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Arts Education in Namibian Schools

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ABSTRACT

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Title Arts Education in Namibian Schools	
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Subscriber and/or Mentor Directorate of Arts, Ivan Scheffers	
Abstract <p>The subscriber for my thesis was the Namibian Ministry of Youth, National, Services, Sport and Cultures, Directorate of Arts. The aim for this thesis was to research the current state of arts education in Namibia and find alternatives to develop it. The importance of arts education has been recognised as a necessity in schools and is a constant international topic. This thesis provides an overview on the Namibian education system, with arts education as the main focus.</p> <p>The theoretical bases for the thesis are based on research methods both qualitative and quantitative that were used to gather valid information. These include observation, semi-structured interviews and the analysis of the questionnaire <i>Interest of Arts in Schools</i>. This research idea started nearly three years ago, then with a simple goal to observe the status of arts in schools. Furthermore, between August 2013 and May 2014 research and the writing of this thesis took place.</p> <p>Solution for developing arts educations in Namibian schools were created based on the questionnaire analysis, as well as the theoretical context of the research. These solutions include the 2030 vision for Namibia's arts education.</p>	
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1 INTRODUCTION

This thesis is a developmental task for arts education in Namibian government schools. *Arts education in Namibian Schools* situates the arts and examines its current position in our schools today. Furthermore it aims to advocate the importance of arts education in schools and in the community as a whole, with a hope of arts becoming a promotional subject in Namibian government schools. Educational systems around the world today are predicated on the idea of academic ability, which was formed in the 19th century to meet the needs of industrialism (Robinson 2007). Like in most countries around the world education in Namibia runs by a hierarchy that places mathematics and science oriented subject at the top and arts at the bottom. In most government schools arts have been cut back or in worst cases eliminated completely. This is a result of tight budgets, a list of state mandates that have crammed the national curriculum, and a public sense that the arts are lovely but not essential. Now in the 21st century academic abilities are still of great value, but the need for creativity and critical thinking is essential in our ever changing world. What better way to advocate creativity and critical thinking than through the arts education?

Little has been documented on arts education in Namibia, evidentially this is because of its near nonexistence. The Ministry of Education has recognised arts by listing it in the National Curriculum and the syllabi. This unfortunately has not been enough to raise the standard of arts education in the country. Therefore this thesis research concentrates on finding the reasons behind this factor, through the questionnaire *Interest of Arts in schools* conducted through the Ministry of Youth National Services Sport and Culture, under the Directorate of Arts of Namibia. Interviews by Namibian and Finnish teachers, students, as well as artists also play a big role in this thesis. The aim is to find constructive ways to better not only arts education, but education in Namibia in general.

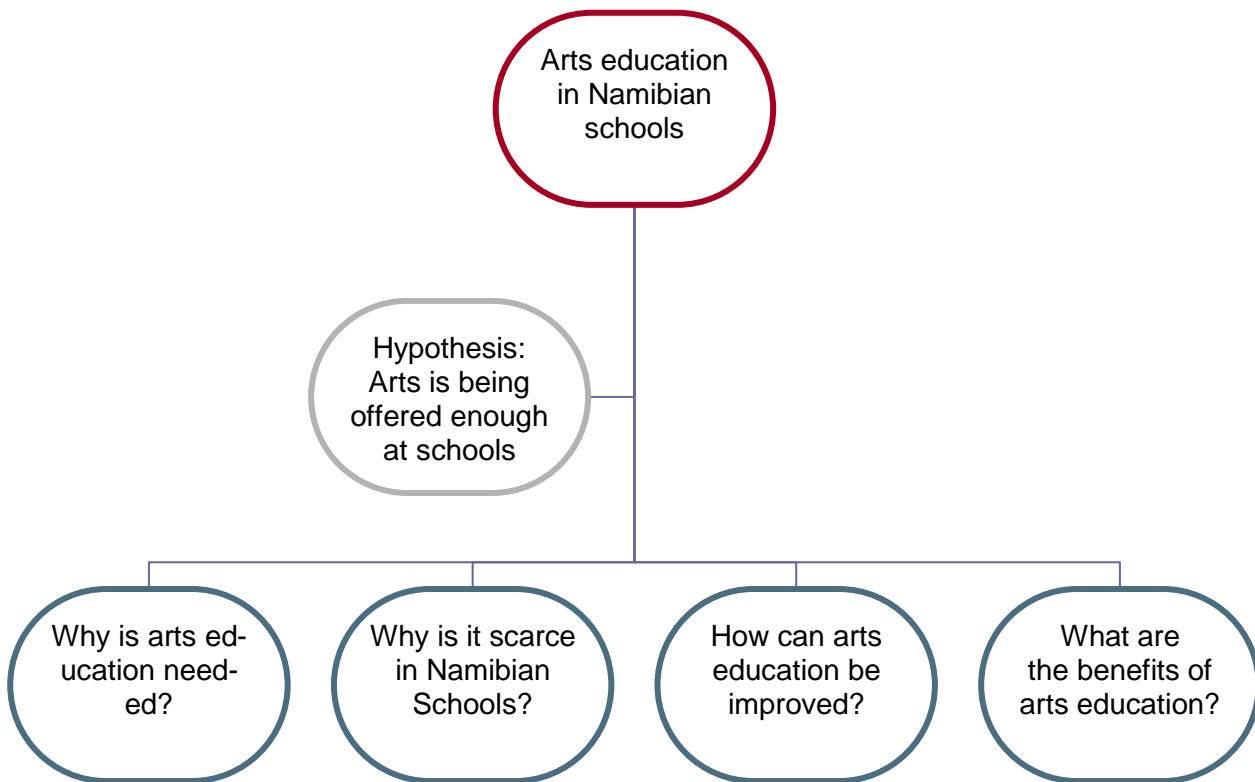


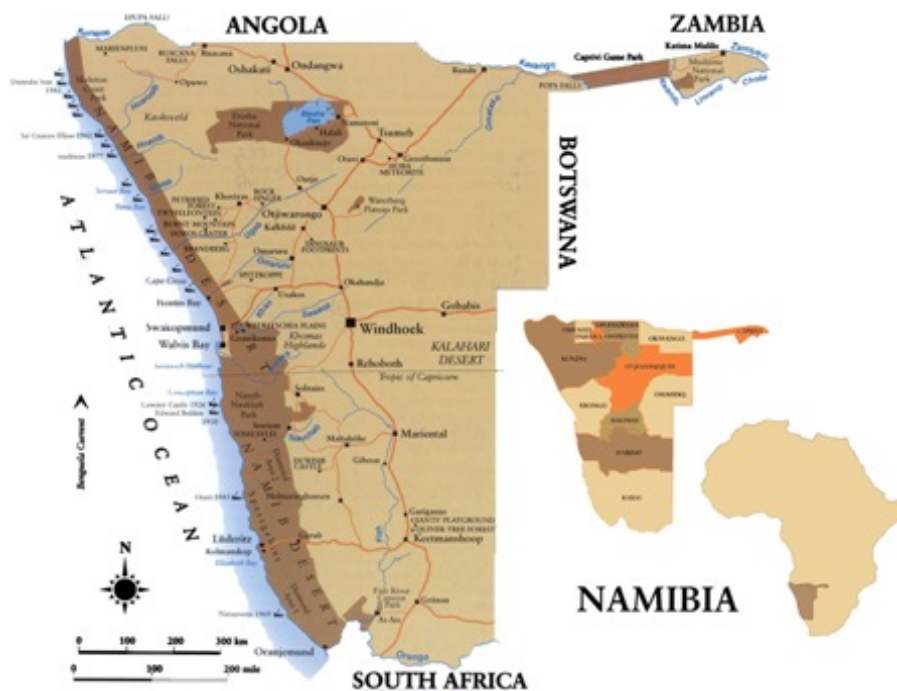
Figure 1: Thesis purpose and aim

Background

My interest in the Arts began in my primary school years. Growing up I was relatively a slower learner, compared to other children my age. In fact art became a source of liberation for me, both during my elementary and secondary school years. I was born in Eloela, a small village located in the Omusati region of Namibia before independence, in 1989. I completed primary school in Windhoek at Pionierspark Primary School (grade 1-2) and Emma Hoogenhout Primary School (grade 3-7). I then completed a year and half of high school at Hochland High (grade 8 and partly grade 9), before moving to. In Finland I have completed high school at Kaurialan Lukio and now my bachelors in Cultural Management at the Humak University of Applied Sciences. In almost all my schooling years in Namibia I was privileged to attend schools that provided a fair amount of art activities that I could participate in, such as school plays and musicals. They have helped me recognize my talents and more importantly I was able to combine the arts with school. During my high school years here in Finland I learned to appreciate the arts even more. With the possibility of freely choosing the subjects I wanted to enhance in (music and drama) alongside the compulsory ones, I was able to craft my artistic side, with the guidance provided by the teachers.

In 2011 I made an eye opening discovery through a research project I conducted then by the name called Arts and Culture in Namibian schools, where I was astonished by the lack of arts provided in schools comparing to what it was when I attended school in Namibia over a decade ago. This to me indicated that schools had not gone forward in terms of arts education. In many ways this thesis is a continuity of that research done three years ago. If schools should be one of our strongest foundations for the future, it should be able to give everyone an opportunity to find themselves: their strengths, passions and dreams. It should also be able to prepare us for the future. Through the arts I found security in being me. Not so smart, but not dumb either. Being “academically weak” doesn’t mean inadequate. My hope is that this thesis would make a positive contribution towards better arts education and in the long run better education in Namibia.

2 EDUCATION IN NAMIBIA



(FAO 2002)

Namibia

Namibia is located on the south-western coast of the African continent. With its surface area of 824 292 square kilometres and a population of 2,259 million, Namibia is the 34th largest country in the world. (The World Bank 2014) The country is divided into 14 regions, namely Kavango East, Kanvango West, Zambezi, Kunene, Omusati, Oshana, Oshikoto, Omaheke, Erongo, Kunene, Otjozondjupa, Erongo, Kunene, Hardad and !Karas (Government of Namibia 2013).

Namibia is a multicultural country with 11 major ethnic groups speaking dozens of different languages. Although English is the official language spoken in Namibia, Afrikaans is the leading language. Over 100, 000 Namibians- coloureds, blacks and most whites speak Afrikaans as their first language, far more than the total of English and German speakers. (Insight Guides 2011, 19-22.)

As a predominantly arid country, Namibia can be divided into four main topographical regions: the Namib Desert and Coastal Plains in the west, the eastward-sloping Central Plateau, the Kalahari along the borders with South Africa and Botswana and the densely wooded Bushveld of the Kavango and Caprivi regions. All Africa's big five (Elephant, rhinoceros, buffalo, lion and leopard) can also be found in the country. (Lonely Planet 2014 & Insight Guides 2011, 105.)

In African terms, Namibia is potentially rich given its small population with valuable mineral resources, exceptionally rich in fishing waters and strong in livestock farming industry. Its weaknesses are high levels of unemployment, inequalities of income and opportunity between rural and urban areas and between black and white; overdependence on the mining sector; insufficient industrial capacity due to an underdeveloped manufacturing sector; and shortage of critical skills in sectors of the economic administration. (Insight Guides 2011, 58.)

Namibia is said to be discovered first by the Portuguese in 1486, where after nearly four centuries passed before European expansionism took root. (Insight Guides 35, 2011) The invasion of the Europeans and later South African apartheid lead to a strugglesome road to freedom. Today Namibia is an independent, democratic country and was recently listed number six in the New York Times 52 places to visit in 2014 (New York Times 2014) and known as every photographer's dream for its boast wild seascapes, rugged mountains, and lonely desert. (Lonely Planet 2014)

2.1 Short history of education in Namibia

The current educational system in Namibia is a factor of many influences, traditions and historical changes through the years. Education of Africans in South-West Africa was almost single-handedly carried out by Christian missionaries and their organizations (Shibata 2005, 3). The first missionary society in Namibia country was the London Missionary society 1806-1830. The Wesleyan Missionary society operated between the years of 1820-1867, the Rhenish Missionary society between 1842-195, and the Finish missionary society between 1870-1954. (Riek 2009.) Namibian then

became a German colony in 1884 (World History 2013) when the Germans reached the Namib Desert and across the Kalahari, there after slowly occupying most parts of country until 1919. German colonization ended with the defeat by South African troops who settled in the country until the year 1990, when Namibia gained its independence. (Spiegel online, 2013)

The following is a briefly historical overview on the impact and changes regarding education in Namibia during the time of the Finnish Missionaries, the Germans colonization and the South African apartheid.

2.1.1 The Finnish Missionary

The Finnish missionaries work in Namibia has influenced the country not only spiritually, politically, but also educationally. Finnish missionaries arrived in Ovamboland in the Ondonga (Northern Namibia) constituency September 1870. The reason of their arrival was for the spreading of the Christian faith. (Niinkoti 2013, 1.) When the Finns arrived in Namibia, naturally they did not speak nor understand the local language spoken, but were determined to learn both the language and the culture. Although numerous Finnish missionaries worked in Namibia over the span of fifty years, Marti Rautanen later known as *`Nakambale- the man who wears the hat`* by the Ovambo people, was one of the most influential missionaries of that time in Namibia. He lived in Ovambo longer than any other missionary (Lehtonen 1999, 42). Rautanen was a well-educated man who spoke Finnish, German, Latin and Greek which he learned at the Mission Training School (Reik 2009).

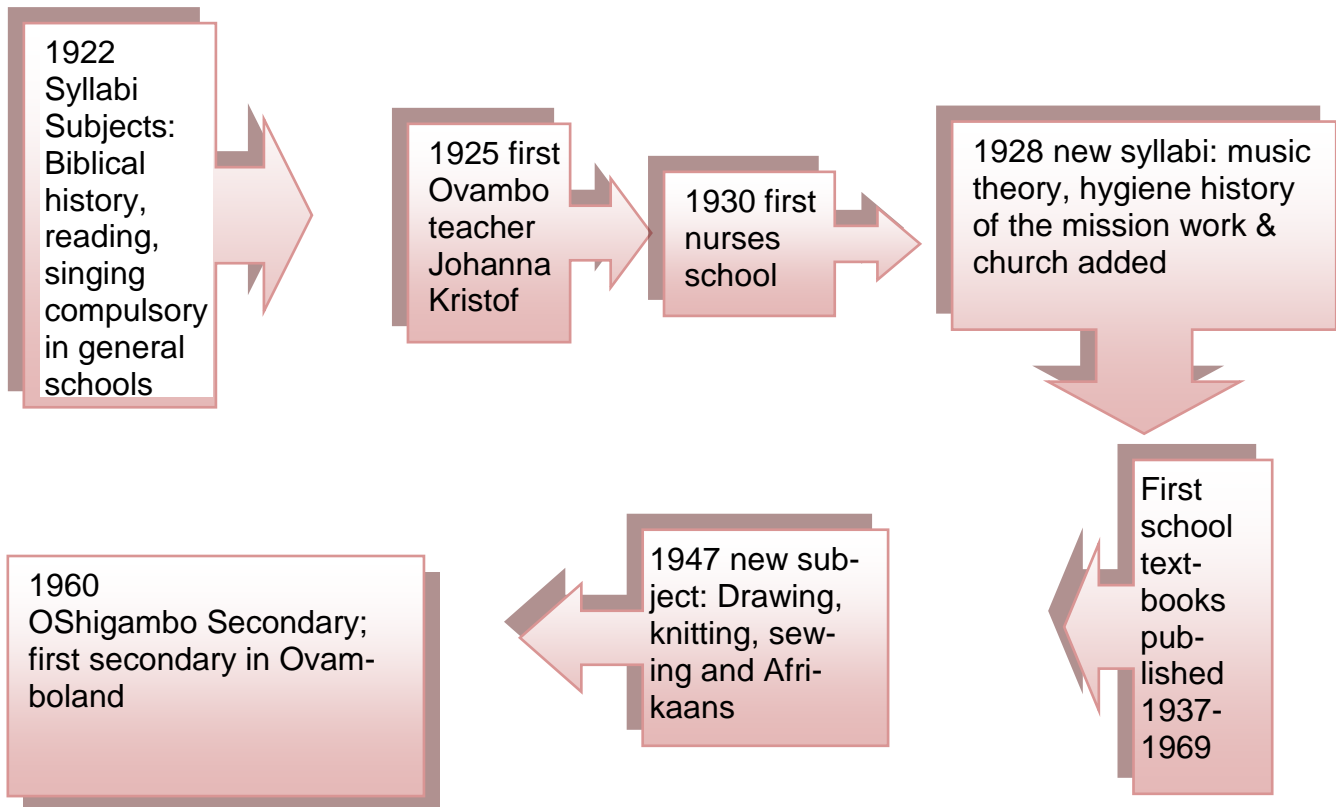
The Finns began their mission work in different locations in Ovamboland. They build various mission stations such as Omandongo, Onajena, Ontananga, Olukonda, Oniipa, Onandjokwe, Oshigambo, Engela, Eenana, Ongwediva, Elim, Ongandjera, Uukauluudi and Ombalantu. These stations usually included churches, clinics and later schools. (Suomen Lähetysseura 1959, 66-90.) First teaching lessons were held under trees or in the missionaries' homes. Teaching material was also scarce with no books written in the Ovambo language available. (Lehtonen 1999, 21.) In 1876 Pie-

tari Kurvinen wrote the first ABD book in oshiwambo. The letter C was left out, as it does not exist in the Ndonga (Ovambo dialect) language. This book also contained the Ten Commandments. A few years later missionary Tolonen completed the translation of the whole Smaller Catechism. The ABD book was rewritten in 1879 as well as in 1891, when through learning the language more; the missionaries noticed mistakes that needed correction. (Lehtonen 1999, 18-26.) Books played a big role in the motivation of the pupils taught and made teaching more efficient.

Rautanen worked in Ovamboland for over fifty years. The gospel spread slowly, but he was able to see the results of his work as he completed the translation of the Bible into Ondoga in 1923. He died a year later. (Vakkuri 2011, 367 & Lehtonen 1999, 42) The translation of the Bible was a milestone not only in the work of the Finnish mission work in Namibia, thus Rautanen is also known as the founding father of the written language of Ndonga. (Ulkoasiainministeriö 2003)

By the year 1913 there were 2984 pupils attending at various Finnish missionary schools and at the beginning of 1900 there were two types of schools: one had the classes for catechumens and confirmation, while the other was a general school. Subject taught at general schools were religious instructions, mother tongue, arithmetic, singing, natural study and geography. (Lehtonen 1999, 43-44.) The amount of growing pupils demanded more teachers and thus training school for teachers was established in 1913. The many students attending the training school did not have a good foundation, for not everyone knew how to write. (Lehtonen 1999, 46)

The schools and school system at the various Finnish mission bases changed and developed throughout the years, as more teachers and teaching facilities were available. Here is an overall timeline on the development of schools and teaching methods along the years:



(Lehtonen 1970, 61-141)

Figure 2: Development of schools in the northern part of Namibia during the Finnish

2.1.2 German colonial

Before the German colonial troop led by Otto von Bismarck arrived in Namibia, Rheinisch German missionaries (Reik 2009), Germans had already settled in the southern part of the country where, they formed mission bases similar to the ones made by the Finns in the North, which included churches and schools. These schools were attended by the Germans and native Namibians living in the south. When the Germans occupied Namibia in 1884, their aim was to colonize the country. The Germans were latecomers into Africa, went into their colonies with the idea of economically exploiting the areas and maximizing their economic power as fast as possible (Khapoya 2012, 121). As mentioned earlier in the first chapter Namibia is a land of gold, copper ect. Although there is no record of the Germans knowing about all these

resources when arriving in Namibia, they were determined to find out. Through colonizing Namibia the Germans gained control over its native people and its land. The colonization process was accomplished through power, racism (segregation) and education. Africans were required to learn the language of their colonial rulers. In 1893 when the German colonial troop decided that whites and blacks should not be taught in same schools. This resulted in the building of the first all white school in the capital city now known as Windhoek. These white school curriculums were designed at in accordance to the one followed in Germany.

Subject taught in the white schools included German, Bible studies, arithmetic's, history, geography and singing. Not all subjects taught in white schools were automatically taught in blacks schools too. School was made compulsory by the German colonials in 1906 and the building of so called government schools increased. By 1917 seventeen government schools were established across the country. Though there were governmental schools built for Africans in the other German colonies, in South-West Africa governmental schools were established only for whites. (Shibata 2005, 9-12.)

2.1.3 South Africans apartheid

South African troops lead by Louis Botha first set foot on the Namibian soil then known as German South West Africa when the First World War started in 1914. (Vakkuri 2012, 38) Under the colonization of Britten and the Dutch, South Africa racial discrimination was institutionalized with the apartheid law in 1948. In 1949 the Eiselen Commission was set up in South Africa. Its report in 1951 and the Bantu Education Act of 1953 formed the basis of education both in South Africa and later in Namibia. However, South Africa's leading architect of apartheid, declared, education would always be separate, unequal, and designed to let Africans develop exclusively within their own communities. (State University 2014a.)

Later South African colonials Althusser (1972) and Gintis (1976) defined the aim of educations as follow: reproduce the privileges ruling classes, reproduce the skills and attitudes required for maintaining a colonial society and serve as an instrument of

oppression. (Shilongo 2004, 1) By the year 1988 approximately 80 percent of black children would have a basic four-year school education, but only 20 percent were to go on to higher primary level. This resulted in only one secondary school was provided for each ethnic group. (State University 2014a.)

During apartheid in Namibia school examination was also practiced. They determined whether a learner or a student was to continue with the programme or not. Those who failed had to repeat or drop out of school. This resulted into a great number of repeaters and eventually school dropouts in African schools. (Shilongo 2004, 3) As it was declared in 1953 that education was to be separate and unequal, examinations were also racially based.

2.2 After independence

After independence, the Namibian government has often expressed their aim to prioritise education a means of promoting development. According to Article 20 of Namibia's constitution, everyone has the right to education and, furthermore, primary education is compulsory and should be provided free of charge to every resident by the Namibian state. (The Constitution of the Republic of Namibia, 1998) When Namibia gained independence from the South Africans in March 1990, its newly formed government had the significant duty and task of renewing the educational system. The system was best characterized by features such as; fragmentation along racial and ethnic lines, which resulted in unequal access to education, irrelevance of the curriculum and teacher education programmes and lack of democratic participation within the education and training system. (UNESCO 2000.) The same year and month the country gained its independence the World conference on Education for All (WCEFA) was held in Jomtien Thailand (UNESCO 2000). There the first National Development Plan was developed with the main objectives for education in Namibia being; equitable and expanded access to education, improved internal efficiency, improved quality in the education system, enhancement of democratic participation in the education system, as well as the opportunities for life-long learning.

When Namibia became an independent country, SWAPO (South West Africa People's Organisation) government took office in March 1990 and the 11 separate ethnic

education departments were merged into one. By 1994 to 1995, the South African Cape syllabus was replaced by the Cambridge Local International GCSE (General Certificate of Secondary Education). (State University 2014b.) In 1992 a government policy document *Towards Education for All: A Development Brief for Education, Culture and Training* was compiled. This document states that one of the goals regarding education the government wanted to attain was, to provide universal Basic Education. Ultimately, every Namibian is to have ten years of general comprehensive education. (Ministry of Education and Culture 1992, 96.) The National Institution for Education and Development (NIED), one of the branches of the Ministry of Education and culture was formed in 1990 (NIED 2014). It was entrusted with the task of reforming and developing the curriculum, integrating the national language policy with English as the official language. The goal of the new education plan was that all Namibians would acquire basic literacy and numeracy skills and a basic understanding of natural phenomena within a few years. Increased funds were provided for adult and non-formal education, and there were increased educational opportunities for girls. (State University 2014b.)

2.3 Education today

The guiding motto in Namibia's education system today is "Education for All." It's a goal that the Namibian government has to work towards every day. Educationally the country is still divided in many ways, for not all the schools are under the government. Thus, not everyone in the country gets the same level of education. Parents, who can afford sending their children to private schools, are much more willing to do so, for they expect that the quality of education offered at private schools is better. (Matsuis 2014) In 2013 primary education was declared free for all Namibians. (Ministry of education 2012) This meant that parents or caretakers don't have to pay school fees for children below grade 7. This of course only applies to government schools and to provide free secondary education from 2016 as well. (New Era 2014b) The National Curriculum for Basic Education currently used in Namibia was issued in 2010, with the purpose of providing a coherent and concise framework in order to ensure that there is consistency in the delivery of the curriculum in schools and classrooms throughout the country. (Ministry of Education 2010)

Pre-Primary phase

Learners develop communication, motor

& social skills



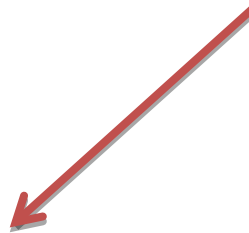
Lower Primary (grade 1-4)

Learners learn to read & write in two languages,
develop their creative and expressive abilities



Upper Primary (grade 5-7)

Learners develop irreversible
literacy & numeracy
Natural Science, Social Science
Technology, Arts & Physical Science



Junior Secondary (grade 8-10) &

Senior Secondary (grade 10-12)

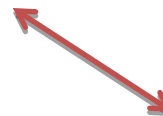
Continues with the same learning areas as

Upper Primary, extends them to a level where the learners are

prepared for young adulthood and training, employment, or formal education

Senior Secondary education leads to international General Certificate of Secondary Education

(IGCSE) which gives access to higher education



Vocational training

Offer technical subjects at the junior secondary level with options in bricklaying and plastering, electricity, motor mechanics, metalwork, welding and woodwork.

Higher Education is mainly provided by the University of Namibia, the Polytechnic of Namibia, colleges of education and colleges of agriculture. (Fishern & Stiftung 2010, 1-3)

Figure 3: Education phases in Namibia

Education in Namibia is financed from four major sources: from general taxation and borrowing through the national budget, from charges and fees levied on individual students for the particular educational services they receive, from voluntary contributions paid by parents and students, and from other on tributors such as foreign donors and private businesses (Sherbourne 2002). All four sources provide a fair amount to the educational sector yet it clearly isn't enough, for most parents, if not all are left to contribute financially to their children's education, by buying school uniforms, stationeries and pay for school fees as well. This of course in practical does not include primary education as it was declared free in January 2013. The minister of education Dr Namwandi urged the nation that the state shall provide reasonable facilities to assure that all primary school learners get the same standard. Despite this in the same speech he noted that only first grade learners won't have to pay for their stationeries. (All Africa 2013.) Although there is currently no existing estimate for the total average of expenses by schools in the country, schools are allowed to use the contribution from school have the freedom to use schools fees according to their needs.

2.4 Arts education

According to the National Curriculum (2010) under art, the importance of the subject sum up to its essentiality in a knowledge-based society, its contribution to development of personal and social identity, as well as culture. The different forms of art are then divided according to grades as follow:

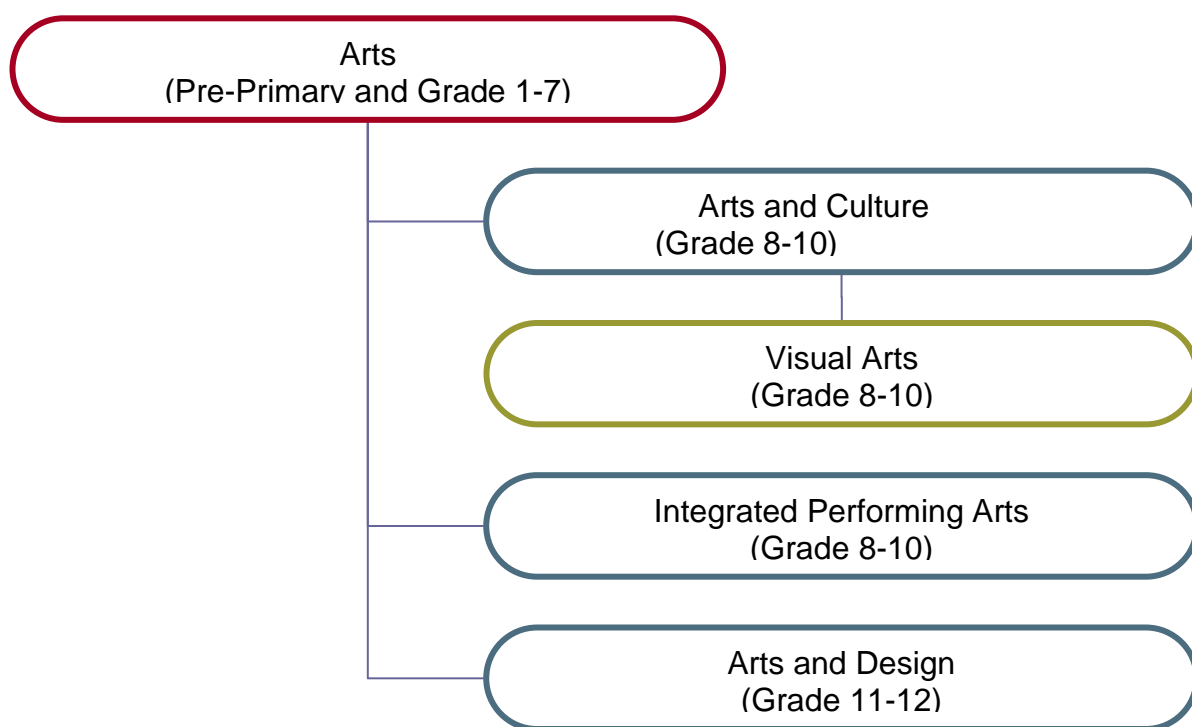


Figure 4: Structure of art lessons that should be offered in each grade

In addition to the national curriculum a syllabi for each subject has also been published, with a summary of topics that should be covered in each subject. The syllabus available for arts only applies for Upper Primary (grade 5-7) and Junior Secondary Schools (grade 8-10). Upper Primary schools have one (Arts) whilst Junior Secondary Schools have three (Visual Arts, Arts in culture and Integrated Performing Arts). All four are very similar four content themes which are, exploring, participating, creating and appreciating. The syllabus Junior Secondary for example, concentrates on performing arts and is based on the *Ngoma* concept which is a combination of music, drama and dance in African context. It should to be carried out by a teacher with a strong background in music and is able to adopt a facilitating role in drama and dance, with the assistance of local persons. Performing arts is to be integrated with subjects such as; Environmental Education, Science and Religious Education. Specifically when teaching themes such as; Human Rights, Democracy Education, HIV and AIDS Education as well as Gender Equality. (Ministry of Education 2010, 3 & Mans 2000.)

Looking at figure 4 one would assume that arts education isn't an issue, taking in to consideration that these are subject guidelines provided by the Ministry of Education. In reality this is far from the truth. Only a few schools can actually live up to figure 4 and provide the art forms listed. Students who are interested in can join after school private art classes, such as the ones provided by Barbara Boehlke and Helga Merten. (Rusk 2005) Apart from these the College of the Arts (COTA) and the John Muafangejo Art Center also provide a wide range of arts classes.

3 ART AND ARTS EDUCATION

Defining the word art has puzzled a lot of people during the years, for although it's a universal well known word by most, yet what is art or what makes Art "Art", has stirred up numerous different views from philosophers such as Plato, Aristotle, Kant, Hume and Danto, to theorists and mere mortals. The one factor that has determined the various definitions for Art is time. By time, meaning the period the certain "art" piece was created or the definer lived in. In ancient Greek well known philosopher Plato (427 – 347 B.C.E) defined art as an imitation: looks like the real thing, but is not the real thing. (Danto 2013) His student Aristotle (384 – 322 B.C.E) later came to the conclusion that art as the realization in external form of an idea, and is traced back to that natural love of imitation which characterizes humans. However, it is not limited to mere copying, but it seeks to grasp the universal type in the individual phenomenon (IEP 2014.). Ancient Greek Art as we know it today is strongly related to poetry and the detailed way of sculpture.

If we were to make a historical lineage of art, names like Michelangelo Buonarroti, Leonardo da Vinci, William Shakespeare, Mozart, Bach, Andy Warhol Pablo Picasso and Lou Reed are more than likely to be on it. They all made a significant impact on what we call art today. Whether it was in the way they captured colour, or people in their paintings, or their way of creating a triggering tragedy or a musical masterpiece. They all created something that perhaps no one else had thought of in the way that they did, or they simply brought some kind of artistic aesthetics that weren't heard of, or known of before their masterpieces came along. Is this then a good definition for Art: Something new, unique unheard of?

Perhaps the most obvious characteristic of Art is that it is a result of forming or making. Anyone who attempts to form or make anything is an artist in embryo. Common to all art is the individuality of expression (Gaitskell & Hurwitz 1975, 13.), in other words we are all artists, but whether we all able to create something worth of being called art is another thing. Some strongly argue that the definition of Art is based on taste. Philosopher Immanuel Kant (1724-1804)

viewed art as an aesthetic object, beautiful in the way natural objects are beautiful. He went on to say that, taste is a merely judging and not a productive faculty. (Danto 2013, 117-118) So according to Kant, art can't be based on personal taste either. So what then is art? Is it subjective and means something different to everyone? Canadian Art professor Amanda Boetzkes argued on subjectiveness of art saying: The ethical boundaries surrounding issues of subjectivity and interpretation of art often revolve around the question of who is representing, who is presented, and who is looking; and around how these dynamics produce and reproduce visual systems of power on the basis of gender; race, and libidinal desire (Boetzkes 2010, 34). In other words the viewers' task is not to determine the artworks subjective, but rather to respond to the artwork.

Whether a mutual universal agreement on the definition of art ever accure, it cannot be answered here, for that is not the aim of this thesis. For every answer to this question only leads to more questions. This been said, I lean strongly to the conclusion that art as defined in the Oxfröd dictionary: as expression or application of human creative skill and imagination. (Oxfröd Dictionaries 2014)

3.1 Art and the mind

In the last decades neuroscience has taken a leap in experimental techniques as well as in developing theoretical concepts for studying the large neuronal networks. These have brought us closer to understanding, the unique and fantastic capabilities of the human brain to both create and enjoy art. It is said that we, Homo sapiens (wise man) have always had the need to create and express ourselves, from as early as the time of Stone Age. Cave paintings as we know them today are the simplest proof to this argument. They are the first accomplishments in human creativity preceding the invention of writing. art of this period illustrates and responds to the daily activates and evolution of early communities, such as hunters and gatherers. (Boundless 2014.)

Today we know that working in art provides vital sensory and motor experiences that involve the total mental and physical capabilities of the worker. (Gaitskell

& Hurwitz 2014, 376) Research has also shown that making art (regardless if you're truly talented or not) boosts brain power and improves our overall well-being. Robin Western (2013) categorized the impact in four categories namely: it helps memory, it reduces stress and depression, it brings us into the present and it stimulates imagination.

3.2 Arts education

Ideas of modern education that are carried out today may be traced back to philosophers who lived long ago, as well as psychologists of recent years. Education has been defined in many ways, with each author stressing one or the other important dimension of education. Some of the definitions of education are as follows:

Education is the creation of a healthy mind in a healthy body.

- Aristotle

The aim of education is to dispel error and discover truth.

- Socrates

Education is the process of remaking experience, giving it a more socialized value through increased individual experience, by giving the

individual better control over his own powers.

- Dewey

Education means a natural, progressive, and systematic development of all the powers.

- Pestalozzi

(Monteiro 7, 2005)

Art or arts education on the other hand has been effected by the idea that school must be a place where pupils go not learn, but to carry on a way of life (Gaitskell, Hurwitz 9, 1975) and it aims to pass on cultural heritage to young people, to enable them to create their own artistic language to contribute to their global development (emotional and cognitive) (Bamford 2006, 21). In this context arts education refers closely to subjects such as music, drama, visual arts and dance.

In the previous chapters we looked at the impact of art on the brain art is the expression or application of human creative skill and imagination. Since children spend a large part of their lives in school, it is only fair that it should be the source of varied significant artistic statements. Namibia, like many other countries has an educational system that favours mathematics, science and technology. All these are important in our day and age, but in my opinion schools cannot be based on these alone. This particular system, hand picks out those that are academically capable of achieving well in the above mentioned subject, but leaves those who cannot with limited options. Students who get lower grades in these science oriented subject, or generally fail to keep up to the standard learning level, are more likely to have artistic gifts, that have not been recognized: thus, cannot be nurtured to help them in their educational development. Philosopher Jean-Jacques Rousseau (1712-1778) advocated that we should, *let children be children and let them learn through self-initiated activities* (Gaitskell & Hurwitz 1975, 29,). Thus, it is important that students, administrators and the public alike recognize the fact that all children are capable of creative activity and that the benefits obtained from the study of visual things should be available to all children (Gaitskell & Hurwitz 1975, 382-407).

According to Anne Bamford (2006), the influences that reflect or can be found from arts educational policy around the world are the ideas of: **Technocratic art**, that presents the view that the arts are comprised of a series of skills that serve the needs of industry and a desire for a capable skilled workforce; **Child art**, governed by the child's physical and psychological growth and the need to freely communicate their needs and emotions; **Arts as expression**, which occur through free engagement in arts experiences that stress creativity, imagination and authenticity of outcomes; **Arts as cognition** that focuses on the arts as

a form of intellectual inquiry capable of being studied from a critical framework and that the arts embody unique forms of thinking in the process of creating artworks; **Arts as aesthetic**, **Arts as symbolic** whereby arts is seen as a way of communicate; **Arts as a cultural** agent accentuates the role of arts in social action, social reconstruction and the role of culture in society, and **Postmodernism** challenges traditional definitions of arts and questions the physicality and performativity of the arts and the definability of a concept called ‘the arts’. (Bamford 2006, 31–37.)

In 2009 the European Union’s Educational, Audiovisual & Cultural Executive Agency (2009) drafted a document where they listed Art education learning aims which are:

Artistic skills, knowledge and understanding are, in general, the skills forming the foundation of ‘artistic language’ (such as the understanding of colours, lines and forms in the visual arts or, in music, listening and instrumental performance skills)

The development of artistic skills tends to include learning the different artistic styles and genres. In that regard, some countries refer to a repertoire of specific works, in particular for music and drama. Artistic understanding tends to focus on artistic concepts, such as understanding the characteristics of different means of artistic expression or the relationship between the artist, his or her cultural and physical environment and his or her works.

2. Critical appreciation (aesthetic judgment). It is concerned, in particular, with raising pupils’ awareness of the essential features of a work or of a performance and with developing their capacity for critical judgment in evaluating their own work or that of others.

3. Cultural heritage. In some cases, that aim is connected with the creation of cultural identity: the learning of cultural forms seeks to develop in a pupil self-understanding as a country’s citizen or a member of a group. The understanding of cultural heritage is promoted through contact with works of art, as well as through learning the characteristics of works of art produced in different historical periods and of certain artists’ works (sometimes from a predetermined rep-

ertoire or from artistic 'canons').

4. The development of individual expression and the development of creativity are two other very widespread aims, although the latter is referred to in slightly fewer countries. The development of children's individual expression by means of the arts is closely linked to their emotional well-being.

5. The development of 'pleasure/satisfaction' and 'communication skills. The first is common to all art forms, whereas the development of the second through the arts is particularly associated with the performing arts (music, drama and dance) and with the media arts. (EACEA 20-21, 2009)

Combined together, these claims provide us with not just an insight to how valuable arts education means to education as a whole, but to those that receive it.

3.3 Conclusion: Why Arts in schools?

Art education's aim isn't nearly to turn all children into artists, but it is a vital tool for learn and giving children and scholars of all ages a chance to express themselves. We humans all function in different ways, thus it's only fair that education and ways of teaching are in many varieties, enabling everyone to learn regardless their academic abilities. We all radically need to rethink our view on intelligence and the fundamental principles on which we educate our children. We need to see our creative capacity for the richness they are see our children for the hope that they are. (Robinson 2004.)

Children must be made aware of the role that Art can play in refining the quality of living. When Art is used in topics such as pollution, conservation and urban planning, it becomes a social force rather than a vehicle for individual personal expression. (Gaitskell & Hurwitz 1975, 9-10.) Many people around the world make their living through the Arts. It is possible and it should be made possible for Namibians as well. We all can't be doctors, mathematicians nor mechanics. Someone needs to be a sculpture, painter, musician, poet, musician and writer. All these are vital in a developing country like Namibia. Instead of having to get

all the mentioned above from elsewhere to do the work needed, we should empower our own people to do these jobs. Thus, I stress Art education can and should mean future jobs opportunities for the future, just like any other subject.

4 RESEARCH METHODOLOGIES

Research methodology is the philosophy or general principle which guides the research (Dawson 2002, 22). Different kinds of research are classified according to the particular phenomena at hand. Because I am dealing with education and Arts education in particular, I refer to my research as an Educational research. Educational research studies can be classified as for example: Historical research, Descriptive research, Causal research, Experimental research, case study research, ethnographic research, and development research (UNESCO 2005, 8-11). Of the four mentioned above this thesis takes the development research approach. This type of research can be formative, by collecting evaluative information about the product while it is being developed with the aim of using such information to modify and improve the development process (UNESCO 2005). For this thesis I have integrated both qualitative and quantitative research methods. This combination is called the Q-squad approach. The Q-squad approach offers substantial potential benefits in terms of data quality, depth of understanding and policy analysis (Hulme 2007, 1).

4.1 Qualitative Research

Qualitative research is characterised by its aims. They relate to understanding some aspect of social life, and its methods which in general generate words through observation and interviews, rather than numbers from data analysis. (Peltokoski 2008, Patton & Cochran 2006, 4.)

Observation

Observation is a fundamental way of finding out about the world around us. However, as a method of data collection for research purposes, observation is more than just looking or listening. It can be simply defined as “systematic enquiry made public”. (Stenhouse 1975, University of Strathclyde 2014.) When in 2011 I went to Namibia for my summer holiday, during this time I decided to start a small research project called Art and Culture in Namibian schools. My

aim was to visit a few schools, including the schools I attended whilst living in Namibia, to simply go and observe the position of Art and Culture in the schools during that time. It was then that I noticed the lack of arts education. Therefore the observation that I did nearly three years ago still plays a big role in this thesis, because it is the reason I've continued this project now in the form of a thesis, although concentrating strictly on Arts education. The advantage of observation is that it allows one to gain information one wouldn't have otherwise had access to (California State University 2006).

Interviews

Using interviews as a research method was a great alternative to find out what different individuals think and feel about arts education in Namibia and arts education in general. I set up semi-structured interviews that are conducted on the basis of a loose structure made up of open-ended questions defining the area to be explored. (Patton & Cochran 2002, 11) The interviews that I conducted for this thesis include: representatives' from the Directorate of Arts, Arts education lecturer from the University of Turku and a class teacher student from the University of Turku.

The reason I interviewed these various people I did, was to get a broader perspective on the subject at hand. I also wanted to use the answers from the interviews as a follow-up to certain respondents to questionnaires to further analyse their responses. The following table shows those I interviewed, that can

Elgehardt Uaeb	Art student at UNAM Attachment 3
Christiana Matsuis	Worker at the Directorate of Arts/ Senior Education Officer Attachment 2
Dimitry Karon	Art student at UNAM Attachment 2
Kaija Pett	Finnish Missionary Attachment 3
Imke Rust	Namibian Visual Artist Attachment 2
Marjo Räsänen	Arts Education lecturer at the University of Turku Attachment 3
Petra Laato	Teacher student at the University of Turku Attachment 3

Table 3: Those interviewed for this thesis

4.2 Quantitative research

Although through observation and interviews I was able to lay a good foundation for my hypothesis that Art isn't being taught enough or at all in schools, it wouldn't have been enough to conclude the countries Arts education as a whole. That's why I took quantitative research method as an additional methodology to my research. Quantitative research generates statistics through the use of large-scale survey research (Dawson 2002, 32). Thus the questionnaire Interest of Arts in Schools was conducted. The role of the questionnaire is to provide a standardized interview. This is so that all respondents are asked the

questions that are appropriate to them, and so that, when those questions are asked, they are always asked in exactly the same way. (Dawson 2002, 4) The purpose of this questionnaire Interest of Arts in Schools was to reach as many schools in the country as possible and find out how the schools managing in the Arts education department. It was send to regional offices around the country, whose duty then was to distribute it to the schools in their region. This was mostly done through fax and in some cases post mail, due to lack of access to electronic devices such as fax or email.

Because the questionnaire was send out by the Ministry of Youth, Nation Services, Sport and Culture through the Directorate of Arts, its layout was made formal according to the ministry's regulations. These include the National Coat of Arms, the address of the ministry and contact persons. The appearance of the questionnaire is vital, because in many cases it usually determines whether people will answer it or not. (Cohen, Manion & Marrison 2007, 338) In this questionnaire the National Coat of Arms for example was only an advantage for it sends the message that it was send from the government, thus stressing its importance.

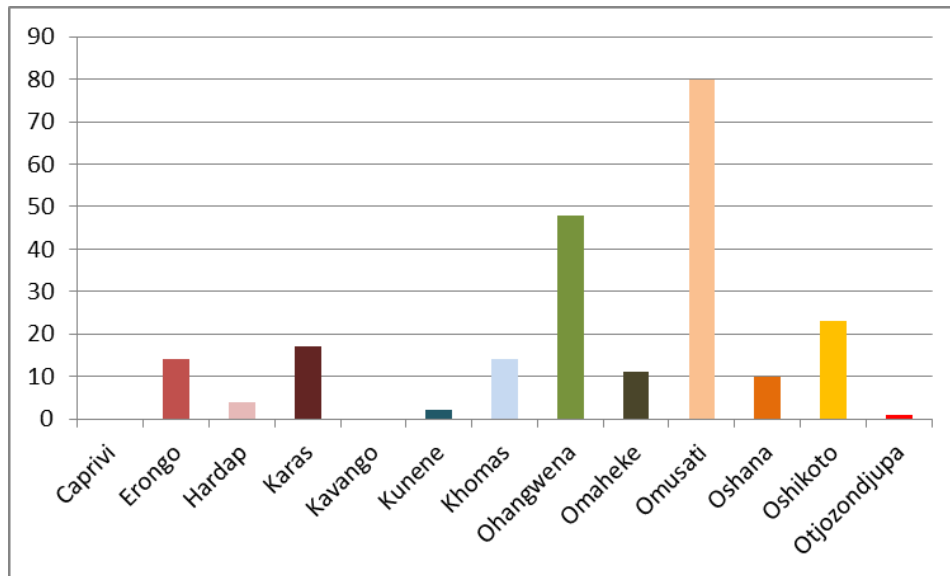
The structure of the questionnaire is a comprised mixture of both closed and open questions, making it a semi-structured questionnaire. The closed questions mainly were for basic information such as the region, the school, the amount of qualified Arts teachers, etc. whilst open questions where given to encourage respondents a chance to express themselves by letting us know the challenges they encounter regarding the Arts as well as their suggestions on what could be done to overcome them.

5 QUESTIONNAIRE ANALYSIS

Namibia has a total of 1725 schools. (Ministry of Education of Namibia 2013) This analysis is based on the 225 schools that answered from around the country. Namibia is a large country with a very low population density in most parts. The staggering amount of schools in a country with just about over 2 million people is because some of these schools are branch schools, in very remote areas. Most of the schools in the country are in rural areas with no electricity and aren't in close access to fax machines, nor post offices. The questionnaire *Interest of Arts in schools* was sent out to all thirteen regional education offices on the 31st of June 2013. The responsibility of distributing the questionnaires to all the schools in these regions was given to the regional education offices and the schools were given about a month to answer the questionnaire and send it back to send it to their region officers, or fax them directly to the Directorate of Arts in Windhoek. The responses came very slowly, which resulted in constantly postponing the due date for the questionnaire which was originally set for the 23rd of July 2013. Follow up from to Directorate of Arts to the different regional education offices was done multiple times, to encourage them to ask the schools about their questionnaire.

The Namibian government announced the changes in regions after this questionnaire was conducted, so analysis consists of the thirteen regions namely: Kavango, Caprivi, Kunene, Omusati and Ohangwena, Oshana, Oshikoto, Omaheke, Otjozondjupa, Erongo, Khomas, Hardad and Karas region. Out of all the regions together 225 schools replied.

5.1 The regions



Graph 1: Responses to the questionnaire per region

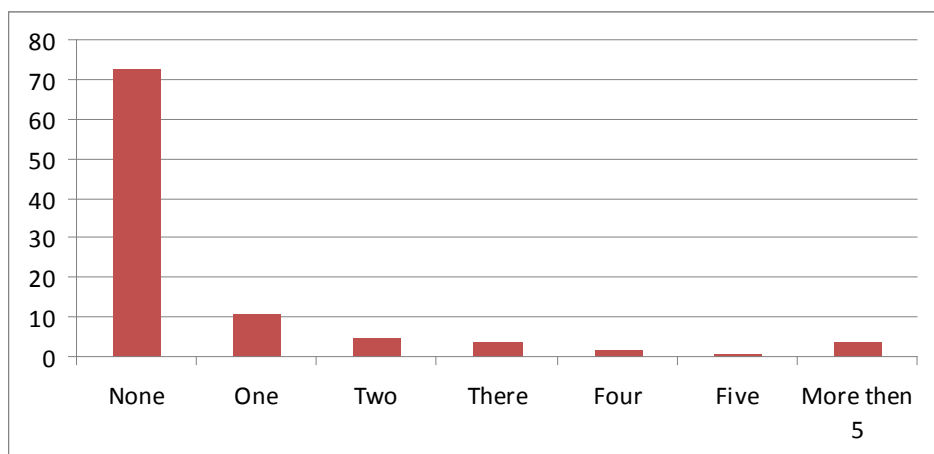
Graph 1 demonstrates the results of the questionnaire per region. Omusati region had the most responses with 80% of the results coming from them out of all thirteen regions. Caprivi and Kavango were the only regions with no responses at all. The reasons behind this could be many. One could be that, because regional officers weren't obligated to report back to the Directorate of Arts whether every school in their region had received the questionnaire or not, could have affected the motivation to send them out in the first place. Ms. Christiana Matsuis (2014) an employee at the Directorate of Arts that the lack of responses are most likely due to the fact that the questionnaires never reached the schools, or if they did the regional officers failed to send it to them back to the Directorate. (Matsuis 2014)

5.2 The art teacher

	Percent
Arts teacherUpper Primary	67%
Arts teacherJunior Secondary	33%
Art teachers all together	73%

Table 2: Arts teachers at schools

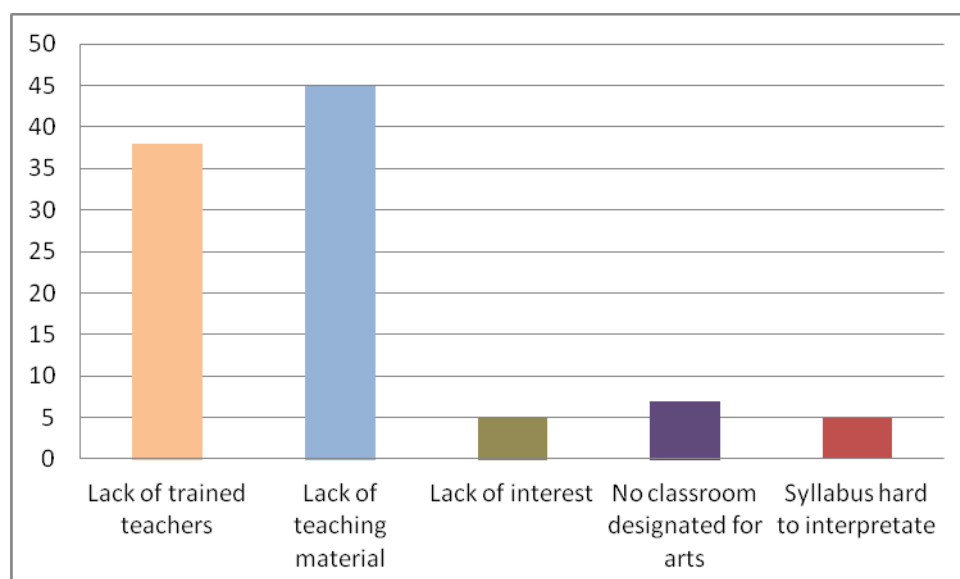
“Isn’t every teacher qualified to teach the Arts?” Is the question that one of the respondent teachers asked in the section where the amount of qualified teachers at the school was to be provided. The results concerning arts teachers indicate that from the Upper Primary Schools that answered, 67 % have Arts teachers and only 33% of Junior Secondary Schools do. These percentages are shattered by the lack of qualification to teach the arts as shown in graph 2. The graph shows that 73% of schools don’t have qualified arts teachers, and only 11% have one. Although the question of every teacher being able to teach the arts was noted, when schools were asked what their biggest challenge regarding teaching the arts is; not having qualified teachers to conduct the lessons came in second with 38%.



Graph 2: Amount of qualified teachers at schools

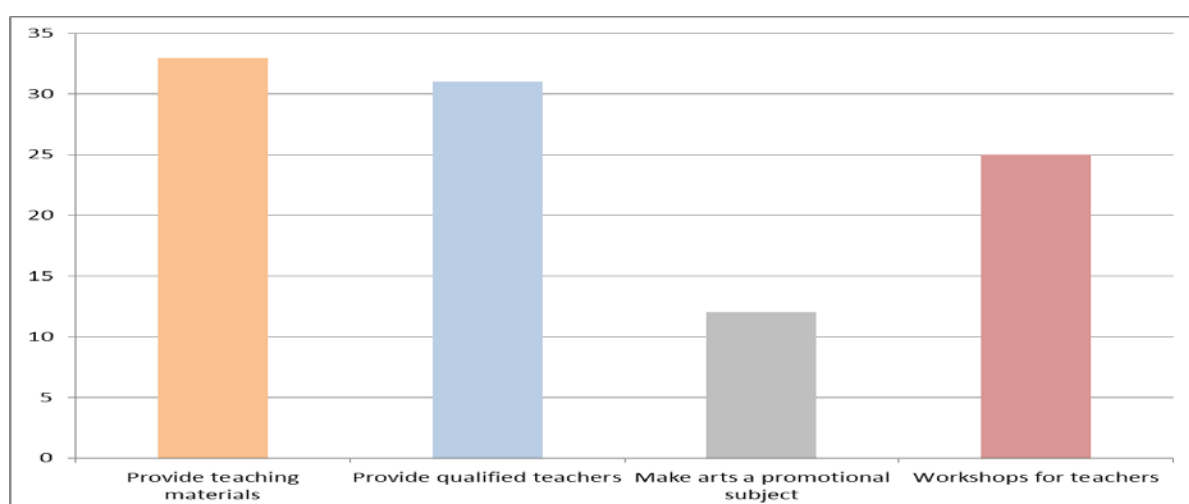
The lack of qualified teacher is not only a problem in the Arts department in Namibia, but it is an issue regarding many other subjects in many schools. In 2013 one of Namibia's leading newspapers New Era published an article about the concern of the qualification of teachers in Namibia. New Era explained that the Namibian Education Management Information System (EMIS) statistics for 2012 indicated that Namibia has about 24 660 teachers of whom 1 208 are without teacher training and about 3 000 are under qualified. (All Africa 2013a) The introduction of Universal Primary Education (free for all) January 2013 has not only contributed to the lack of unqualified teachers, but the lack of teachers in general. The minister of education Hon. Namwandi (2013) said that normally they have 600 000 registered learners, but as from 2013 the number rose to 700 000 (All Africa 2013b). The government has now been looking on recruiting foreign teachers, learners with a grade 12 certificate, as well as retired teachers who are still able to teach, to apply for teaching vacancies across the country. (The Namibian Sun 2013) It is a respectful thing that the government wants to provide free primary education for all young Namibians, but it is sad to say that this free education will soon backfire as those giving it don't have the qualifications to do so. At the look of things getting qualified arts teachers will not be on the government's top agenda.

5.3 Challenges and suggestions



Graph 3: Challenges

In the questionnaire schools were given an opportunity to freely express their challenges and suggestions. I then summed them up according to the most frequent responses. 45% indicated lack of teaching material as their biggest challenge, whilst lack of qualified teachers only 38%. This indicates that schools would most likely have more frequent arts lessons if they had the right materials to do so, regardless whether the teacher conducting the lesson has the qualification or not. Many schools mentioned in connection to teaching materials the provision of textbooks for the arts, not being available making it hard for them to come up with ways to carry out lessons. In the Graph 3, lack of interest, no designated class room for the arts or the Syllabus for the arts provided by the Ministry of education being hard to interpretate, are the least of their challenges.



Graph4: Suggestions on how to improve Arts and Arts education

Suggestions given by schools go well in hand with the challenges they face. With the provision of teaching materials with 32% qualified teachers with 31%. Surprisingly 25% of the schools also suggested that organizing workshops for teachers to enhance their knowledge in the arts department would be highly appreciated. This indicates that teachers are willing to get the proper training needed for them to carry out arts lessons, that they might have not got through their teachers training years. Making art a promotional subject was suggested by only 12% of the respondents.

5.4 Analysis conclusion

Validity of postal questionnaires can be seen from two viewpoints according to Belson(1986). First, whether respondents who complete the questionnaires do so accurately, honestly and correctly; and second whether those who failed to return the questionnaires would have given the distribution of answers as did the returnees. (Cohen, Manion & Marrison 2000, 128.) Although the results of the questionnaire only sum up to a very small percentage of schools in Namibia, the responses received being very closely linked make it easy to conclude some factors concerning arts education in Namibia. One being; teachers don't have the needed qualifications to carry out arts lessons; secondly not having the needed materials for the arts hinders those teachers and schools that are willing not to teach the Arts, which leads to the third conclusion; that is material cannot be bought without the needed financial assessment to do so. This being said it is impossible to say whether the schools that did not reply would have provided a different view and thus change the results in terms of making an overall conclusion on the whole country's Arts education.

Arts being included in the National Curriculum is a good thing, but loses its meaning if the tasks placed in the syllabi cannot be fulfilled. If the country doesn't have qualified arts teachers how can the Ministry of Education expect the various arts subjects in Figure 4 to be carried out? Are these expectations meant to be met, or are they just "This is how it should be" goals, that aren't

6 TOWARDS BETTER ARTS EDUCATION

The reasons for the lack of arts education in Namibian schools became highly visible in the questionnaire analysis. From the previous chapter I concluded that the main reasons are: Lack of qualified teachers, teaching materials and provision from the government on how to carry out the subject. It is also clear that schools are willing to have arts education in their schools. The call for the government to provide teachers with workshops, in order for them to learn and improve their skills, explains it well. This chapter will look in to those factors that should be tackled in order for Namibia as a nation to go forward towards a better arts education namely: teacher's qualification and the provision of teaching materials.

6.1 The teacher and the material

It is understandable that a teacher with no formal training in arts whatsoever has no clue on how to conduct art lessons, or integrate arts with other subjects to assist learners in understandings and making learning easier. Because the question of qualified teachers in Namibia in general is a very fragile topic, if the government isn't able to provide schools with permanent staff for the arts, other alternatives need to be considered. These alternatives include: active partnership between schools, organisations and other institutes, between teachers and artists, as well as the community. (Bamford 2012, 88). Partnership between schools and other organizations can be a helpful tool in creating supports systems for schools. Creating a successful partnership is a complex, challenging, and time-consuming task. To be effective, partnerships need to engage in a thoughtful process to define clear goals. The curriculum is vital in this process. The goals listed in the curriculum will help narrow down the goals wished to be attained through various partnerships.

Partnership between schools and organisations such the University of Namibia (UNAM) and the College of the Arts (COTA) can easily be established. The University of Namibia offers a fair amount of arts related subjects under the fac-

ulty of Humanities and Social Sciences. (UNAM 2014) Those who graduate from arts departments such as visual or performing arts usually end up being independent artists and the lucky ones might end up working at for example at COTA. Most arts students at UNAM are very keen on teaching the arts at schools around the country, but arts' being a non-promotional subject has also an effect on very few posts for arts teachers in government schools. (Engelhart 2013 & Karon 2013.) Collaboration between UNAM and COTA would also be useful in providing art workshops for schools. Arts students at UNAM, can organize these workshops as part of their studies and COTA on the other hand can provide facilities and teachers to assist the UNAM students.

Like many countries around the world Namibia is no exception for the success rate of artists. Most artists in the country have got their qualifications abroad, but don't end up making a living through it for the market for the arts very small market. Namibia is a country with a small population and limited money. Visual artist Imke Rust (2014) noted that most Namibians have a very narrow idea of what art is or should be. She added that those who make traditional, representative art, especially of wildlife or landscapes, have better chances of selling their art, whilst contemporary art is very often misunderstood. Thus, partnership between teachers and artist in Namibia can in many ways provide new job opportunities for artists and also ensure that students have a frequent and regular exposure to arts and experience it in different forms. (Imms, Jeannerret & Stevens-Ballenger 2011, 9)

Just as it's a challenge to teach the arts without required qualification, teaching without the necessary teaching material is just as challenging. Thus, as in the teachers section where the active partnership between schools and different organisations and teachers and artist is highly recommended, the same can be applied for the providing schools with the necessary materials, by starting partnerships between schools with wholesale departments and factories. It is easy for schools to look towards the government to provide these things, as in way it is their responsibility to provide schools with what they need to carry out the subjects on school curriculums. Could arts being a non-promotional subject be

the result of the Ministry of Education not being able to come up with suitable solutions on how to provide schools with teaching materials for this subject?

Namibia has a great amount of wholesale departments and factories around the country that throw away useful materials, that can be send to schools for arts purposes. Children can also be encouraged to collect their own materials by brining recyclable materials that can be reused at schools. In 2008 Rika Nel and Elna published an art and craft textbook inspired by this same idea of using what is around, instead of what needs to be bought by the name *Art & Craft Ideas and Techniques: An Arts Education guide for*. This textbook is based on accessible materials, mainly recyclable materials that can be found across the country. This makes the book useful in urban as well as in rural areas, in well-equipped schools as well as in those that only have the basics. Although this book has been approved by the Directorate of Arts, only a handful of schools around the country have this book. In other words the lack of materials in schools isn't necessarily teaching material isn't available, the problem merely lie in the fact that the resources available in the country haven't been taking the advantage of, to use for the benefit of education. An arts textbook for example, is a great tool that can be used even by those teachers that don't necessarily have the academic qualification to teach the arts, but because they are simple guidelines it will encourage them to try and integrate arts with other subjects as well.

6.2 The Finnish example

Finland has been ranked to have one of the best educational systems for years. A fair amount of research has been done why the Finns do it better educational-ly them most countries not only in Europe, but worldwide. Finland being a welfare society enables is one of the reasons. It enables them to offer equality in education, meaning education is free for all. There is an emphasis on supporting every individual, every child regardless of their economic or social background (Kumpulainen 2013). Their curriculum consists of the worldwide subjects such as literacy, maths and science. Unlike most countries the Finnish

curriculum is less academic than you would expect of such a high achieving nation (Lopez 2012), because a school day is a mix of core subjects and also art, physical education, woodwork and entrepreneurial education at secondary level (Kumpulainen 2013). The national curriculum for basic education is determined by the Finnish Board of Education. Education providers establish their own curricula within the framework of the national core curriculum, giving room for local or region specificities. (Miniedu 2014, 15-16.) This national curriculum is renewed approximately every ten years (Miniedu 2014, 16), with the next edition been published in 2015. Professor Kristina Kumpulainen (2013) noted that 2015 curriculum there will be here will be an increase in 21st Century skills, such as collaboration, social interaction, problem solving and life-long learning, but they will not be separate from the core subjects, they will be integrated. Music, visual arts, and crafts education is compulsory for students up to age 16 in Finland, as part of an effort to promote creativity and problem-solving skills and boost learning in other subject areas (Baker 2012).

Arts and culture having a significant part in the Finnish school curriculum many regions and some specific towns have established different kinds of programs for their schools, to make sure that they follow the curriculums requirements. Culture Paths (Kulttuuripolku) are based on the curriculums requirement that cultural visits are to be available to student. They should be integrated with different subjects or different themes taking place at schools. (Turun Kaupunki 2014.) This Culture Path enables students regardless of their family financial status to visit different cultural institutes or participate in cultural events. For example in the Savonlinna basic education culture path for autumn 2013 to spring 2014, include visits to the museum, Library, Churches, Concerts (e.g Orchestra) and different workshops as theatre workshops. (Savonlinna 2014)

The Finnish example is an admirable one that the Namibian government can use in improving its nations education, especially when it comes to the training of teachers. They have recognized the importance of the job at hand, and how it can not be taken lightly. Thus, they focus on highly educating their upcoming teachers. By setting a high standard for upcoming teachers you in many ways set a standard for the education of those receiving it as well. This is why every teacher in Finland must obtain a masters degree. Although teaching in Finland

is one of the most wanted job after doctors and lawyers (Finnish Teaching Training School 2014), getting in depends on many factors, admitting only one out of every ten students who apply. (Center of International Education Benchmarking 2014) Applicants are assessed based on their upper secondary school record, their extra-curricular activities, and their score on the Matriculation Exam (taken at the end of upper secondary school). Once an applicant makes it beyond this first screening round, they are then observed in a teaching-like activity and interviewed; only candidates with a clear aptitude for teaching in addition to strong academic performance are admitted. (Finnish Teaching Training school 2014, Laato 2014.) Arts education is also very important in the upcoming teacher's basic training. The first four years their bachelor studies consist of various arts related subjects, their didactics and how to integrate them with other subject. (Laato 2014.)

The Culture Path is something that can also easily be adopted in Namibian schools. Although no doubt those schools in the rural areas have a slight disadvantage for most museums and theatres (to mention a few), are mainly situated in the rural areas. This been said, because the culture paths aim is that all children should have annual visitations to various cultural institutes despite their parents income, this should encourage Namibian government to establish more arts and cultural institutes across the country. By doing so more jobs are created and the preservation of our cultural heritage can also be achieved through it. Cultural paths also offer new teaching as well as learning methods and opportunities. Cultural paths can be used to combine subjects, which makes possible a fluid and dynamic curriculum that is interdisciplinary. (Robinson 2009)

7 CONCLUSION: VISION 2030 ARTS EDUCATION

In 2004 a document by the name Vision 2030 was established by the Government of Namibia, under the leadership of former President Sam Nuyoma. In short Vision 2030 can be defined as national developmental plans and strategies that are set based on a vision of what the government hopes its country to be, by the year 2030. The Vision is designed to promote the creation of a diversified, open market economy, with a resource-based industrial sector and commercial agriculture, placing great emphasis on skills development (Government of Namibia 2014b). It hopes to create a society that cares for health, education and rights of its citizens, that fully develops its human resources, and that ensures the sustainability of its natural resource sector. These are hoped to be achieved through: Education, Science and Technology; Health and Development; Sustainable Agriculture; Peace and Social Justice; and Gender Equality. As according to the Namibian government they are the “driving force” strategies that will allow this vision to be accomplished. (Government of Namibia 2014b & Government of Namibia 2004, 11.)

Education is a very significant factor of the Vision 2030, because it is not only essential in very country, but more so in a developing one. Through education democracy and political stability, economic growth, unemployment and health to mention a few are able to be achieved. (Global Development Center 2002 & Government of Namibia 2003, 59, 76) The emphasis on education in the vision leans towards building a knowledge-based society through a more effective ITC (information and communication technology), business and management (entrepreneurship), mathematics and science oriented education training system. (Government of Namibia 2003, 56, 73-77) One of the visions that struck my attention the most is the one under overcoming unemployment. The vision states, that by advocating self-employment and encouraging the nation to use their hands would bring forth new means of employment. In my opinion this vision can be accomplished through arts education. If children are exposed to arts education at an earlier age, they'll learn the possibilities that arts can offer to them and their community. Therefore, I have established The 2030 Vision for arts

education in Namibia. The following vision concentrates on the core issues that need to change in order for an effective arts education program to be carried out in all government schools across the country and be able to follow the example of the curriculum in the previous chapter. These are all things that can and should be put into action for arts education to be effective and meet the curriculum requirement.

Vision 2030 Namibia: Arts Education

- ✚ The Ministry of Education & UNAM teachers training policy
 - Each teacher should attain a masters degree
 - UNAM will have at least 5 Arts Education lecturers
 - All primary school teachers (grade 1-5) must complete arts education and arts & craft didactics courses

Arts education can help our schools and society achieve broader education, economic and social goals.

- ✚ All Senior Secondary should have at least one arts & craft teacher
- ✚ All schools will have at least one classroom designated for arts education
- ✚ Arts teaching guideline textbooks are to be published and distributed to all schools. One for each level (Pre-primary to grade 12)
- ✚ All regional education offices across the country will have a budget allocated to assist schools in carrying out arts education
- ✚ Continues partnership between schools and different organizations like, College of the Arts, Art Galleries across the country, Namibian artists (musicians, visual artists, poets, dancers, photographers, theater personal), as well as the community
- ✚ Every regional education offices will have a material recycling point where those in their regions willing to contribute recyclable material for art education purposes can send to.
- ✚ National Arts Education days to be set. Similar to the ones for sports, for the purpose of advocacy and to give students the possibility to show their art.
- ✚ Once a year regional education offices will provide in-service training and workshops for teachers in arts and craft.
- ✚ COTA branch academies to be established across the country (e.g Walvis/Swakopmund, Oshakati, Rundu, Tsumeb, Keetmanshoop)
- ✚ Schools will follow an annual Arts and Culture Path. Ministry of Education and the Directorate of arts play a big role insuring possibility for all school to follow a culture path

Table 3: Vision 2030 for the arts

The vision 2030 for arts Namibia is also the conclusion for this thesis. Change will have to happen, but it's important to recognize that it can not happen over night. For vision 2030 to mean more than just beautiful goals on paper, a lot of work and chances will have to take place. The Ministry of Education should re-evaluate its current curriculum, and come up with one that can be followed by teachers, as indicated in Figure 4 of second chapter indicates.

The low percentages of responses to the questionnaire show that better planning on its distribution should have taken place. On the other hand, we couldn't have controlled whether those working at the 13 regional officers send the questionnaires to schools or not. One would think that if a document certified by the ministry would raise the importance of it, but this certainly isn't the case. The timing of the questionnaire also took place during nation examinations and holiday shortly after, which may have also affected the responses. This been said, the lack of qualified art teachers and teaching materials as seen in the questionnaire analysis, should not be over looked by NIED nor the Ministry of Education. It is admirable that our government wants to advocate "Education for all"; nonetheless quality learning provisions for all should be as important. In this context the arts have an enormous amount to offer to education.

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9 APPENDIX

Appendix 1: Questionnaire *Interest of Arts in Schools*

REPUBLIC OF NAMIBIA

MINISTRY OF YOUTH, NATIONAL SERVICE, SPORT AND CULTURE

Directorate: Arts

Government Office Park, Cnr. R. Mugabe Ave. & Luther St. P/Bag 13391, Windhoek, NAMIBIA
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Enquiries: R L Hofmeyr: 061 270 6050

31st July 2013**Questionnaire: Interest of Arts in schools.**

This questionnaire must be completed by the **Subject Head or Head of Department for Arts** in co-operation with the Arts teachers and send back to the **Regional Office** not later than **23 July 2013**.

Region: _____

School: _____

Head of Department(Arts): _____

Subject Head: _____

Cluster Convenor: _____

Total Arts teachers (Upper Primary): _____ (Junior Secondary) _____

Total number of teachers qualified to teach Arts: _____

Does the school have a designated room for Arts only? Yes: _____ No: _____

Arts subjects offered at school currently and intended for the future:

Arts: (Grade 4-7) Yes No / Will be implemented in 2014: Yes No

Arts in Culture (Grade 8-10).....YesNo/ Will be implemented in 2014: Yes No

Integrated Performing Arts: Yes No/ Will be implemented in 2014: Yes No

Visual Arts:Yes No/ Will be implemented in 2014: Yes No

Art and Design: YesNo /Will be implemented in 2014: Yes No

{Workshops will be done for schools aiming to implement Visual Arts, IPA and Art and Design}

Does the school have any musical instruments? Yes:..... No:.....

If "yes", specify which instruments: _____

Does the school have a budget allocation for Arts? Yes:..... No:.....

Does your school order arts material from the Government catalogue: Yes:..... No:.....

Which Arts clubs do you have at school (drama/visual arts/dance/choirs/poetry/music, etc.)

What challenges do you experience regarding Arts?

List any suggestions on how we can improve on Arts and Arts Education:

Thank you for your time to complete this questionnaire. Together we can make the Arts grow.

Appendix 2: Interviews question's

Name and occupation:

1. Should Art be taught in schools? Give a brief reason for your answer?
2. If your answer to the previous question was yes continue reading, if your answer was no you can skip this question: How do you think the Namibian nation would benefit if every child had a chance to Arts education from an early age?
3. Are you interested in teaching Arts at schools? What kind of work would you be interested in conducting with the learners?
4. In the questionnaire *Interest of Arts in Schools*, that was send out to schools across the nation, it became clear that the lack of qualified Art teachers at schools, was one of the biggest barrier. I then thought of a concept, where artists from around Namibia and arts students from UNAM would visit schools for a certain period of time and conduct various workshops with students and teacher. What is your opinion on this idea? Would you for example be willing to participate and in general do you think other Artists would be interested?

Appendix 3: Interviews question's

1. How has arts education developed in Finland?
2. What role do you think art education can play in a developing country
3. How are you been trained to be able to carryout an arts lesson in the future?
4. The Finnish educational system is known to be one of the best in the world. What is your take on this matter? Is there an area that in your opinion needs improvement?
5. Imagine if arts weren't being taught in schools in Finland. Who do you think the schools and communities what would be different in our communities today?

