) explains that the policy cycle begins with the identification of a policy problem. Through engagement and deliberation, the issue is recognised as a policy demand and placed on the government agenda. The policy community

then determines the goals to be achieved and selects appropriate courses of action. These decisions are formalised in policy statements and legislative instruments.

Although the policy cycle may be conceptualised in different ways, it is commonly divided into five stages. This study adopts the policy cycle as an analytical framework, focusing on its relevance to the implementation of the Arts in Schools programme.

4.3.1 Agenda setting

Agenda setting is the initial stage of the policy cycle, during which a problem is recognised and selected for public and governmental attention. Fischer et al. (2015) argue that agenda setting is closely linked to how social problems are defined, perceived, and communicated within public and media discourse.

A notable example of agenda setting is the global response to the COVID-19 pandemic, where extensive media coverage and public concern prompted governments and the World Health Organization to prioritise the issue and develop relevant policies. However, not all social problems reach the policy agenda. As Buthelezi (2016) observes, although numerous issues emerge daily, only a limited number are prioritised for policy consideration.

Zuma (2015) further explains that agenda setting involves narrowing a broad range of problems to those that become the focus of government attention and intervention.

4.3.2 Policy formulation

Policy formulation is the stage at which identified problems and demands are transformed into concrete policy proposals and government programmes. According to French et al. (2015), this stage involves defining policy objectives and considering alternative courses of action.

Once a problem has been recognised and placed on the policy agenda, decisions must be made regarding appropriate interventions. Policy formulation requires the involvement of relevant stakeholders from various departments and institutions to ensure that the policy is responsive to practical and contextual realities. Zuma (2015) emphasises that effective policy formulation depends on collaboration and consultation to align policy objectives with implementation capacities.

4.3.3 Policy adoption/ Decision Making

Policy adoption refers to the formal approval of a policy option by authorised decision-making bodies. Decision-making involves not only the collection and analysis of information but also negotiation and conflict resolution among public and private actors. Fischer et al. (2015) note that once a policy has been formulated, it is adopted by a set of actors responsible for its implementation.

Decision-making is influenced by political feasibility, resource availability, and levels of public support. Barnyard (2009) highlights that political acceptance, particularly among citizens and voters, is a critical consideration in the adoption of policy options. Additionally, some policy alternatives may be excluded due to limited financial resources or insufficient political backing.

Fischer et al. (2015) further argue that policy actors may reframe problems and restructure opportunities in order to develop innovative solutions. Policy-making is therefore characterised by debate, coalition-building, and contestation over ideas, reflecting the diverse interests and perspectives of participating actors.

4.3.4 Policy implementation

Policy implementation refers to the process through which adopted policies are put into action. Fischer et al. (2015) define policy implementation as what occurs between the government's stated intention to act and the actual outcomes observed in practice. This stage is critical, as it determines whether policy objectives are translated into tangible results.

Implementation involves interactions between policymakers and implementers across different administrative levels. Decision-makers issue policy directives, while frontline actors are responsible for executing them within specific institutional contexts. Brynard (2009) describes implementation as a process of linking policy goals with actions through a causal chain that enables policy outcomes to be achieved.

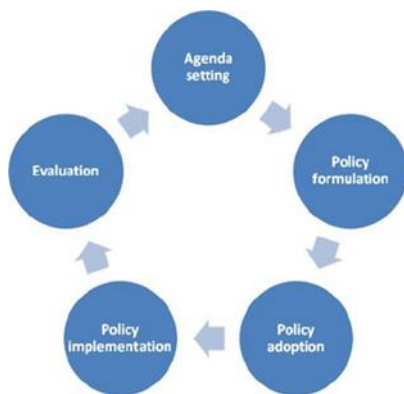
However, implementation is rarely straightforward. Fischer et al. (2015) caution that political and administrative actions at the frontline are often difficult to control. As a result, policies may be altered, delayed, or even undermined during implementation. This highlights the importance of understanding the practical realities and constraints faced by implementers.

4.3.5. Policy evaluation

Policy evaluation is the final stage of the policy cycle and involves assessing the extent to which policy objectives have been achieved. Evaluation is an integral component of policy implementation, as it provides feedback on policy effectiveness and impact. Brynard (2009) notes that evaluation may occur at various stages of the policy cycle, either to measure progress towards objectives or to assess the feasibility of continued implementation.

During the evaluation stage, policy outcomes are examined to determine whether the intended goals have been realised. Fischer et al. (2015) argue that policy evaluation requires comparing actual outcomes with intended objectives, thereby informing future policy adjustments.

While the policy cycle framework acknowledges feedback and interaction between different stages, it remains a simplified representation of complex policy processes. In practice, policy-making is continuous and iterative, with policies being regularly reviewed, modified, and adapted in response to changing conditions and emerging challenges.



Source: Based on Figure 20.1 in Knill and Tolsun (2008)

4.4 Models of Policy Implementation

There are two dominant approaches to policy implementation, namely the top-down and bottom-up approaches, which have long been used as analytical models in public policy studies. The top-down approach emphasises policy objectives defined by central authorities and focuses on the extent to which implementation aligns with these original goals. In contrast, the bottom-up approach highlights the role of local actors, particularly implementers and stakeholders at the grassroots level, in shaping how policy is interpreted and enacted in practice. According to Brynard (2009), both approaches present notable limitations, especially within complex and

decentralised education systems where multiple actors, institutions, and contextual factors interact.

Contemporary policy implementation scholarship increasingly moves beyond viewing implementation as a linear or technical process. Instead, implementation is understood as an iterative, dynamic, and inherently political process in which various actors—such as policymakers, education officials, school managers, and practitioners—exercise influence over policy outputs and outcomes. This perspective is particularly relevant in education policy, where contextual realities at school and district levels often reshape centrally designed policies during implementation.

Literature grounded in the bottom-up approach places strong emphasis on policy implementation as a negotiated process, involving continuous interaction between political leaders and relevant stakeholders. In this view, implementation resembles a complex political arena in which actors interpret policy objectives differently, based on their roles, interests, and institutional constraints. While such an approach provides valuable insight into the realities and challenges of implementation on the ground, it also presents difficulties in translating these insights into clear operational guidance for policymakers, particularly those operating at the national level.

For education policies to be effective and achieve their intended outcomes, it is essential that policymakers and stakeholders develop a shared understanding of the implementation process. Brynard (2009) argues that neither the top-down nor the bottom-up approach, when applied in isolation, is sufficient to address the complexities of education policy implementation. Rather, an integrated approach that combines strategic direction from central authorities with meaningful participation from local actors offers a more realistic and effective framework. Such an approach is especially relevant for programmes like the Arts in Schools initiative, where successful implementation depends not only on policy design but also on the capacity, commitment, and collaboration of practitioners and institutions at multiple levels of the education system.

4.4.1.Top-down approach

The top-down model of policy implementation draws a clear distinction between policy formulation and policy implementation (Hill, 2009). This approach assumes that policy decisions are made by senior decision-makers, who then issue directives to implementers

regarding the course of action to be followed. Implementation is therefore viewed as a linear process in which clearly defined goals, rules, and procedures are transmitted through hierarchical structures.

The predominance of hierarchical control, planning, accountability, and the achievement of predetermined goals distinguishes the top-down approach from the bottom-up model. According to Cloete and De Coning (2011:140), the top-down approach does not encourage public participation, as it places strong emphasis on control over individuals, organisations, and administrators responsible for policy execution. In this model, implementers are expected to comply with directives rather than exercise discretion or engage with policy beneficiaries.

Furthermore, the top-down approach seeks to develop generalisable policy advice by identifying consistent and recognisable patterns of behaviour across different policy sectors. Its focus is primarily on central government leadership and overall administrative performance. From this perspective, successful implementation is measured by the extent to which policies are effectively executed and government objectives are achieved. Consequently, limited attention is given to contextual factors or non-administrative issues that may influence implementation outcomes.

A major limitation of the top-down approach is its limited emphasis on collaboration with key stakeholders. The absence of meaningful stakeholder engagement during the formulation stage can result in resistance during implementation, thereby undermining policy success (Viennet & Pont, 2017). When implementers and beneficiaries are excluded from decision-making processes, their commitment to policy objectives may be weakened.

Nevertheless, Gideon (2022) argues that the top-down approach remains useful for identifying the parameters within which policies operate over time. These parameters include socio-economic conditions, legal frameworks, and government structures, which tend to remain relatively stable. However, policy contexts often involve diverse actions and multiple actors at the local level, where learning processes are dominated by programme proponents, while opponents are afforded minimal opportunity to influence outcomes. The shortcomings of the top-down approach have therefore been acknowledged in more recent, synthesized models of implementation, which seek to address these deficiencies by incorporating insights and techniques from bottom-up approaches.

4.4.2 Bottom-up approach

The bottom-up approach to policy implementation views the process as one of interaction and negotiation that unfolds over time between those seeking to implement a policy and those upon whom its success depends (Brynard, 2009). This approach empowers street-level bureaucrats with significant control and influence over both the formulation and execution of policy. As key actors in the implementation process, street-level bureaucrats can manage implementation activities and make decisions that directly affect policy outcomes, owing to their close connection with the public and their practical knowledge of operational realities (Khali, 2015).

According to Hill and Lupe (2005), proponents of the bottom-up approach emphasize the contributions of actors who operate far from the direct oversight of political leaders. Implementation, in this perspective, is seen as mobilizing the efforts of diverse stakeholders to make informed decisions and solve complex policy problems collaboratively. The approach highlights two critical contexts: the management practices and organizational cultures of implementing agencies, and the political environment in which these agencies operate. Paudel (2009) further underscores that street-level implementers exercise discretion in applying policy, with professionals playing a central role in ensuring policy performance while assuming responsibility for service delivery and control over implementation outcomes.

4.5 The 5c Protocol Policy Implementation

The policy implementation process is inherently complex, involving multiple stakeholders across different levels of administration. To effectively monitor and evaluate how a policy is implemented, Brynard (2009) proposed the 5C protocol, which identifies five critical aspects: Content, Context, Commitment, Capacity, and Clients and Coalitions. This framework provides a structured approach to assess the design and execution of a policy, ensuring that both internal and external factors influencing implementation are systematically considered.

4.5.1 Content

Content is concentrated on the goals and objectives of the policy. Every policy must have desired goals and objectives. If the policy content is not well communicated, conflict arises. The capacity of the implementers and coalition of government programs and resources is a precondition for the successful implementation of social policies (Maselesele, 2011).

Brynard (2009), argues that policy makers may for instance refer to implementation as what needs to be executed to bring their new policy down to districts and schools. Teachers and school leaders may see implementation of reforms as yet another government initiative they need to learn about and embed in their teaching, or in their daily management of the school. For some local decision makers, implementation may imply a political and technical exercise to adapt a national policy to local challenges and resources.

4.5.2 Context

Before a policy is implemented, decision makers should consult with relevant stakeholders on how the standard operational procedure of the policy should be implemented and the boundaries that might limit the process. Consultation is pivotal in outlining the policy, to assist relevant stakeholders in knowing their role in the implementation process. Consultation assists in minimizing conflicts when the policy is being implemented because it allows everyone to share their opinions on what is being proposed. Brynard (2009) states that clarity should be given during consultation outlining the policy goals, the operational stages of the implementation to agencies so that the policy priorities are implemented effectively to produce desired results and have meaningful impact. Even further, different actors may have different interpretations of the policy goals. Whether desirable or not, there is a possibility that actors may interpret and implement a policy differently because they do not understand nor comply with its spirit.

4.5.3 Commitment

There must be a level of commitment to the goals and objectives by implementers, as they have been trusted to carry out the implementation on various levels. Implementers must play their role in making sure the policy delivers its desired outcome. Multiple actors may exert some political leverage over education policy, even if they are not directly related to or targeted by the policy. Therefore Brynard (2009) argues that one needs to be able to distinguish between policy makers, formal implementers benefiting from an official mandate to implement, intermediaries or providers involved to deliver effective service, lobbies and constituency groups, recipients and consumers of the policy, the media, and even policy evaluators. In schooling, key actors are found at the school level (e.g. principals, teachers, students and parents), and at the local levels (e.g. school boards, school providers, local authorities and community, at the regional or national level, also including training institutions and education material providers. Brynard (2009) adds that actors may have a formal role

assigned to them in the implementation process or they may just feel concerned by education policy. In both instances, the policy to be implemented interacts with actors interests, aligning or not with them and determining the actors understanding and support of the policy –or lack thereof.

4.5.4 Capacity

Resources should be allocated for administration in carrying out the policy successfully. Any project implemented needs to have a budget and resources allocated before its inception. The lack of resources can break or make the project. It crucial that the implementers are allocated with adequate resources to carry out the task successfully. There should be a commitment register for budgeted resources from implementers. Actors display some agency in the way they perceive the policy and act on a daily basis. They may influence other determinants to curb the implementation process. Therefore, one major element to assess is their capacity to affect a given policy. Suggests this relative power is measured by the actors resources such as prestige, connections, individual attributes and their skill and will to make these resources a tool for political influence (Brynard,2009).

4.5.5 Client and Coalition

All stakeholders, external and internal ,must be able to work together for policy to be carried out successfully. The working relationship is also important for all stakeholders involved. Policy implementation cannot be carried out by a single group of people. There are various actors in the policy process . The range of actors varies from social to state actors. Actors learn from state institutions where they are involved with policy processes and implementation. Brynard (2009) states that officials and societal actors are in constant and life-long interactions as they provide services to the people. Therefore , service delivery could be both the cause and effect of policy. Whether and how key stakeholders are recognized and included in the implementation process is crucial to its effectiveness. For example, engaging teacher unions in discussions early on in the policy process will have long-term benefits (Viennet & Pont,2017).

4.6 Street Level Bureaucracy

The concept of street-level bureaucracy, first introduced by Lipsky (1980), is central to understanding how policies are enacted on the ground. While policymakers design and formalize policies, it is the street-level bureaucrats—teachers, nurses, social workers, police officers, and other frontline public employees—who translate these policies into actionable

practices (Weimer & Vining, 2005). Their decisions, discretion, and interactions with citizens effectively determine the real-world impact of policy.

Street-level bureaucrats are not merely implementers of policy; they are active agents in shaping outcomes. The discretion they exercise in daily interactions allows them to interpret, adapt, and sometimes modify policy rules to meet the needs of their clients and communities. For instance, a teacher implementing an arts education curriculum may adjust lesson plans to suit the cultural context of learners or available resources, thereby influencing the actual learning experience. Similarly, a social worker or nurse may prioritize cases based on perceived urgency, effectively determining who benefits from services first. This discretion underscores the power of street-level bureaucrats in bridging the gap between policy intentions and policy outcomes (Lipsky, 1980).

In the context of policy analysis, street-level bureaucracy is highly relevant for several reasons: **Implementation Variability:** Policies rarely achieve uniform outcomes because the discretion exercised by street-level bureaucrats can lead to significant variation in delivery. Understanding this variability is essential when evaluating policy effectiveness.

Policy Feedback: Street-level bureaucrats serve as a critical feedback mechanism. Their experiences and challenges in implementing policy can inform policymakers about practical barriers, resource gaps, or unintended consequences, making them important contributors to policy refinement.

Equity and Access: Because these bureaucrats interact directly with citizens, their practices often shape equity in service delivery. For example, in educational settings, teachers' choices regarding inclusive practices or resource allocation can have a profound impact on learner access and participation.

Human Dimension of Policy: Policies are often abstract and technical on paper. Street-level bureaucrats bring a human dimension to implementation, interpreting policies within the social, cultural, and economic contexts of the communities they serve.

The concept of street-level bureaucracy is highly relevant to understanding the implementation of South Africa's Arts in Schools Programme. While policymakers develop curricula and cultural education policies, it is the teachers and school administrators—acting as street-level

bureaucrats—who translate these policies into practice. Their daily interactions with learners, discretionary decisions about lesson content, teaching methods, and resource allocation, as well as their responsiveness to the cultural and social contexts of their students, critically shape the actual impact of arts education. As the frontline agents of policy, these educators bridge the gap between policy intentions and real-world outcomes, determining not only the quality and accessibility of arts education but also its transformative potential in promoting creativity, cultural inclusion, and social development. Understanding their role highlights that effective policy implementation requires not only well-designed frameworks but also attention to the agency, capacities, and challenges of those who enact policies on the ground (Lipsky, 1980; Weimer & Vining, 2005).

4.7 Conclusion

This chapter has discussed the policy cycle and all stages. Policy implementation was discussed in detail. The chapter also highlighted the Brynard 5c protocol in policy implementation, the top down and bottom down models of implementation.

CHAPTER FIVE: RESEARCH METHODOLOGY

5.1 Introduction

This chapter begins with a presentation of the research paradigm, unpacking the research design as well as the methodology. It will further discuss methods that have been used in the selection of participants and the reasons for using such a procedure used in this case study.

5.2 Research Design

The study used a case study design. A case study is a systematic and in-depth study of one particular case in a chosen context (Bertram & Christiansen, 2014). A case study design allows the researcher to examine the programme at a great deal of in depth, rather than having to look at multiple instances superficially. According to Bertram and Christiansen (2014) a case study aims to describe what is likely to be in a particular situation, which then produces descriptive data, which are mostly used by researchers in the interpretive paradigm. A case study can use a variety of methods when collecting data and for data analysis, depending on what is appropriate to the case. This becomes very advantageous to the researchers as they are able to

use a variety of methods that can help gather in-depth information within a short period (Rule & John, 2011).

This case study focused on the teachers and Arts practitioners, who took part on the Department of Arts in Schools programme in Ugu District situated in the KwaZulu-Natal-South Coast. The reason for choosing the South Coast is that the Department has a district database of the implementers and Arts practitioners which made the interviews easy and convenient to have. The study will use the qualitative research method. Qualitative research method is naturalistic in attempting to study the everyday life of different groups of people and communities in their natural setting. It is particularly useful to study educational settings and processes. Qualitative research involves an interpretive, naturalistic approach to its subject matter; and attempts to make sense of, or to interpret, phenomena in terms of the meaning people bring to them (Du Plooy-Cilliers, 2014).

The study used the interpretivism paradigm in gaining in depth understanding human behaviour. The researcher spent some time in contact with those being studied in order to understand their experiences of Arts in Schools programme.

5.3 Limitation to the study

A key limitation of this study is that it focused on only two schools—Galen High School and Vezubuhle Secondary School—within the South Coast region of KwaZulu-Natal. While these schools provided rich, context-specific insights into the implementation of the Department of Arts in Schools Programme, the small sample size limits the generalisability of the findings to other schools or districts. The experiences and practices observed may be unique to these particular contexts, influenced by specific school environments, resources, and stakeholder dynamics.

Additionally, the selection of schools from the Ugu District database submitted by Arts Practitioners means that the study focused on institutions already actively engaged in the programme. As a result, the findings may not fully capture the challenges faced by schools that are less active, under-resourced, or not included in the database. This may lead to a partial view of programme implementation, potentially overlooking barriers present in other contexts.

5.4 Research approach

Data were collected through in-depth interviews, which allowed the researcher to obtain rich, detailed, and contextual information regarding participants' experiences and perceptions related to the study. In-depth interviews provided an opportunity for participants to express their views freely, while enabling the researcher to probe for clarification and deeper understanding of emerging issues. This method was appropriate for the qualitative nature of the study, as it facilitated the exploration of complex social and policy implementation processes.

5.5 Population of the study

Du-Plooy Cillers (2014) defines population as a total group or entities from which information is required. The population being studied should share one or more characteristics that relate to the research question. The study was carried out at 2 public schools, Galeni high school and Vezubuhle Secondary school that both participated in the Department's Arts in Schools programme (AiS) in the South Coast in KwaZulu-Natal. The schools were selected according to the reports that were submitted to the Department by Arts practitioners. The participants assisted the researcher in getting the right information for the research study.

5.6. Sampling

According to Khali (2015), selected samples play a vital role in representing the target population and can be used to obtain the required data effectively. In this study, a purposive sampling method was employed. Purposive sampling allows the researcher to intentionally select participants who possess specific characteristics relevant to the research objectives.

The study adopted a case study approach, focusing on two public schools—Galeni High School and Vezubuhle Secondary School—located in the South Coast region of KwaZulu-Natal. These schools were purposively selected not only because they actively implemented the Department of Arts in Schools Programme, but also because they were included in the official database submitted by Arts Practitioners within the Ugu District. This database served as a verified record of participating schools, ensuring that the selected sites were formally recognised and actively engaged in programme activities. By drawing from this authenticated list, the researcher was able to access credible and relevant cases where implementation was taking place. This strengthened the study's validity, as participants were directly involved in

or affected by the programme, thereby enabling the collection of rich, in-depth insights closely aligned with the research questions.

5.6.1 Sample Size

The study was carried out at Galeni High school and Vezobuhle Secondary school. Arts practitioners were selected from the data provided by the Department of Sports, Arts and Culture who were part of the planning and the implementation of the programme.

The sample size was as follows:

- 4 art Practitioners
- 4 teachers
- 2 implementers (officials from the Department of Arts and Culture)

5.6.2 Sampling technique

This study employed a non-probability sampling technique, specifically purposive sampling, to select participants based on shared characteristics relevant to the research. According to De Plooy-Cillers (2014), non-probability sampling allowed researchers to identify individuals who shared specific traits and were easily accessible. The advantage of this approach was that it ensured the selected participants could directly contribute to the study, as all had been actively involved in the Arts in Schools programme. These participants were chosen to provide rich and relevant information for the case study.

5.7 Data Collection

Kvale (1996) defines an interview as a conversation between the researcher and the respondent where a researcher is the one who sets the agenda and asks questions. Kvale (1996) identifies three types of interviews, namely structured, unstructured and semi-structured interviews are a systematic way of talking and listening to people and another way of collecting data through conversations. As this study employed an interpretive approach, interpretive researchers use interview methods in working towards the aim of exploring and describing people's perceptions and understanding (Bertram & Christiansen, 2014). For this study, semi-structured interviews were used to generate data from the study participants. The interviews were textual rather than visual. The reason for choosing semi-structured interviews was that it allowed the respondents to freely express themselves with regards to the experiences they encounter in the implementation of the Arts in Schools programme.

5.7.1 Data Collection

Data were collected through semi-structured interviews with participants from selected schools that had participated in the Arts in Schools programme in the Ugu District on the South Coast. The interviews were conducted face-to-face and recorded to ensure accuracy. This method was chosen because it provided rich insights into participants' experiences, opinions, values, attitudes, and aspirations, while allowing the researcher to adapt questions spontaneously in response to emerging discussion points. According to Du Plooy Cilliers (2014), interviews were a valuable source of information, enabling the researcher to interpret and understand participants' responses. Semi-structured interviews also allowed the use of probing questions to clarify ambiguous answers or elicit more detailed explanations (Khumalo, 2016).

Interview schedule

Date	Participants
05 December 2025	Teachers
10 December 2025	Arts Practitioners
15 December 2025	DSAC Implementers

5.8 .Data Analysis

The data collected for this study was analysed using thematic analysis, a method that involved reading through the material and identifying recurrent themes or categories, which were then presented as discourse. Thematic analysis went beyond counting obvious words or expressions, focusing instead on uncovering both explicit and implicit ideas within the data and highlighting identifiable patterns of behaviour (Khumalo, 2014). In this study, it enabled the identification of patterns and themes emerging from the literature review and theoretical framework, facilitating the investigation of broader issues. According to Braun and Clarke (2006), thematic analysis organized and described the data in rich detail while also allowing the researcher to interpret various aspects of the research topic. Furthermore, it both reflected reality and unravelled the surface of what was perceived as reality. The theoretical position underpinning the analysis was made explicit, as this is often overlooked in research.

5.9 Ethical Considerations

Ethical clearance was obtained prior to conducting the study. Participants were informed about the purpose of the research, their rights, and the voluntary nature of their participation. Informed consent was obtained, and confidentiality was maintained by using pseudonyms. Permission to conduct research in the selected schools was secured from the relevant authorities.

5.10 Conclusion

This chapter provided a comprehensive account of the methodological processes that guided this study. It began by outlining the research design and approach, emphasizing the appropriateness of a qualitative case study for exploring the implementation of the Arts in Schools Programme within two selected public schools in the Ugu District. The qualitative approach allowed the study to capture rich, descriptive data that reflected the lived experiences and perceptions of individuals directly involved in the programme.

The chapter also detailed the population and sampling procedures, explaining the rationale for selecting Galeni High School and Vezubuhle Secondary School, as well as the use of purposive sampling to identify participants with relevant knowledge and experience. It then discussed the three qualitative data-generation methods—interviews, observations, and document analysis—which collectively provided a holistic understanding of the programme’s implementation. The use of multiple methods ensured triangulation, thereby enhancing the credibility and depth of the findings.

Furthermore, the chapter described the thematic analysis technique employed to interpret the data. This method facilitated the systematic identification of patterns and themes that addressed the research questions. Ethical considerations were also outlined, reflecting the study’s commitment to integrity, the protection of participants’ rights, and adherence to institutional and professional research standards.

Overall, the methodological choices presented in this chapter provided a solid foundation for generating trustworthy and meaningful findings. The next chapter built on this foundation by presenting, analyzing, and discussing the results derived from the data collected through these methods.

CHAPTER 6: DATA PRESENTATION AND DISCUSSION

6.1 Introduction

The previous chapter outlined the research methodology adopted for the study, including the sampling techniques and procedures used for data collection. Semi-structured interviews were conducted with Arts Practitioners who implemented the Art in Schools Programme, officials from the Department of Sport, Arts and Culture (DSAC), and two Creative Arts teachers. At Vezubuhle Secondary School, only one Creative Arts teacher was available as the second teacher had moved to another institution. At Galeni High School, one Creative Arts teacher was interviewed, and the principal confirmed that the school currently has one teacher responsible for Creative Arts. Additionally, two DSAC officials who serve as programme implementers were interviewed.

This chapter presents and discusses the key themes that emerged from the data. The analysis focuses on participants' experiences with the programme, its alignment to the school

curriculum, the pedagogical approaches used by Arts Practitioners, and learners' responses to the programme.

6.2 Discussion of Findings

The findings presented in this chapter are drawn from participants' responses to the research questions during the semi-structured interviews. Their narratives provided insight into their experiences with the programme, the extent to which it aligned with the Curriculum and Assessment Policy Statement (CAPS), the teaching methods used by Arts Practitioners, and learners' overall engagement with the programme.

6.3 Teachers' Experiences of the Programme

Overall, Creative Arts teachers reported positive experiences with the programme. They indicated that the programme aligned closely with the CAPS curriculum and provided learners with practical exposure that is often limited in the formal classroom environment. According to the teachers, this practical component strengthened learners' understanding of theoretical content taught during school hours.

Respondent 1, explained:

"It was a great experience to be part of the programme as it aligned with the curriculum. It aligned with the CAPS document perfectly."

Teachers further acknowledged that while they are responsible for teaching Creative Arts, many of them are not specialists in the discipline. Their teaching is therefore mostly textbook-driven, with limited practical experience. As a result, they valued the expertise brought in by the Arts Practitioners, whom they monitored during the after-school sessions. As stated by respondent 1

"My role during the implementation was to facilitate and monitor the programme."

Some teachers also reflected on the teaching methods used by the Arts Practitioners, noting that the methods were not significantly different from their own classroom practices. However, they acknowledged that the programme contributed additional practical skills:

"No, the teaching method was no different. In fact, it complemented the theory part and taught more practical skills."

These reflections suggest that while teachers recognised the pedagogical similarities, they appreciated the programme's ability to bridge the gap between theoretical and practical learning—an area often identified as a challenge in Creative Arts education.

The content of the Arts in Schools programme refers to the clarity, relevance, and coherence of the programme's objectives as understood by implementers. Findings indicate that participants generally understood the broad aims of the programme, particularly its intention to support Creative Arts teaching, promote cultural expression, and expose learners to professional arts practitioners.

From a Street-Level Bureaucracy perspective, this highlights how implementers exercise discretion by adapting external programmes to align with existing teaching practices, while still integrating new elements that enhance learning outcomes. Teachers, as street-level bureaucrats, mediate policy delivery by interpreting and blending programme content with their own pedagogical approaches, ultimately influencing the effectiveness and impact of the intervention at the ground level.

Teachers and arts practitioners reported that the programme was aligned with CAPS objectives and contributed positively to learner engagement and creativity. However, the findings also reveal gaps in clarity regarding specific roles and expectations. Some teachers were uncertain about how responsibilities were shared between themselves and arts practitioners, while practitioners reported limited guidance on assessment practices and curriculum integration.

This suggests that although the policy intent was sound, ambiguities in programme content affected consistency in implementation across schools. From a policy implementation perspective, unclear policy content increases the likelihood that implementers will reinterpret policy objectives based on local conditions.

6.4 Arts Practitioners' Understanding of the Programme

The Arts Practitioners were asked to describe their understanding of the Art in Schools Programme and whether they were aware of what was expected of them upon their appointment by the Department of Sport, Arts and Culture (DSAC). Their responses revealed differing interpretations of the programme's objectives.

Respondent 2 viewed the programme as primarily developmental in nature, stating:

"To foster creative, cognitive, emotional, and social development of learners."

This perspective highlights the perceived role of the programme in supporting holistic learner development through artistic engagement.”

This perspective highlights the perceived role of the programme in supporting holistic learner development through artistic engagement. Within the Brynard 5C Protocol, this reflects the Content of the programme, particularly its developmental goals and intended outcomes for learners.

In contrast, Respondent 3 understood the programme more operationally in relation to the Department of Education’s curriculum implementation needs. He stated:

“The programme is designed to help DOE art educators execute art lessons more easily with the support of a practicing, active artist.”

This response suggests that he perceived his role as supplementary to the Creative Arts teachers, assisting them to deliver lessons more effectively.

These different interpretations indicate that Arts Practitioners did not share a uniform understanding of the programme’s purpose. While some practitioners believed their primary role was to enhance curriculum delivery alongside teachers, others emphasised learner development and classroom creativity. The variation in perspectives may reflect gaps in orientation or briefing processes during their appointment and could have implications for programme coherence and implementation consistency. The variation between these responses illustrates how the Content of a policy or programme can be interpreted differently by implementers. While one respondent foregrounds developmental outcomes, the other prioritizes practical execution, demonstrating that the clarity and framing of programme content influence how it is understood and enacted at the implementation level.

The context in which the Arts in Schools programme was implemented played a significant role in shaping outcomes. The study schools were located in under-resourced environments characterised by limited infrastructure, large class sizes, and shortages of specialised Creative Arts teachers.

Participants indicated that contextual constraints such as insufficient materials, lack of dedicated art spaces, and competing academic priorities limited the full realisation of the programme’s objectives. Rural school settings further intensified these challenges, as schools often relied heavily on arts practitioners to compensate for the absence of trained Creative Arts educators. In the 5C Protocol, Context looks at the broader environment in which a policy or

programme is implemented. It goes beyond the programme itself and looks at the real-world conditions that either enable or constrain implementation.

In a socio-economic context rural schools operate in under-resourced communities where funding is limited and basic needs often take priority. This affects the art materials (e.g., paint, instruments, paper) Ability of schools to invest in dedicated art spaces. Learner access to enrichment opportunities

These findings demonstrate that implementation did not occur in a neutral environment but within complex socio-economic and institutional conditions. The context required implementers to adapt the programme to local realities, often resulting in uneven delivery across schools

6.5 Implementation of the Programme

An analysis of the implementation of the Art in Schools Programme revealed inconsistencies in the interpretation of programme objectives between district officials and the arts practitioners responsible for delivery at school level. This divergence is an important finding because successful implementation relies heavily on a shared understanding of programme intent among all actors involved. The interviews indicate that such coherence was not consistently present in this context.

From the district official's perspective, the programme was conceptualised by the Department of Sport, Arts and Culture (DSAC) as an initiative with broad developmental and sociocultural aims. As articulated by Respondent 4 from the Ugu District, the programme was intended to promote social cohesion, nation-building, and creative development among learners. She emphasised that the programme's foundational purpose extended beyond classroom support to encompass talent identification, skills development, and cultural enrichment. She explained:

“The Department of Sport, Arts and Culture introduced the Art in Schools Programme to promote social cohesion, nation-building, and creative development... the programme was also introduced to foster talent identification, provide opportunities for creative expression and skills development, and connect students with their culture and heritage.” (Respondent 4)

This response presents the Art in Schools Programme as a well-intentioned, policy-driven initiative with broad developmental goals—social cohesion, nation-building, talent development, and cultural connection. However, when viewed through the lens of Street-Level

Bureaucracy, the focus shifts from what the programme intends to achieve to how it is actually implemented on the ground.

Street-level bureaucracy reminds us that frontline workers—such as teachers, artists, and programme facilitators—play a decisive role in translating these policy goals into practice. While the Department outlines ambitious outcomes, it is these actors who must interpret and prioritise them within real-world constraints like limited time, resources, training, and institutional support. For example, a facilitator might emphasise creative expression over nation-building themes simply because it is more practical or aligns with their expertise, thereby reshaping the original policy intent.

Furthermore, the official positioned the programme within a broader developmental pipeline. Participation in school arts and sports activities was framed as the initial stage of a progression that leads toward district, provincial, and national opportunities. Activities such as leagues, tournaments, exhibitions, and talent search competitions were described as mechanisms through which learners could be identified and channelled into the “high-performance spectrum.”

In contrast, the arts practitioners interviewed demonstrated a more limited and operational understanding of their roles. Their focus was primarily on supporting educators and facilitating learner participation within the school setting. Their descriptions did not reflect an awareness of the programme's broader strategic goals, particularly those related to talent identification and structured development pathways. This discrepancy suggests that the communication of programme objectives from DSAC to practitioners may not have been sufficiently comprehensive or clear. It also reflects a potential gap in training, orientation processes, or ongoing professional support, all of which are critical components in programme implementation.

Despite these disparities in role interpretation, the district official reported that the programme had achieved some of its intended outcomes, particularly in the areas of talent identification and skill development. She noted that:

“Yes, because the department was able to scout talent in sport and arts and learners were given opportunities to showcase their talent... those selected participated at provincial and national level.” (Respondent 4)

Interdepartmental collaboration between DSAC and the Department of Education (DoE), facilitated through a Memorandum of Agreement (MOA), played a key role in enabling aspects

of the programme's implementation. According to the official, this partnership supported resource provision, event hosting, equipment distribution, and coaching initiatives. These structural arrangements created opportunities for learners to access competitive platforms and further exposure. The programme appears to have strong commitment from officials and implementers, especially in pushing talented learners forward. The fact that learners reached provincial and national stages indicates active effort and buy-in from those implementing the programme on the ground.

However, while these systemic achievements were notable, the official also acknowledged significant challenges at the implementation level. She highlighted that the arts practitioners faced substantial constraints that inhibited their ability to fully realise the programme's objectives:

“Practitioners were very limited in implementing the programme. Resourcing is vital... and this relates to human resources, financial resources, infrastructure facilities, and ambassadors/legends/scouts and coaches.” (Respondent 4)

This acknowledgement underscores a broader implementation challenge: despite the programme's strategic ambitions, its delivery at school level remains heavily dependent on resource availability. Limited human capacity, insufficient infrastructure, and inadequate financial and material support restrict practitioners' ability to engage learners meaningfully and sustainably. These constraints weaken the programme's potential impact and reinforce the importance of comprehensive resourcing strategies in school-based arts and sports initiatives. In summary, the findings suggest that while the programme has achieved certain objectives at district and provincial levels—particularly regarding talent scouting and interdepartmental coordination—its implementation at school level is uneven and constrained.

The misalignment between official and practitioner understandings of the programme further compounds these challenges. For the programme to fully realise its intended outcomes, there is a need for improved communication of programme goals, strengthened practitioner training, and enhanced resource provision across participating schools.

6.6 Challenges in Programme Implementation: An Analytical Perspective

The findings reveal that the implementation of the Art in Schools programme was impeded by a range of structural, resource-related and institutional challenges that collectively compromised the programme's effectiveness. These challenges were reported consistently

across teachers, arts practitioners, and departmental officials, indicating that they are systemic rather than isolated to specific schools or individuals.

A central barrier identified was the chronic shortage of resources—including musical instruments, visual arts materials, and basic teaching supplies. Participants emphasised that the absence of these resources undermined both the delivery and the quality of arts education. Overcrowded classrooms and the lack of appropriate facilities (such as theatre spaces or dedicated arts rooms) further constrained lesson execution. These infrastructural limitations reflect a broader pattern within the education sector, where arts subjects often receive lower prioritisation compared to other learning areas.

Respondent 3 illustrates how these resource constraints interact to both teaching practice and learner engagement:

“The learning environment was not conducive to learning and lack of resources were concerning. Overcrowded classrooms, limited lesson periods, no art materials, no theatre space, and no props made it difficult for both me as an artist-teacher and the school educators to fully execute the lessons... many teachers are not fully equipped to teach the parts.”
(Respondent 3)

This reflects a broader systemic issue: the misalignment between programme objectives and the existing school environment. The programme’s intention to enhance creative development appears to be compromised by contextual realities such as limited instructional time, insufficient materials, and educators’ inadequate preparedness.

From an administrative standpoint, officials highlighted challenges related to institutional capacity and budget allocation. The limited number of arts facilitators, particularly when compared to the sports sector, reveals uneven departmental investment across programme areas. As Respondent 4 noted:

“Insufficient availability of infrastructure facilities that can provide for full participation... Limited arts facilitators employed compared to sport practitioners. Lack of enough budget for the programme.”

This disparity suggests that the Arts branch operates within a structural disadvantage, which directly affects its ability to implement the programme at scale.

A further analytical insight pertains to institutional readiness and clarity of roles. Unlike the well-established School Sport Programme, the Art in Schools initiative lacked a clear implementation framework, leading to uncertainty among officials regarding duties, responsibilities, and coordination mechanisms.

The findings show varying levels of commitment among stakeholders. Arts practitioners generally displayed high levels of enthusiasm and dedication, viewing the programme as both an employment opportunity and a platform to contribute meaningfully to learner development. Many teachers also expressed support for the programme, particularly those with an interest in the arts.

However, commitment was sometimes weakened by factors such as workload pressures, limited incentives, and the perception that Creative Arts is less prioritized compared to examinable subjects. In some cases, teachers viewed the programme as an “add-on” rather than an integral part of the curriculum.

This uneven commitment influenced how actively the programme was integrated into school activities, highlighting the importance of sustained institutional support to maintain implementer motivation.

As emphasized by Respondent 4:

“The art branch was not familiar with the programme in terms of roles and responsibilities... The arts branch was short-staffed and unable to deliver both community programmes and schools programmes at the same time due to limited resources.”

This points to a gap in programme design and institutional preparedness. Without clear operational guidelines, dedicated personnel, or a structured budget, the programme struggled to gain traction within existing departmental processes.

The dual workload of officials—expected to manage both community and school-based
Taken together, these findings reveal that the barriers to implementation are multi-layered, reflecting issues of resource allocation, inter-departmental inequities, institutional capacity, and programme coherence. The convergence of these challenges demonstrates that the Art in Schools programme operates within a system that is not sufficiently resourced or structured to support its intended objectives. As a result, the programme’s potential to enhance arts education is significantly constrained.

The capacity dimension refers to the availability of skills, resources, and institutional support necessary for effective implementation. Findings reveal significant capacity constraints at school level.

While arts practitioners possessed strong artistic skills, some lacked formal pedagogical training, which affected lesson planning, classroom management, and alignment with curriculum outcomes. Conversely, teachers often lacked specialized arts training, reinforcing their dependence on practitioners.

Additionally, limited teaching materials, insufficient funding, and inconsistent monitoring by relevant departments further constrained implementation capacity. Although capacity-building workshops were provided, participants indicated that these were often once-off and insufficient to address ongoing challenges.

These findings suggest that the programme's success was constrained not by lack of intent, but by institutional and human resource limitations.

The clients and coalitions component focuses on beneficiaries and stakeholder relationships. Learners emerged as the primary beneficiaries, with participants reporting improved learner participation, confidence, and appreciation for arts and culture.

However, the findings indicate weak coordination between key stakeholders, particularly between the Department of Sport, Arts and Culture, the Department of Basic Education, and school management teams. Limited communication and unclear lines of accountability reduced opportunities for collaboration and collective problem-solving.

Where strong relationships existed between principals, teachers, and practitioners, implementation was more effective. This highlights the importance of active coalitions in sustaining policy initiatives at the local level.

The findings strongly reflect key principles of Street-Level Bureaucracy, particularly the role of frontline implementers in shaping policy outcomes. Teachers and arts practitioners functioned as street-level bureaucrats who exercised discretion in interpreting and implementing the Arts in Schools programme.

Due to resource constraints, time pressures, and contextual challenges, implementers often adapted programme activities to suit their immediate realities. For example, lesson content was

adjusted based on available materials, learner needs, and school schedules. These discretionary decisions effectively redefined the policy as it was enacted in practice.

The study demonstrates that policy outcomes were not solely determined by formal policy design but were significantly influenced by the everyday decisions of implementers operating at the school level. This finding aligns with the bottom-up perspective, which recognizes implementers as active policy actors rather than passive recipients of directives. The concept of street-level bureaucracy (Lipsky, 1980) is critical for understanding the implementation of South Africa's Arts in Schools Programme. While policymakers design curricula and cultural education policies, teachers and school administrators—acting as street-level bureaucrats—translate these policies into practice, exercising discretion in lesson planning, teaching methods, and resource allocation. Their daily interactions with learners shape the accessibility, quality, and transformative potential of arts education, influencing outcomes such as creativity, cultural inclusion, and social development. This highlights that effective policy implementation depends not only on robust frameworks but also on the capacities, agency, and contextual decision-making of frontline implementers (Weimer & Vining, 2005).

6.7 Conclusion

The findings of this study highlight the multifaceted nature of the Arts in Schools Programme, illustrating both its strengths and the challenges encountered during implementation. Overall, teachers reported positive experiences, emphasizing that the programme aligned closely with the CAPS curriculum and provided learners with much-needed practical exposure. The programme effectively complemented theoretical classroom instruction and addressed gaps in teachers' practical arts expertise, thereby enhancing learner engagement and understanding.

Arts Practitioners' perspectives, however, revealed variations in their understanding of the program's objectives. While some practitioners focused on supporting curriculum delivery alongside teachers, others emphasized holistic learner development through creative engagement. This divergence underscores the need for clearer orientation and communication to ensure a shared understanding of programme goals across all stakeholders.

Using the 5C Barnyard Protocol, the variation in Arts Practitioners' understanding of the programme's objectives highlights gaps in communication, coordination and consistency during implementation. While some practitioners view the programme as supporting curriculum delivery, others interpret it as focusing on holistic learner development, indicating that programme objectives were not clearly or uniformly communicated. This lack of shared understanding reflects weak coordination among stakeholders, resulting in inconsistent implementation across contexts. From a 5C Barnyard perspective, this underscores the need for stronger communication strategies, structured orientation, and improved coordination mechanisms to ensure a consistent and shared interpretation of programme goals while still allowing for contextual responsiveness.

At the implementation level, the study revealed a misalignment between the strategic objectives articulated by district officials and the operational focus of arts practitioners. While DSAC positioned the programme as a tool for talent identification, social cohesion, and cultural enrichment, practitioners' awareness of these broader aims was limited. This gap highlights the importance of consistent messaging, comprehensive training, and ongoing professional support to achieve coherent implementation.

Structural and resource-related challenges emerged as significant barriers to effective programme delivery. Insufficient budgets, limited human capacity, inadequate teaching materials, and infrastructural constraints restricted the programme's ability to reach its full potential. Furthermore, institutional limitations, including unclear role definitions and dual workloads for officials, compounded implementation difficulties and highlighted systemic inequities between the arts and sports sectors.

Despite these challenges, the programme has achieved notable successes, particularly in talent identification, interdepartmental collaboration, and learner participation. The study's findings point to several actionable recommendations, including the need for dedicated budget allocations, early programme activation, capacity-building initiatives for teachers and practitioners, and the strengthening of institutional structures and partnerships.

When viewed collectively, the 5C Protocol and Street-Level Bureaucracy framework provide a comprehensive understanding of the Arts in Schools programme implementation. While the policy content was aligned with national education objectives, contextual constraints, capacity limitations, and varying levels of commitment necessitated discretionary decision-making by frontline actors.

The study confirms that effective implementation depends not only on sound policy design but also on the realities faced by street-level bureaucrats. Strengthening interdepartmental coordination, improving capacity-building initiatives, and providing clearer implementation guidelines could enhance policy coherence and reduce reliance on individual discretion.

In summary, the Arts in Schools Programme is a valuable initiative with significant potential to enhance arts education, support learner development, and foster cultural engagement. To maximize its impact, strategic interventions addressing resource provision, professional development, and programme coherence are essential. Strengthening these areas will ensure that the programme not only complements the CAPS curriculum but also achieves its broader developmental and sociocultural objectives

CHAPTER 7: SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.1 Introduction

This chapter presents a summary of the study, drawing together the key findings from the research and explicitly addressing the research questions that guided the investigation. The chapter reflects on the extent to which the Arts in Schools (AiS) programme was implemented in line with the objectives of the Department of Sport, Arts and Culture (DSAC), the experiences of programme implementers, and the challenges encountered during implementation. Based on the findings, the chapter concludes by offering recommendations aimed at strengthening the implementation, coordination, and sustainability of the Arts in Schools programme within public schools.

7.2 Summary of the Study

The purpose of this study was to analyze the implementation of the Arts in Schools programme by the Department of Sport, Arts and Culture, using a case study of selected public schools in the Ugu District, KwaZulu-Natal. The study was motivated by concerns regarding the gap between policy intent and policy outcomes in the delivery of Creative Arts education in South African public schools.

The study adopted a qualitative research approach, using semi-structured interviews to collect data from programme implementers, including teachers and arts practitioners involved in the AiS programme. A policy implementation framework, drawing on the policy cycle, top-down and bottom-up approaches, street-level bureaucracy, and the 5C protocol (content, context, commitment, capacity, and clients and coalitions), was used to guide the analysis.

The literature review highlighted the historical marginalization of arts education in South Africa, the challenges faced by teachers in delivering Creative Arts under CAPS, and the potential of arts education to promote social cohesion, cultural identity, and holistic learner development. The findings presented in Chapter Five revealed important insights into how the Arts in Schools programme is implemented at school level and the factors influencing its effectiveness.

7.3 Addressing the Research Questions

This section explicitly addresses each research question based on the findings of the study.

7.3.1 Did the implementation of the Arts in Schools programme adhere to the objectives set out by DSAC?

The findings indicate that the Arts in Schools programme partially adhered to the objectives set out by the Department of Sport, Arts and Culture. On the one hand, the programme succeeded in placing arts practitioners in schools, exposing learners to various art forms, and enhancing learners' participation, creativity, and cultural awareness. These outcomes align with DSAC's objectives of improving the quality of arts education, fostering social cohesion, and promoting cultural diversity among learners.

However, the study also found gaps between policy objectives and actual implementation. In some schools, the programme was not fully integrated into the formal curriculum and was treated as an add-on or extracurricular activity. Limited coordination between DSAC, the Department of Basic Education, and schools affected consistency in implementation. As a result, the broader objectives of sustainable skills transfer, teacher development, and long-term programme institutionalization were not fully realized.

7.3.2 What were the experiences of the programme implementers involved in the Arts in Schools initiative?

The experiences of programme implementers were mixed. Arts practitioners generally expressed positive experiences related to learner engagement, enthusiasm, and talent development. Many practitioners felt that their presence added value to schools, particularly where teachers lacked formal training in Creative Arts.

Teachers acknowledged the benefits of the programme, especially in terms of learner motivation and exposure to specialized artistic skills. However, some teachers reported uncertainty regarding their roles within the programme, limited collaboration time with practitioners, and a lack of clarity about programme expectations. These experiences reflect the challenges faced by street-level implementers who must interpret and apply policy within constrained institutional contexts.

Overall, while implementers were committed to the goals of the programme, their experiences were shaped by structural limitations, uneven support, and varying levels of institutional buy-in at school level.

7.3.3 What challenges were identified during the implementation of the Arts in Schools programme?

The study identified several challenges that hindered effective implementation of the Arts in Schools programme. These included inadequate resources and infrastructure, limited teaching and learning materials, and insufficient funding to sustain programme activities. Time

constraints within the school timetable also limited meaningful integration of arts activities into the formal curriculum.

Another key challenge was limited capacity-building and ongoing support for both teachers and arts practitioners. While initial workshops were provided, continuous professional development and monitoring were found to be inadequate. In addition, poor communication and coordination between DSAC, DBE, subject advisors, and schools resulted in inconsistencies in implementation across different contexts.

These challenges highlight broader systemic issues within education policy implementation, where well-designed policies are often undermined by contextual and institutional constraints at the point of delivery.

7.4 Conclusion

This study concludes that the Arts in Schools programme is a valuable and relevant policy intervention that has the potential to enhance Creative Arts education, promote social cohesion, and contribute to holistic learner development in South African public schools. The programme responds to critical gaps in teacher capacity and resource availability, particularly in under-resourced schools.

However, the findings demonstrate that the effectiveness of the programme is limited by challenges related to implementation capacity, coordination, and sustainability. The gap between policy intent and practice reflects broader issues in education policy implementation, where street-level realities significantly shape policy outcomes.

For the Arts in Schools programme to achieve its intended objectives, greater attention must be given to strengthening institutional support, clarifying roles and responsibilities, and embedding the programme more firmly within the formal schooling system.

7.5 Recommendations

The findings from the study indicate that, while the Arts in Schools Programme has been positively received by teachers and implemented with a degree of success, several structural and operational improvements are required to enhance its overall effectiveness. Across the

interviews, participants consistently emphasized the need for sustained financial and institutional support to ensure the programme's long-term viability.

A central recommendation emerging from the participants relates to budget allocation. They argued that the Department should priorities dedicated funding to support programme activities, resource provision, and practitioner employment. As articulated by respondent 2, *"The Department will, in the future, make use of Art Centers, Fitness Centers, District and Provincial Academies to deliver integrated sport, arts and culture programmes."* This reflects an institutional intention to strengthen infrastructure and partnerships that can support arts education holistically.

Similarly, respondent 3 underscored the need for financial support at school level, recommending *"budget allocation for the school programme in the arts branch and the employment of school practitioners."* His view points to the structural challenges faced by schools that lack both material resources and personnel with specialized expertise.

Another recommendation relates to programme planning and scheduling. Respondent 1 suggested that the programme should commence earlier in the academic year to allow adequate preparation for school competitions, noting that early activation would support continuity and learner readiness.

Participants also highlighted the need for capacity building for teachers responsible for delivering the Creative Arts curriculum. Given that many educators lack practical arts training, both teachers and practitioners would benefit from professional development interventions. Respondent 2 recommended *"integrating art across the curriculum, creating dedicated arts opportunities such as organizations and workshops,"* emphasizing the importance of ongoing training, interdisciplinary approaches, and institutional support structures.

In conclusion, the study demonstrates that the Arts in Schools Programme is widely regarded as a valuable initiative with the potential for meaningful growth. Teachers welcomed the programme as it complemented the Creative Arts component of the CAPS curriculum, particularly by addressing gaps in their practical skills. However, challenges related to resource shortages, insufficient budgeting, and limited training opportunities hinder optimal implementation. Addressing these issues through strategic funding, enhanced professional

development, improved infrastructure, and timely programme roll-out will strengthen both the delivery and the impact of the programme.

While the Arts in Schools Programme is supported by policy frameworks such as Curriculum and Assessment Policy Statement, a key critique lies in the broader structure of CAPS itself. CAPS has often been criticised for being overly content-heavy, requiring teachers to cover a large volume of material within limited timeframes. This creates pressure to prioritise syllabus completion over meaningful engagement, particularly in subjects like Creative Arts that require time for exploration, practice, and reflection. As a result, teachers may resort to superficial coverage of artistic concepts rather than fostering creativity, critical thinking, and experiential learning, which are central to arts education.

In addition, CAPS is widely regarded as being strongly exam- and assessment-driven, with a focus on measurable outcomes and formal testing. This approach can undermine the inherently process-based and expressive nature of the arts. Creative Arts subjects do not easily align with rigid assessment structures, and the emphasis on formal assessment tasks may limit opportunities for experimentation and innovation in the classroom. Consequently, teachers—especially those without specialised arts training—may struggle to balance assessment requirements with authentic arts pedagogy, making the effective implementation of the Arts in Schools Programme more challenging in practice.

Based on the findings of the study, the following recommendations are proposed:

- Strengthen interdepartmental coordination

Improved collaboration between the Department of Sport, Arts and Culture and the Department of Basic Education is essential. Clear roles, communication channels, and joint planning mechanisms should be established to ensure consistent implementation across schools.

- Enhance capacity-building and professional development

Ongoing training should be provided for both teachers and arts practitioners, focusing on curriculum integration, pedagogy, and assessment. Subject Advisors should play a more active role in supporting Creative Arts implementation.

- Improve resource allocation and infrastructure support

Schools should be provided with adequate teaching and learning materials, equipment, and suitable spaces for arts activities. Dedicated funding for the Arts in Schools programme should be prioritized to ensure sustainability.

- Integrate the programme into the formal curriculum

The Arts in Schools programme should be aligned more closely with CAPS requirements to avoid being treated as an extracurricular activity. This will enhance legitimacy and long-term impact.

- Strengthen monitoring and evaluation mechanisms

Regular monitoring and evaluation should be conducted to assess programme outcomes, identify challenges early, and inform policy refinement. Feedback from implementers should be systematically incorporated into programme improvement.

7.6 Final Remarks

The Arts in Schools programme holds significant promise as a transformative education policy initiative. When effectively implemented, it can contribute not only to improved arts education but also to broader goals of social cohesion, cultural identity, and youth development. Addressing the implementation challenges identified in this study will be critical to ensuring that the programme fulfils its potential and contributes meaningfully to the transformation of the South African education system.

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Appendices

Informed Consent Document

Dear Participant,

My name is Nonjabulo Daniels (209512176). I am a Masters candidate studying at the University of KwaZulu-Natal, Pietermaritzburg Campus. The title of my research is An Implementation Analysis of the Arts in SSchoolss Programme by the Department of Sports, Arts and Culture (a case study of Ugu District). The aim of the study is to do an implementation analysis to finding out if there were any challenges in the implementation of the programme

and if there were any the information gather would be useful in the future when implementing the programme again, Knowing that in policy development with any programme implemented there will be challenges that will either be investigated or analyzed to avoid wasteful of expenditure and resource. I am interested in interviewing you so as to share your experiences and observations on the subject matter.

Please note that:

- The information that you provide will be used for scholarly research only.
- Your participation is entirely voluntary. You have a choice to participate, not to participate or stop participating in the research. You will not be penalized for taking such an action.
- Your views in this interview will be presented anonymously. Neither your name nor identity will be disclosed in any form in the study.
- The interview will take about (how long?).
- The record as well as other items associated with the interview will be held in a password-protected file accessible only to myself and my supervisors. After a period of 5 years, in line with the rules of the university, it will be disposed by shredding and burning.
- If you agree to participate please sign the declaration attached to this statement (a separate sheet will be provided for signatures)

I can be contacted at: SSchool of Social Sciences, University of KwaZulu-Natal, Pietermaritzburg Campus, Scottsville, Pietermaritzburg. Email: 209512176@stu.ukzn.a
Cell: 0745438106

My supervisor is Mark Reiker who is located at the SSchool of Social Sciences, Pietermaritzburg Campus of the University of KwaZulu-Natal. Contact details: email RiekerM@ukzn.ac.za Phone number: 0845553436
(HSSREC Research Office , University of KwaZulu-Natal. Contact details: email; hssrec@ukzn.ac.za Phone number: 031260835/4557/3587

Thank you for your contribution to this research.

DECLARATION

I..... (full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire. I understand the intention of the research. I hereby agree to participate.

I consent / do not consent to have this interview recorded (if applicable)

I consent audio -recording yes/ no

SIGNATURE OF PARTICIPANT

DATE

.....

IMPLEMENTATION ANALYSIS ON THE DEPARTMENT OF SPORTS ,ARTS AND CULTURE INTERVIEW QUESTIONS

Teachers Interview Questions

- What was your experience of the programme?
- Did the programme align with the school's policy?
- Was the school involved in the planning and implementation of the programme?
- Was the programme in alignment with the Department of Education School's curriculum?
- What was your role as a teacher in the implementation of the programme?
- What were the challenges identified?
- If there were any challenges what can be done to resolve them?
- Was the teaching method used by Arts Practitioners different from the teachers method?

- What were the learners reaction of the programme?
- What recommendations can be made?

Implementers (Officials) Interview Questions

- What was the reason for the introduction of the Arts in Schools programme?
- Did the programme meets the objectives of the Department?
- What were some of the success of the programme?
- What were the challenges encountered during the implementation?
- If so, what can be done to minimize the challenges of the programme in the near future?
- Did the identified schools , meet the criteria of the programme?
- Did the selected Arts practitioners meet the objectives of the programme?
- Were there enough resources to implement the programme?
- How would you comment about the availability/unavailability of resources by the Department, of Sports Arts and Culture
- Was the consultation done before the implementation had to take place?

Arts Practitioners Interview Questions

- What is your understanding of the arts in schools programme?
- Did you receive an training before the implementation of the programme?
- In your view, was the training adequate ?
- Did the training equip arts practitioners with the necessary skills?
- What is the extent to which you implement the arts in schools programme?
- How useful was the programme?
- What support did you receive from the Department?
- What were some of the Challenges with the programme?
- What support did you receive from the Department?
- What was your overall experience of the programme?



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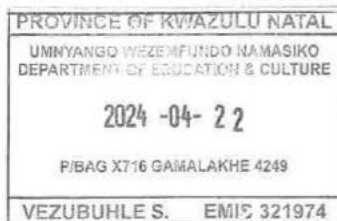
Dear Sir / Madam

This letter serves to acknowledge the Department of Arts and culture in partnership with Department of education ran a program of Arts in schools and Vezubuhle secondary school was part of the program.

The Principal and the School Governing Body therefore that Ms Daniels is conducting a research and we have no objection with her interviewing Arts Educator that participated in the program.

Yours faithfully
C.N NGCAKU
VEZUBUHLE SEC SCHOOL

Principal



SGB Chairperson



KWAZULU-NATAL PROVINCE

SPORT, ARTS AND CULTURE
REPUBLIC OF SOUTH AFRICA

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ENQUIRIES	Ms S Hassim	CONTACT No.	082 871 0897
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10 January 2024

Ms. N Daniels
Cultural Officer-Ugu District
Department of Sport, Arts and Culture
Email: DanielsN@kzndsac.gov.za

Dear Ms. Daniels

RE: GATEKEEPER'S LETTER

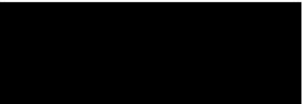
This letter serves as the Gatekeeper's approval to allow you to work on your postgraduate studies by conducting research at the Department of Sport, Arts and Culture (DSAC). Your research project is titled: "*Implementation analysis on the Arts in Schools Programme by the Department of Sport, Arts and Culture.*" Your research aims to ascertain whether the Arts in Schools Program achieves its goals and to identify some of the implementation's difficulties.

I am aware that conducting in-person interviews with DSAC employees who have volunteered to participate in your study during business hours may or may not be a component of your research project. You must take all necessary steps to ensure that your research does not interfere with the Department's day-to-day activities.

Kindly ensure that participation is on a voluntary basis and that all data collected will be done with duly informed consent from each participating employee. In addition, please make sure that all results will be reported in a manner that precludes identification of any participant and that access to the raw data will be limited to you, the researcher.

If you obtain the approval of the UKZN Research Committee, I commit my full support to the proposed research program and activities related thereto.

Your sincerely,


Dr CT Sifunda

Acting Head of Department: Sport, Arts and Culture

