



***Implementation of Visual Arts Education in one Technical and Vocational Education and Training College in the Eastern Cape: the voices of lecturers and students.***

**By**

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**A dissertation submitted in fulfilment of the requirements for the degree  
of Masters in Education at the  
University of Fort Hare**

**Supervisors: Dr M.P. Mavuso and Mrs. Caga**

## **DECLARATION**

I hereby declare that the thesis “Implementation of Visual Arts Education in the Technical and Vocational, Education and Training Colleges in Eastern Cape; the voices of students and lecturers” is my original work. This thesis has never been forwarded to any other institution of higher learning for the purposes of awarding any other degree or qualification. I have also acknowledged the authors in the text and reference list for this thesis, in circumstances where I have used either their published or unpublished works.

Mbulelo Dayimani

Signed: .....

Date:.....

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I, MBULELO DAYIMANI student number 200704447, hereby declare that I am fully aware of the University of Fort Hare Policy regarding Plagiarism and that I have considered all the necessary precautions to abide by the regulations with reference to this policy.

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## **ABSTRACT**

It can be observed that students actively participate in the learning process of education in our country, and the curriculum gives expression to the knowledge, skills and values worth learning in South African schools and institutions. However, Technical and Vocational Education Training (TVET) Colleges still continue using traditional learning methods, in which the teacher is in the centre, devoid of artistic culture, and practical work. These implementation methods and techniques have been identified as less motivating for students especially for those with no background in Visual Arts (VA) in high school. The aim of this study therefore was to investigate the views of students and lecturers on the implementation of Visual Arts Education (VAE) in the TVET Colleges in the Eastern Cape. This study was premised from a qualitative research approach and therefore interpretivist paradigm was relevant in assisting the researcher making sense of the data gathered. Face-to-face interviews were used to collect the data from five lecturers and fifteen students in N4 level. The interviews were tape-recorded. The research showed that Visual Arts Education can be an engine that drives creativity and innovation in schools, higher Education institution and all tertiary level settings. It is also reasoned that the visual arts, as with other creative arts disciplines, will not become important and necessary engines for change in education without a determination to critically review its implementation starting with how VAE policies are used in the TVET Colleges. It also emerged from the study that the policies that are available for VAE in the College relate to syllabus as well as assessment and enrolment procedures. The syllabus was found by the lecturers to be inappropriate and less motivating for the students. Also the assessment procedure was revealed to be done according to both practical and theoretical components based on task, test, and practical moderation. However, the practical component was based on seventy five percent and the theory on twenty five percent thereby disadvantaging learners who do not have the theoretical background of the VAE. The study therefore recommends that policies that are used in TVET Colleges for VAE need to be revised, re-applied and implemented so as to cater for the needs of lecturers and students pursuing a career in Visual Arts or VAE.

### **Key words:**

Visual Arts Education (VAE), Technical and Vocational Education and Training College (TVET), Implementation, Voices, Lecturers, and Students.

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## **DEDICATION**

I dedicate this study to my family, my wife Sibongile Hlumisa Dayimani, all the South African TVET Colleges, the Art and Design Departments and to all those whom it will be of relevant assistance.

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## LIST OF ACRONYMS

|               |                                                                        |
|---------------|------------------------------------------------------------------------|
| <b>AIDS</b>   | <b>Acquired Immune deficiency syndrome</b>                             |
| <b>CSIR</b>   | <b>The Council for Scientific and Industrial Research</b>              |
| <b>DHET</b>   | <b>Department of Higher Education and Training</b>                     |
| <b>DOE</b>    | <b>Department of Education</b>                                         |
| <b>HEIs</b>   | <b>Higher Education Institutions</b>                                   |
| <b>NAEA</b>   | <b>National Arts Education Association</b>                             |
| <b>OBE</b>    | <b>Outcomes Based Education</b>                                        |
| <b>TVET</b>   | <b>Technical and Vocational Education and Training</b>                 |
| <b>UK</b>     | <b>United Kingdom</b>                                                  |
| <b>UNESCO</b> | <b>United Nations Educational Scientific and Cultural Organisation</b> |
| <b>USA</b>    | <b>United States of America</b>                                        |
| <b>VA</b>     | <b>Visual Arts</b>                                                     |
| <b>VAE</b>    | <b>Visual Arts Education</b>                                           |
| <b>VAI</b>    | <b>Visual Arts Implementation</b>                                      |

## **CHAPTER ONE**

### **BACKGROUND OF THE STUDY**

#### **1.1. INTRODUCTION**

The study investigated the implementation of Visual Arts Education (VAE) in the Technical and Vocational Education and Training Colleges. It can be observed that students actively participate in the learning process of education in our country, and the curriculum gives expression to the knowledge, skills and values worth learning in South African schools and institutions (Angie Motshekga, 2012). This means schools, colleges, universities and society must develop our children to become happy, well-adjusted citizens, rather than pupils who can just pass a test and get through school. The country must ensure that our children can think creatively, skilfully, and "outside the box". VAE plays a vital part of doing this and of ensuring that every pupil can achieve his or her potential and contribute fully to our society.

But if we look at visual art education today in TVET colleges they still continue to use traditional learning methods, in which the teacher is in the centre, devoid of artistic culture, and practical work (Aykac, 2014). These implementation methods and techniques have been identified as less motivating for students especially for those with no background in Visual Arts (VA) in high school. Venalainen (2012) noted that, people find VAE and its implementation strange and difficult to approach and understand. He continues to say that one way to approach this is through the concept of interdisciplinary prominence, in VAE and its implementation. This concept has been developed to be used especially in school education and the basic idea is to approach VAE from the point of view of various school subjects (Venalainen, 2012). This study aims to listen to both lecturers and students on how VAE is implemented in TVET Colleges.

## **1.2. BACKGROUND TO THE STUDY**

Visual Arts Education provides an elementary education to help students develop themselves emotionally and mentally so that they can actively participate in the socialization process (Demirel, 2011). Its implementation aim is to transfer information, to teach the students the style, art and artworks formed in different periods and civilizations, to bring the student cultural awareness and perception, and to develop the students' creativity (Kirisoglu, 2005). In spite of the clear objectives, the implementation of VAE has been wracked with challenges (Clapp, 2010). While many individuals in the field of VAE have worked hard to stay abreast of cultural changes, there are some who argue that the field as a whole largely adheres to a set of core assumptions that may no longer be applicable to our contemporary cultural landscape (Clapp, 2010).

Visual Arts Education has been viewed as a subject with indefinite objectives from the foundation of the Turkish Republic until today (Kavuran, 2013). This means that, VAE was implemented but the process of understanding its theory and practical setup became very unclear to students and lecturers more especially those who do not have a qualification in VA. In Turkey, VAE comes with perpetual changes which confronts us as visual arts lecturers in South Africa the when it comes to lesson implementation. Even today uncertainty of aims of VAE training in schools helps us to understand the hardship of the issue, whether or not VAE is a free time activity that is put in the curriculum (Kavuran, 2013).

### **1.2.1. The role of Visual Arts Education**

UNESCO, (2002) mentioned that: Visual Arts Education offers, like other arts disciplines, ways of knowing about one-self, and one's community and the world, and opportunities for exploring and reflecting on communicating identity. As students learn about visual arts there are opportunities to understand and participate in local and global communities. Visual Arts learning offers meaningful contexts for developing a range of higher order thinking skills such as problem solving, interpreting, analysis and application as well as life skills such as self-management, study, communication and



physical skills (UNESCO, 2002). The implementation of Visual Arts Education was also seen as a force for change, to interrogate our values, building and questioning our sense of identity and our understanding of other cultures. It crosses national boundaries. It helps create civic pride and a visually literate and confident population. It crosses disciplines and media, stretching from the established practices of painting, sculpture, photography and crafts to moving image, new media and live art (Selwood, 2007). VAE was implemented to provide an accumulation to recognize, learn and choose careers in different arts genres. He also notes; another method implemented in VAE is research method that is more efficient in helping students pay attention. Other art disciplines (practice, art criticism, and aesthetics) and art history are other methods. The lecturers use the artworks (generally the similar copies / reproductions) to motivate the students to find their art styles or the themes (Visual Arts Policy, 2011).

Mirzoeff (1998) note that implementation of Visual Arts Education is still an idea in the making. Duncum, (1999) notes that the implementation of VAE is a process that represents recognition of a vastly changed cultural environment, which includes a new relationship between new technologies, new economic arrangements, and changed social formations). Mitchell (1995) also notes that the implementation of Visual Arts Education seemed like an idea whose time has come, but it is not entirely clear how it should be studied. This indicates that implementation of VAE has issues/problems throughout the world.

Teachers have very positive views about the impact of the teaching of the arts on children's development and learning. The arts are a relevant or a very relevant part of the primary curriculum. The arts encourage alternative thinking skills, enhance learning across the curriculum and nurture creativity and imagination. The arts build self-esteem, foster self-worth and allow children to experience success. In addition, opportunities are provided for experiential learning and problem solving through cooperation and collaboration. Teachers can explore Multiple Intelligences Theory. Children develop their skills, understanding and dexterity and school is more

enjoyable. The arts also provide links with the home as children love taking home artistic endeavours, singing songs, and reciting poems.

The arts curriculum is more important than ever for children's social development given the huge growth in technology. The arts curriculum caters for children of all abilities and talents and allows them to build self-esteem and develop non-academic skills. The arts were seen as an essential part of the primary curriculum, offering children opportunities for life-long learning, and allowing them to be unique but also part of the culture and heritage from which they came. So in conclusion, we need to ensure that imagination and creativity are integral aspects of elements in the curriculum.

### **1.2.2. Worldwide views on Visual Arts Education**

VAE has occupied a marginalized position in both modern society and the discipline of sociology. Historically and today, VAE has been judged less important than other areas of study for the social sciences. As a recognized area of specialization, the sociology of visual art is relatively new and still developing (Elsevier, 2014). He continues to say that the marginalization of visual art in society may be less obvious or even puzzling. After all, arts hold an exalted, even sacred, position in society have the ability to confer status and honour on the people who consume and possess expert knowledge about them; and expensive sales of art are reported frequently in the media (Elsevier, 2014).

The sharp, hierarchical distinction between the fine and popular arts that was drawn in the nineteenth and twentieth centuries created a dichotomous model of aesthetic objects and practices, the institutions and audiences to which they belong, and the functions or purposes they serve (DiMaggio, 1982a, b; Levine, 1988). Fine art forms were characterized as possessing complexity and depth. A great work of art elevates rather than entertains, a view that does not preclude enjoyment but implies a refined notion of pleasure as something acquired through specialized knowledge rather than

“fun” and easily accessible. The serious, intellectual qualities ascribed to the fine arts thus requires a level of discernment in matters of judgment and taste that emphasizes the singular character of aesthetic object and audience alike (Elsevier, 2014).

According to Wits (2010) implementation of VAE seems to be moving at a snail’s pace. Moreover, many students in colleges and universities seem to be lacking an understanding of the aims and objectives of VAE (Wits, 2010). Although there is a significant and substantial investment in the schooling system in South Africa, VAE remains a marginalised area of curriculum implementation. The Council for Scientific and Industrial Research survey found that significant number of schools and post schooling institutions have no staff able to teach arts and culture subjects (Wits, 2010). This study therefore seeks to investigate the lecturer and students views on the implementation of VAE in the TVET colleges by focussing on one TVET college in the Eastern Cape.

The concept of Visual Arts Implementation (VAI) is a problematic concept especially in our country where it carried a broad range of meanings from the education of artisans, the creative activities to fill spare time and the studies of folklore (Zimmerman, 2016). This echoes the concern in implementation problems of VAE in Eastern Cape Colleges. Zimmerman (2016) notes that VAE generally is held in low esteem and art classes are often associated with entertainment and play, and the amount of time and attention given to VAE study is minimal at best. He further notes that all too many VAE lessons could be summed up as pleasant experiences, providing relief from the academic routines, without an aesthetic compass (Zimmerman, 2016). Therefore Zimmerman (2016) concludes that lecturers cannot educate students without taking into account the talent of the student, his/her psychological level and motivation. Thus the study focuses on how lecturers and students view the implementation of VAE in TVET Colleges.

Another factor which delineates a positive implementation process of VAE in Colleges is a collaborative relationship between a lecturer and a student, which has been

viewed as critical to the development of academic learning orientations (Comer & Haynes, 1991). The study therefore will also focus on addressing collaborative interaction between a student and a lecturer in the implementation process of VAE. It will look at how VAE is being taught, because there is a high need to establish meaningful connections between a student and a lecturer in visual arts, more specifically, to increase their investment or involvement in this education. The above cited authors have highlighted the perceived constraints of the implementation of VAE, thus a need for this study to research on how students and lecturers view the implementation of Visual Arts Education in the Eastern Cape TVET Colleges.

The Arts Council and the Department of Arts, Sport and Tourism have a different but complementary remit of promoting the arts for all citizens, including citizens of school-going age. Both government departments and the Arts Council share a common concern for best practice in the domain of arts-in-education work. In the year 1999, the arts course CKV1 (in Dutch) was introduced at middle and higher levels of secondary education in the Netherlands. CKV1, which can be translated as 'Cultural and Artistic Education', aimed to encourage cultural participation among adolescents by compelling them to attend theatre performances, concerts, museums, exhibitions, etc. (Nagel, Damen, & Haanstra, 2007).

### **1.2.3. Implementation of Visual Arts Education (VAE) in South Africa**

In South Africa, the implementation of Visual Arts Education aims to play a pivotal role in developing knowledgeable and skilled citizenry who are able to contribute effectively to the social and economic development of this country (Policy on professional qualification for lecturers in TVET Colleges, 2013). VAE is seen as one of the subjects that covers a broad field of creative practice that involves the hand, the eye, the intellect and the imagination in conceptualising and creating two-dimensional and three-dimensional artworks, objects and environments which reflect the aesthetic, conceptual and expressive concerns of individuals or groups. But students are having problems in the learning process of VAE in TVET colleges, their understanding and

perceptions about Visual Arts Education has shaped efforts to conduct a study which will be looking at students views especially first year students (N4 level) regarding the implementation of VAE in one Eastern Cape College.

Implementation is seen as the carrying out, execution, or practice of a plan, a method, or any design, idea, model, specification, standard or policy for doing something. As such, implementation is the action that must follow any preliminary thinking in order for something to actually happen Kakhbod (2013). The study therefore wishes to embark on a journey of looking at VAE execution or practice, plans or any designs, ideas, policies that are used in TVET colleges in Eastern Cape.

Curriculum policies expose Visual Arts Education (VAE) as a type of education that is about self-expression and offers students a way to engage meaningfully with, and respond to their world. The implemented VAE provides opportunities to stimulate and develop students' intellect, engage their creative imagination through visual and tactile experiences and the innovative use of materials and technology in realising their ideas. It also encourages students to develop an individual visual language and literacy, which is informed and shaped by the study of visual culture, past and present (General aims of the South African Curriculum). Furthermore, in South Africa VAE was seen as one of the best ways of addressing social, economic, and political issues in a nonaggressive manner during the apartheid era.

According to Taylor and Whittier (2009), the focus of VAE during the apartheid era was on artists seen as political actors and a cultural turn in social movement research which produced a wide variety of perspectives on the relationship between the arts and movement activities. Other scholars have emphasized the strategic uses of visual art, dance, music, and theatrical performance in the women's movement, anti-apartheid movement, AIDS movement, and other cause-based activism, Sawchuk (2006). Yolcu (2009) noted that Visual Art Education helps an individual reach emotional satisfaction within the framework of an aesthetical awareness while

discovering new forms and styles, and teaches how to direct their excitement appropriately. This reveals that Visual Art Education is directed towards encouraging individuals' creativity in order to improve their social, mental and emotional characteristics rather than at training artists.

According to California Department of Education (2004) several writers have described implementation of VAE in research about lecturer education in general as being relevant to three major areas of inquiry: pre-service lecturers knowing about content that is subject matter specific to teaching; pre-service lecturers knowing how subject matter content is put into practice (knowing, for example, how they can learn routines and schema, how they can communicate knowledge, to students, how to choose among strategies and understand how students develop); and the impact of outside influences on lecturer education, including parents, community, school districts, state and national testing, certification, and roles of state agencies.

Teachers welcome support from a variety of organizations in enhancing children's experience of and exposure to the arts. However, no matter how valuable such external support can be for teachers, it is still necessary to ensure that sufficient materials and resources are provided directly to schools to support the arts curriculum. In addition, professional development opportunities need to be available to teachers to enable them to enhance their own knowledge and skills in the area of the arts education.

#### **1.2.4. TIME ALLOCATION FOR VISUAL ARTS**

According to the visual arts policy (2009), VAE should occupy a minimum of ten teaching hours per week. In addition, Visual Arts students are expected to work outside school time. The practical components of visual arts are very time-consuming, practical and theoretical aspects should be integrated wherever possible (Visual Arts policy, pg. 9). The ratio of practical to theory teaching contact time should be 3:1. The weighting of the assessment of the practical and theoretical components is 70%:30% (Department of Higher Education & Training, 2009).

#### **1.2.5. VISUAL ARTS CONTENT**

A creative curriculum offers students plenty of opportunities for creative behaviour. Such a curriculum will call for original work, independent learning, self-initiated projects, and experimentation. Using curriculum materials that provide progressive warm-up experiences, procedures that permit one thing to lead to another, and activities that recognise and reward creative thinking makes it easier for learners to be provided with opportunities for creative learning. During the post-modelling dialogue the teacher has an opportunity to discuss how he or she might develop the lesson himself or herself or how he or she might integrate it with other areas of the curriculum.

VAE as a subject contains its own content that is tackled by students, helping them understand the art concepts. The curriculum policy contains visible content that assists lecturers in terms of topics from introductory N4, N5, to N6. The following are overview of each topic;

**TOPIC 1:** Conceptualising through the development and realisation of creative ideas.

**TOPIC 2:** Making of creative artworks, management of process and presentation, following safe practice

.

**Topic 3:** Visual culture studies: emphasis on visual literacy.

### **1.2.6. TEACHING METHODS**

The policy stipulates that lecturers are given methods on how to teach each topic based on each level. This means that teachers are given a method in detail paving a way on how to deliver this particular instructional offering (Department of Higher Education & Training, 2009).

#### **1.2.6.1. TEACHING GUIDELINES FOR TOPIC 1**

Since colleges are offering semester courses, according to Nated Studies Report 191, in the introductory N4 level to N6, specific briefs and exercises for students are required to use source books, so that they can independently develop creative ideas by the time they reach N6. Lecturers need to be creative in setting briefs for the source book and always try to surprise and excite the students by giving them a different approach (e.g. do a mind map in class to generate ideas for a theme, play word games, document a process work through drawing or photography, do different investigations into combining mediums). Encouraging students to experiment is another strategy that is being utilized by the lecturers. The lecturers inspire students' and show them examples of artists' sketchbooks and journals, and of source books by other students. Students are given ample opportunity to write about their own ideas, to explain their intentions and to reflect on their work. It is strongly suggested that the practical should be linked to the Visual Culture Studies during the process of conceptualisation. Lecturers should frequently assess and discuss student's work in their source books (Visual Arts policy) (Department of Higher Education & Training, 2009).

#### **1.2.6.2. TEACHING GUIDELINES FOR TOPIC 2**

It is recommended that a specialised field of focus is adopted to ensure progression and development through the different levels. Such fields include drawing, painting, sculpture, printmaking, multi work, photography, ceramic sculpture, installations; new media work (Graphic Design), etc. The lecturer guides practical classes with daring



confidence and enthusiasm. This is done by taking contextual factors into account, setting practical briefs that challenge and interest students, assisting and guiding students to sustain work from the initiation to realisation into a final artwork that builds the students confidence. Lecturer needs to be open-minded about divergent solutions to practical projects, demonstrate, explain and refer to work of relevant artists when introducing specific techniques and approaches. Integrating with Visual Culture Studies and continuously doing informal assessments by discussing the progression of students' work broadens the learners thinking skills. By trying to guide students to come up with their own solutions, rather than imposing one's ideas on them strongly suggested that the practical should be linked to the Visual Culture Studies during the process of learning. Having regular "critique sessions" during which the lecturer facilitate students to talk and discuss the work of their classmates in a constructive way (Department of Higher Education & Training, 2009).

#### **1.2.6.3. TEACHING GUIDELINES FOR TOPIC 3**

The prescribed themes can be done in any logical order. The emphasis on visual literacy makes this a dynamic and interactive module. Students must be guided to participate actively through questioning, discussions, debates, games and other interactive activities. The emphasis should be on visual images to show the interaction between art and society. The showing of visual images in the form of slides, PowerPoint presentations, photocopies, DVDs etc. is essential, and students must engage with these images in class. Giving students opportunities to write about art, to develop their writing skills and to use art terminology is a vital step in the teaching and learning process. This writing need not take the form of long research essays, but can involve shorter, more frequent tasks (e.g. writing about works seen at an exhibition, a visual analysis of an unseen example or examples, students' own examples used to illustrate an issue or theme, worksheets or making of flash cards). Students should be encouraged to visit art exhibitions and galleries, read and collect reviews of exhibitions, read and look through art books, and do research on the Internet. Use of visual literacy reinforces learners' practical work.

### **1.2.7. VISUAL ARTS ASSESSMENT**

Assessment is one of the major challenges especially in VAE, because unlike other models, VAE contain both theory and practical work. The policy has structured the method of assessment that teachers can use when assessing visual arts.

The VAE programme consists of various separate integrated tasks which are undertaken during each semester of the year. Each includes two components: written preparation and the actual practical work. Marks are allocated to both the preparation and practical processes. Informal and formal preparation for practical work should be recorded in a sourcebook/visual diary kept specifically for VAE. The written preparation should comprise research, planning and any other record-keeping required to prepare for a practical assignment in Visual Arts

Theory and practice cannot be taught in isolation; however, during the term, lecturers will find that they need to focus on the development of specific practical skills and specific theoretical knowledge (e.g. visual arts language and terminology, visual literacy, historical content and contextual art knowledge through case studies and research, etc. (Department of Higher Education & Training, 2009).

Ruskin (2012) argues that learning VAE is learning how to see. He continues to note that we can say that methods and learning criteria for VAE are based on drawing, painting, graphics, and ceramics by observation in our country, just like in other several places, and depend on the relationship between perception and cognition. In that sense, it is considered as the essential tool of analytic learning. Moreover, the basic characteristic of this relationship between perception and VAE is retransformation of our knowledge of the visible during the learning process (Ruskin, 2012). Zimmarmen (2016) in his findings noted that; VAE specialists such as teacher education and college lecturers and university art educators' responses to the questionnaire, there

are some major themes in art specialist teacher education research and practice that need to be addressed and that implementation procedures need to be researched.

This study therefore will explore the views of student and lecturers on the implementation of VAE, in Eastern Cape Colleges. There has been little empirical work studying in Eastern Cape Visual Arts institutions relating to the effectiveness of specific practices of student and lecturer voices and involvement in VAE in TVET Colleges and even less effort directed toward understanding how they view the implemented visual arts in Eastern Cape colleges.

### **1.3. STATEMENT OF THE PROBLEM**

Many countries are restructuring the implementation of VAE for the future and are adopting Visual Arts Education as part of their core curricula. Teaching methods, materials, policies, and assessment are used to contribute to a wider scope of expressive arts in the schools, particularly at the elementary level which enables the societies to develop greater tolerance, problem-solving skills, and an appreciation for aesthetics, creativity, and decision-making in its students. Arslangazi (2012) argues that VAE is a process that provides for the development of socialization and acquisition of specific behaviours and outcomes in human life. It attaches great importance to providing an understanding of art and artistry, the impact of social and technological changes on artworks and artists. However, the field of VAE has generally been neglected as a subject (Bennett, 2009). Furthermore VAE has been marginalised in post schooling institutions including TVET colleges (Wits, 2010). Although VAE is implemented in South Africa, there are, according to the above mentioned researcher's observations, misconceptions among students about its implementation.

In Eastern Cape TVET colleges, most students are accepted in VA programmes because they are rejected in other programmes (Arts Cape, 2015). Geimer, Getz, Pochert, and Pullam (2000) noted that one factor that impact student achievement in

VAE is mobility, lack of knowledge from high school level and support. Furthermore an action research conducted by Arts Cape (2015) showed that some students accepted VA because they have interest but lack background from a high school level. VAE provides a site where political and pedagogical roles and relations can be renegotiated and re-imagined partly because of its unique potential to take us out of ourselves. The same could be said about the arts:

“VAE takes us beyond a personal simplistic view of the world and allows us to think of the future and the past, about the present and the absent, about the has-beens and the might have been, about particularities and generalities. It emancipates thinking from the here and now . . . of both our senses and our culture and causes it to range freely over the actual, the probable and the possible and even the impossible (Malik 2000, p.349)”.

Such an expansive view of the arts offers an important antidote to resignation and cynicism because, as Edward (Greene, 2007, p. 3) said, ‘a beginning must be thought possible’. Therefore, the study aimed at investigating lecturers and N4 level students’ views on how VAE is implemented in one TVET college in Eastern Cape.

#### **1.4. RESEARCH QUESTIONS:**

##### **1.4.1. Main research question:**

The study seeks to answer the following main research question;

How do students and lecturers view the implementation of visual art education in Technical and Vocational Education and Training colleges?

#### **1.4.2. Research sub questions:**

- What VAE policies do TVET colleges have?
- How do lecturers and students do views the implementation of VAE?
- How do students understand the implementation of VAE in colleges?
- What challenges are encountered by TVET colleges on the implementation of VAE?
- Which strategies can be used to improve implementation of VAE in TVET colleges?

#### **1.5. RESEARCH OBJECTIVES:**

The study seeks to fulfil the following objectives;

- Identify VAE policies used in TVET Colleges.
- Examine views of lecturers on the implementation of VAE.
- Investigate knowledge that student has about the implementation of VAE.
- Establish challenges encountered by TVET colleges in the implementation of VAE.
- Establish strategies that can be used to improve implementation of VAE in TVET colleges.

#### **1.6. PURPOSE OF THE STUDY**

The purpose of this study is to investigate the views of students and lecturers on the implementation of visual art education in Technical and Vocational Education and Training colleges.

The strategy for the study utilised in pursuit of the research questions and objectives stated above is summarised in Table 1.1 below

## STUDY PLAN OF ACTION

**Table 1.1 Study plan of action**

|                                                                                                                                            |                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|
| <b>Guiding Research Question</b>                                                                                                           |                                                              |
| How do students and lecturers view the implementation of visual art education in Technical and Vocational Education and Training colleges? |                                                              |
| <b>Paradigmatic Suppositions</b>                                                                                                           |                                                              |
| <b>Epistemological Models</b>                                                                                                              | Adaptive perspective of implementation theory (Berman, 1980) |
| <b>Methodological Model</b>                                                                                                                | Qualitative Research approach                                |
| <b>Research Design</b>                                                                                                                     |                                                              |
| Case Study                                                                                                                                 |                                                              |
| <b>Selection of Participants</b>                                                                                                           |                                                              |
| Purposive Sampling Technique                                                                                                               | 5 Lecturers and 10 Students                                  |
| <b>Data Collection</b>                                                                                                                     |                                                              |
| <b>Data Collection Methods</b>                                                                                                             | Interviews<br><br>Focus Groups<br><br>Document Analysis      |
| <b>Data Analysis and Interpretation</b>                                                                                                    |                                                              |
| <b>Data Analysis Method:</b>                                                                                                               | Theme                                                        |
| <b>Data Trustworthiness</b>                                                                                                                |                                                              |

|                                                |                                                                                                          |
|------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| <b>Aspects of Trustworthiness Attended to:</b> | Credibility<br>Transferability<br>Dependability<br>Conformability                                        |
| <b>Ethical Considerations</b>                  |                                                                                                          |
| <b>Ethical Elements attended to:</b>           | Research Permission<br>Informed Consent<br>Confidentiality<br>Anonymity<br>Avoiding harm to Participants |
| <b>Conclusion</b>                              |                                                                                                          |
| <b>Recommendations</b>                         |                                                                                                          |

### 1.7. SIGNIFICANCE OF THE STUDY:

The findings of this study shall help in the improvement of VAE teaching in South Africa that will also help students who have an interest in a career in the visual arts. The findings shall also help unveil the challenges faced by lecturers and students in the currently implemented VAE in TVET Colleges. The study also aims to find and deal with these challenges from different perspectives in the research.

It is hoped that lecturers and students views on the implementation of VAE will play a vital role in providing indispensable information about VAE in TVET Colleges. The study also hopes to provide help for the Department of Higher Education and Training

(DHET) policy formulators in their endeavors to plan, support and implement VAE. It is also anticipated that this study will contribute into the body of knowledge about VAE and its implementation.

## **1.8. RESEARCH METHODOLOGY**

The term methodology is defined by Henning (2004:36) as “more than a collection of methods about reasoning what their value in a study is and why they have been chosen”. The methodology of this study is to provide a framework on how the study was conducted. This was done by describing the research approach and methodological steps to be used in the study. In this regard, the following topics were fully discussed in chapter three of this research: the data collection methods, sampling, negotiating entry, credibility and trustworthiness, data analysis and ethical consideration.

Paradigms are techniques that are used to collect data. Maree (2007) describes paradigms as ‘a set of assumptions or beliefs about fundamental aspects of reality which gives rise to a particular worldview’. This study was conducted under the Interpretivist approach since it was a process of emphasising and interpretation. It interpreted people’s feelings and experiences. A qualitative research approach was used to interview the scope of the research problem since the researcher was more interested in the quality of a particular activity and not its surveys and numerical data. Qualitative Approach was used because it dealt with the participants’ perceptions and it involved an in-depth understanding of human beings, their reason powers and their behaviours (Creswell, 2009).

According to Kothari (2004), a research design is defined as the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. In this study, a case study approach was used. A case study under a research design involved an attempt



to describe relationships that existed in reality. The population includes all elements that meet certain criteria for inclusion in a study (Burns & Grove 2003:43). The study was conducted using purposive sampling techniques. Purposive sampling is the selection of participants because of certain defining characteristics that made them the most appropriate holders of the data needed for the qualitative study. The study was conducted using 10 N4 level students and 5 lecturers in one TVET College in Eastern Cape.

According to Von Diether (2015), in a qualitative study, the instrument used to collect data may be created by the researcher or may also be based on an existing instrument. The face-to-face interview was used because it was cheaper than telephonic interviews. Furthermore, it offered an opportunity to use gestures in explaining the question to the interviewees. Focus groups combine elements of both interviewing and participant observation. The technique inherently allows observation of group dynamics, discussion, and first hand insights into the respondents' behaviors, attitudes, language, etc" (Westat et al, 2002; 52). There were many different types of data collection methods that could be used in any evaluation. Each had its advantages and disadvantages and had to be chosen in light of the particular questions, timeframe, and resources that characterize the evaluation task.

Documents are produced by individuals and groups in the course of their everyday practices and are geared exclusively for their own immediate practical needs. Before data collection could be completed, the researcher ensured they had collected enough confirmatory evidence for most of the main study topics, and that the evidence included attempts to investigate major explanations. According to Yin (2013: 116), any case study findings are "likely to be more convincing and accurate if they are based on several different sources of information". Data analysis is a process which entails an effort to formally identify themes and to construct hypothesis as they are suggested by data and an attempt to demonstrate support for those themes and hypothesis. For the purpose of this study, the researcher used aspects of qualitative data analysis which included putting information into themes and look for commonalities or grouping

them. For the purpose of this study, data from interviews was analysed for content. Audio-taped interviews were transcribed and data were classified and coded to come up with themes and sub-themes.

## **1.9. DELIMITATION OF THE STUDY**

The study focuses on one TVET College in Eastern Cape. It will focus only on how lecturers and students at N4 level in the TVET Colleges view the implementation of VAE.

## **1.10. DEFINITIONS OF CONCEPTS**

**1.10.1. Implementation:** Is the carrying out, execution, or practice of a plan, a method, or any design, idea, model, specification, standard or policy for doing something. As such, implementation is the action that must follow any preliminary thinking in order for something to actually happen, Kakhbod (2013).

**1.10.2. Visual art:** Covers a broad field of creative practice that involves the hand, the eye, the intellect and the imagination in conceptualising and creating two-dimensional and three-dimensional artworks, objects and environments which reflect the aesthetic, conceptual concerns of individuals and groups. Art may be Visual art, Performing Arts and Drama (CAPS, 2011; 8).

**1.10.3. Education:** It is a central task to implant a will and facility for learning; it should produce not learned but learning people. The truly human society is a learning society, where grandparents, parents, and children are students together (Eric Hoffer, n.d).

**1.10.4. Perception:** May refer to thoughts, views, ideas, observations and opinions. (Glossary of Educational terms; n.d).

**1.10.5. Curriculum:** The planned and guided learning experiences and intended outcomes formulated through the systematic reconstruction of knowledge and

experience, under the auspices of the school, for the learner's continuous and will full growth in personal-social competence. (Tanner & Tanner, n.d).

**1.10.6. Visual Arts Education:** It is defined as the understanding and applying media, technique and processes of visual arts. It is the using of knowledge of structures and functions, while choosing and evaluating a range of subject matter, symbols, and ideas (National Art Education Association, 2015).

## **1.11. CHAPTER OUTLINE**

The present study comprises five chapters. The first three chapters (Chapters One, Two, and Three) present a general introduction, conceptualisation, theoretical foundation of the study, and methodology used to conduct the research. The remaining chapters are devoted to presentation, analysis, interpretation of data, and conclusions. The content for each chapter follows:

Chapter one is the general introduction. It places the study in context by presenting the South African (Eastern Cape) implementation of VAE. It specifies the main problem and discusses the aim, and research questions, and presents an outline of the content of the entire study.

Chapter Two is a review of the theories related to the topic. It focuses on the theoretical framework, which is the lens of analysis. The relevant literature focused on attitudes, medium of instruction, and teaching strategies.

Chapter Three is concerned with the methodology used to investigate the lecturers' and students' voices on the implementation of VAE in TVET colleges. The chapter discusses the qualitative approach selected for this study, and particularly elaborates on the methods used to collect, analyse, and interpret the data.

Chapter Four discusses the voices of lectures and students on how VAE is implemented in their TVET College. The analysis identifies challenges in the implementation of VAE and also provides suggestions on how VAE can be improved, and Chapter Five is the general conclusion and recommendations.

## **1.12. SUMMARY**

This chapter focused on the introduction to the study including the terms that have been used within the study. The first chapter introduced the whole project document and it entails the background of the study, problem statement, objectives, research questions, significance of the study, and other concepts. The second chapter will focus on the relevant literature reviewed by the researcher which is about exploring the implementation of VAE in TVET Colleges in Eastern Cape; the voices of lecturers and students.

## **CHAPTER TWO**

### **THEORETICAL FRAMEWORK AND LITARETURE REVIEW**

#### **2.1. INTRODUCTION**

This chapter provides a theory that will guide the study in the issue/s around implementation of VAE. It will also provide scholarly debate concerning the literature around VAE and its implementation.

#### **2.2. THEORETICAL FRAMEWORK**

The theoretical framework of a research project relates to the philosophical basis on which the research takes place, and forms the link between the theoretical aspects and practical components of the investigation taken. The theoretical framework therefore has implications for every decision made in the research process (Mertens, 1998).

##### **2.2.1. Importance of the Theoretical Framework**

A theoretical framework is essential for understanding the views of lecturers and students on the implementation of VAE in TVET Colleges. The theoretical framework provided below works as a lens to look at facts provided by scholars. Furthermore, this framework helps the researcher gather important information and compare and contrast the different strengths and weaknesses within the study. This theoretical investigation also emphasizes the importance of views on visual arts and alerts role players in education to the problem of implementation constraints in TVET colleges in Eastern Cape. Once a theoretical framework is selected, it should be used throughout the study. This means that it guides the entire research process; through the entire theory is not tested in one study. Theoretical frameworks provide the organization for the study. It guides the researcher in the interpretations of the results. The importance of the theory is dependent on the degree of research-based evidence and level of its theory development.

The development of a theoretical framework helps to clarify the researchers' implicit theory in a manner that is clearer and well defined. The theoretical framework is how you conceptualize the nature of your research problem, its basis and the analysis you will choose to investigate the problem. This framework determines how you perceive, make sense of and interpret your data. Explanation of the theoretical framework helps the reader understand the researchers' perspective and context. The theory selected for this study is "Implementation theory".

### **2.2.2. Implementation theory**

Since this study is about the implementation of VAE, it is appropriate that it is premised on the Implementation theory. Implementation theory is a component of mechanism design; which provides an analytical framework for situations where resources have to be allocated among agents/users (Kakhbod, 2013). He also notes that implementation theory requires allocation decisions that are dispersed and privately held, and the agents/users possessing the private information behave strategically and are self-utility maximised. Furthermore he mentions that in any situation, information can be needed to make decisions which will be dispersed, and it is necessary to exchange information among the agents/users possessing the information Kakhbod (2013). VAE and its implementation should be in line with this theory so as to allow information to be processed and possessed by agents/users strategically and be able to be exchanged among all relevant users/agents possessing the information. Thus the study aims at listening to the voices of lecturers and students on how VAE is implemented in TVET Colleges in Eastern Cape.

The study will adopt the adaptive perspective of implementation theory which is opposed to the over specification and rigidity of implementation goals and objectives. This perspective stresses a process that permits implementation policy to be modified and revised according to the unfolding interaction of the policy with its institutional setting or circumstance (Berman, 1980). This theory best suit most educational implementation concerns. It also propose innovations to the institutional setting that encourages reducing the gap between an ideal implementation goal and given local contexts (Berman, 1980). The adaptive implementation theory will therefore

encourage the study to reach the gaps and concerns around educational implementation listening specifically at the views of lecturers and students in one TVET College in Eastern Cape.

### **2.2.3. How the adaptive implementation theory informs the study**

According to UNESCO (2002) educators are given opportunities to examine practice and planning in their field. As they attempt to review, interpret or reconcile national/official curriculum they take into account the needs of local communities and individual students. Each community has its own set of beliefs, values and canons of excellence which can be taken into account when developing a visual arts curriculum and when planning, implementing and assessing visual arts programmes at all levels of education, including primary and secondary school settings, teacher training and teacher professional development . Therefore adaptive implementation theory will assist the study to examine practice planning, review how the curriculum addresses the needs of the lecturers and students in VAE. UNESCO (2002) also emphasises the fact that education should be considered a partnership between the school and community making it possible for local ideas and practices to underpin teaching and learning approaches. In this way, a child has opportunities to learn in ways that are firmly imbedded in their particular ethnic/cultural context in the first instance and then to adopt other ways as and when appropriate (UNESCO, 2002). Therefore adaptive implementation theory will control the study to the positive findings on lecturers and student's views on the implementation of Visual Arts Education in TVET colleges in Eastern Cape.

## **2.3. REVIEW OF RELEVANT LITERATURE**

### **2.3.1. Views on the implementation of VAE**

Responses to views on visual art education can be seen as being determined by respondents' cultural capital (Bourdieu, 1997), habitus (Bourdieu, 1984; Reay, 2004) and social class which may or may not have changed over their life course. This explains that people have different perceptions, understanding, and knowledge about Visual Arts Education and its implementation. For some people, navigating the field of visual art may be effortless and unconscious. However, for other people, it may represent a fraught terrain because of the perception that visual arts has elite cultural status while also being opaque in its meaning and requiring special cultural competencies among those who appreciate it (Whitehead, 2012). Whitehead emphasizes the fact around perceptions that people have both negative and positive outlooks around visual arts implementation, not only in the Eastern Cape but all over the country. Perceptibly perceptions have a high effect in this issue of visual arts hence the study felt the need to establish lecturers and student's perspective on the implementation of VAE in their TVET Colleges to eliminate the stigma of seeing Visual Arts Education as insignificant.

A comprehensive Visual Arts Education provides a rich and engaging curriculum that develops pupils' abilities to think, reason and understand the world and its cultures. It offers pupils opportunities to respond to, perform, and be creative in the arts. The arts instil in our pupils the habits of mind that last a lifetime that include analytical skills, the ability to solve problems, perseverance and a drive for excellence. The creative skills children develop through VAE carry them toward new ideas, new experiences and new challenges, as well as offering personal satisfaction. This is the intrinsic value of the arts and it should not be underestimated (Nderu-Boddington, 2008)

Helle (1993) discovered a common view from students of all class groupings, amongst those who disliked visual art form was that it had no meaning and was, therefore,



fraudulent. For those who liked it, its decorative qualities were important as well as its perceived capacity to provoke an imaginative response. Helle's findings clearly show that parents' perceptions about visual arts differ depending on the knowledge they have about visual arts. Scherger (2009) mentions that; the other possible reasons for the declining participation from visual arts are age. This implies that older people in particular can have different knowledge and understanding as compared to younger people about visual arts. Using the results of Keaney and Oskala (2007) UK the survey, it is shown that the 55–64 age group is highly engaged in the field of visual arts but participation declines noticeably after the age of 65. This means that age level has a high impact that causes a noticeable decline in people's interest on VAE.

Lemon (2013) mentioned that VAE is part of the new National Curriculum for Australia. In 2014, it was scheduled for implementation. For successful implementation however, the curriculum in colleges requires educators to be capable and confident to teach all of the arts areas, to have the necessary knowledge and skills. Beliefs about the teaching of arts education inform a teacher's capability to teach the arts (dance, drama, media, music and visual arts). If beliefs are positive, the teacher is more likely to engage with arts experiences in their classroom (Garvis & Pendergast, 2010). If beliefs are negative, they will either limit the exposure of arts education in their classroom or ignore it all together (Garvis and Pendergast, 2010). Therefore the study aims to explore lecturers and students beliefs about the implementation of visual arts education. Many beliefs about arts education are formed during teacher education and from personal and professional prior experience.

Several writers have described research about teacher education in general as being relevant to three major areas of inquiry: pre-service teachers knowing about content that is subject matter specific to teaching; pre-service teachers knowing how subject matter content is put into practice (knowing, for example, how they can learn routines and schema, how they can communicate knowledge to students, how to choose among strategies and understand how students develop); and the impact of outside influences on teacher education, including parents, community, school districts, state and national testing, certification, and roles of state agencies (Cole, 1988; Floden &

Klinzing, 1990; Vaughan, 1984). In their paper they use these categories as organizers to explore the current status of research and practice in visual art specialist teacher education programs. The paper also looks at reactions to issues in pre-service art teacher preparation by teacher educators at ten institutions of higher education who responded to a questionnaire also will be presented for the light they shed on current pre-service art specialist teacher education. Suggestions and recommendations for future research and practice about specialist art teacher education will be offered based on past research and responses to the questionnaire (Zimmerman 2016).

The critical importance of Visual Arts Education according to Zimmerman, (2016) is that students learn a great deal in high-quality visual arts classes that are not captured on standardized tests. For example, as Hetland, Veenema, Sheridan and Winner (2007) found, by teaching students to look through a cardboard frame called a viewfinder, teachers at Boston Arts Academy helped students learn to observe something naturalists, climatologists, writers, and doctors need to know how to do. In addition, visual arts teachers encourage students to form mental images and use them to solve problems an ability that chemists and architects use to create models and that inventors use to think up new ideas. Learning to innovate is an important ability that standardized tests typically do not measure.

According to Gabbard and Barbara (2009) providing an excellent Visual Arts Education for every student must be a priority if our country wants to remain a vibrant, innovative nation that provides endless opportunities. The notion that all people are created equal, and that they have the freedom to invent things and become whatever they want to be, has made South African country great. It has brought people from all corners of the world to America to live the dream of a better life. Meaningful educational experiences include collaboration and inclusion of the arts. Visual Arts Education is made up of more than crayons, markers, and paint; it weaves together materials, processes, traditions, cultures, and values that have endured throughout the ages. All students in this country deserve equitable access to the curriculum in their school day. Administrators must grow beyond the “big four” and acknowledge

that learning is three-dimensional and that educational curriculum offerings to students at all grade levels should be diverse and exciting.

The arts provide a set of tools for making critical choices, as well as for creating, communicating, and understanding the ideas of others. This makes the arts as essential to success in daily living as knowing how to read, write, and compute. The “Arts Introduction” of the New Mexico Arts Standards (New Mexico Public Education Department, 2009), defines a number of beliefs about how education in the arts affects the quality of learning in other discipline areas. It cites student skills and personal qualities of task analysis, problem solving, teamwork, critical thinking, resource management, self-discipline, and motivation as essential for success in the workplace, and asserts that these skills can be learned through the arts. Students active in arts education also have opportunities to use divergent modes of thinking for their multiple learning styles as a result of their intellectual capacity, emotional needs, and physical abilities. The work accomplished in New Mexico, through grassroots parental efforts coupled with the arts community in the state, has brought significant advancement in legislation and policy in this rural South-western state.

For students, it is imperative to make teaching and learning culturally relevant and to enable access to prior knowledge upon which new skills and concepts can be built. It is critical for educators to understand the ways in which students’ cultural and linguistic backgrounds profoundly influence their experiences in the classroom. The visual arts enhance language development by offering non-verbal methods of communication and understanding and by providing a platform for students to create mental images. Integrating the arts into language arts and the content areas can give students the opportunity to engage in new and varied approaches while gaining positive emotional responses to learning, understanding others and communicating their own ideas (New York State Education Department, 2010).

The Standards for the arts reflect the educational goals that are common to dance, music, theatre, and the visual arts, while recognizing the distinctive aspects of each

discipline. Each art form has its own philosophies, methods, materials, history, and content; each is usually taught as a separate subject. Assessment techniques should account for the similarities and differences among the arts and the varying capabilities and education of students across the four disciplines (Learning Standards for The Arts, 1996).

### **2.3.2. Views on Teaching VAE**

Tishman (2006) argues that the course of art instruction should be based on locally developed curriculum requirements, aligned with the National Visual Arts Standards and represent current research and effective practice in both content and pedagogy. He also mentions that; art instruction is sequential; it makes authentic interdisciplinary connections and preserves the integrity of the content, skills, and concepts of visual arts goals and objectives as well as those of other subject areas. He also touches on the issue of assessment and argues that assessment is ongoing; formative; performance-based; and designed to assess students' critical thinking and art making skills, creativity, and content knowledge. Therefore curriculum development involves constant assessment of the quality of instruction across the district, raising expectations to improve the level of student learning and revising the curriculum to meet those expectations. Lastly he mentions that teachers are involved in the process at all levels they pilot and give feedback, which is then folded into the next revision. This study therefore aimed at closing a gap in the Eastern Cape TVET Colleges to involve lecturers and students to be part of the conversation around the issue of VAE and its implementation.

Students can be pushed to unpack the depth and complexity of works by inviting them to ask creative questions, make diverse observations and explore multiple viewpoints (Tishman 2006). He mentions that creative thinking can be encouraged through brainstorming the topic as a class group and asking students to frame their own 'what if' questions. Questions, such as, 'What if we knew...'? And 'what would change if...'? stimulate curiosity and lay the groundwork for independent inquiry (Tishman 2006). Tishman again argues that unlocking meaning in art can involve applying strategies,

we look for image titles or other text accompanying the image to establish expectations, scan the image for information, identify the visual and design elements presented, and try and identify the artist's purpose. Young people can learn to ask themselves – What am I looking at? What does this image mean to me? How is this message effective? What clues can I find in the artwork that tells me the intention of the artist? Ideally students should use these questions to generate lots of ideas, lots of observations, questions, claims, and so on. These sorts of questions help them to shape their enquiry and what should emerge are not singular answers but diverse perspectives.

Eisner (2002) mentions that ensuring excellent Visual Arts Education for every student is complex and layered. It involves addressing a myriad of issues, from the impact of state and local policy to ensuring that Visual Arts Education is made up of more than crayons, markers, and paint. Teachers have the opportunity to engage in conversations around teaching and learning. Issues of equity, access, understanding of student work quality, and well-planned sequenced instruction combine to secure excellent Visual Arts Education (Eisner, 2002; Hetland, Winner, Veenema, & Sheridan, 2007; Rushlow, 1999; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). National arts Education Association (2009) mentioned that elements, many of which are drawn from a series of Virginia Art Education Association policy statements (Laws & Tomhave, 2008a, 2008b, 2009), describe factors that influence the ability to implement quality K-12 visual arts programs in which powerful student learning occurs and visual literacy is fostered (Laws & Tomhave, 2008a, 2008b, 2009; Rushlow, 1999). In their study they mention that these considerations must be given critical attention as art program policies and practices are considered, developed, and implemented.

Alter (2010) mention that it necessary to reconceptualise the nature of literacy and literacy pedagogy. Without guidance or instruction it is unlikely that students will develop a deeper understanding of their visual experiences and be able to communicate effectively through visual media. He argues that the implementation process of VAE should allow students to be offered opportunities to use image

resources creatively and innovatively, all of which require skills development. Apart from teaching literacy skills, Visual Arts Education can have a distinctive role to play in encouraging individuals to be more innovative and adventurous in their thinking when responding to art and other visual media. This is because artworks often address universal human concerns and conditions; bridge cultural and economic divides; are open to a variety of interpretations; can trigger emotional responses due to their expressive content; and contain complex layers of meaning, symbols and metaphor. Alter (2010) in his study mentions a section which describes the nature of learning in visual arts disciplines in order to tease out the characteristics and qualities that make the learning area suited to the application of creative thought and practice. He touches a study which was conducted in Australian schools and argues that Visual arts as studied in Australian schools invariably incorporate both theory and practice, and these are discussed in more detail in order to gain further understanding of the role these play in promoting creative inquiry.

NAEA (2009) mentioned that; selection and hiring of lecturers are based on a candidate's demonstration of knowledge and skills as an art educator in an interview process conducted by licensed art personnel, and as an artist through a portfolio review. Art teacher assignments are equal to, but do not exceed, the maximum number of hours required of all instructional staff members. Planning and preparation time, duty, lunch, and additional assignments are commensurate with other teaching professionals in the building (National Arts Education Association, 2009).

According to Eisner, 2002; Engaging with artworks in the wider art world offers both symbolic and practical occasions to deal with ambiguity. He encourages teaching of VA and says; when artworks are metaphorical, multi-layered and ambiguous, messages or ideas are not literally communicated. This makes interpretation of meaning difficult because art concepts may be contested and there is a real likelihood that more than one answer to questions of meaning can be found (Eisner 2002; Efland 2002; Tishman 2006). This elusiveness and ambiguity encourages the application of creative thinking (Sternberg & Williams 1996). When students have to sort through

many categories of knowledge to find solutions to the puzzle presented to them, they are required to synthesise their prior knowledge with the ideas expressed in artworks in order to find a creative solution (Sternberg & Williams 1996). The issue of prior knowledge raised by Sternberg & Williams is among the issues which the study aims at addressing, which is to look at how TVET Colleges enrol new students in the programme of VAE. The process of knowledge synthesis is, according to Anderson and Krathwohl's (2001) revision of Bloom's cognitive taxonomy, creative in orientation. However, the extent to which there is creative processing occurring when students study artworks is dependent on the circumstances that surround this task.

### **2.3.3. Student's views on VAE**

A research conducted by the National Education Association (2008) through visual art education, students are guided to recognize the worth, dignity, and equality of every individual in our diverse society. When students look at artwork of the past or from other cultures, they develop tolerance, empathy, and care as they come to understand the context of the time in which it was made and the human experience of those who created the work. In comparing the artwork of Matisse with an African Kente cloth, students begin to not only appreciate cultural differences and purposes, but also artistic and human similarities. As students interpret an artwork of others or compare and contrast the work of other artists with their own, they develop a sense of their place in history and the legacy of artistic traditions from cultures around the world.

According to the study conducted by Frank (1999) students explained that local communities had few museums or galleries, and occasional exhibits of private or touring collections did not meet most needs. It was interesting that several students attending metro area schools with access to many museums and collections also made this claim. They alleged that for their needs, the college library was the most easily accessible source of historical images. Some students stated that art slides shown in studio and art history classes triggered interest in learning more about an artist's work and motivated their visits to the library. Students also mentioned that they

wandered over to the library and looked through materials to consider their work within a broader context. Some students said they only went to the library when they needed technical information to help them produce their art. In Frank's study, students professed needing images because they had limited knowledge of or experience with a subject. For example, students who used animal forms in their artwork sought photographs and illustrations of skeletal and muscular structure.

A number of students in Frank's (1999) study brought up their need to view human form and anatomy. In addition to nudes viewed in life drawing classes, students said they used the library to find photographed, painted, illustrated, and sculpted human forms. Some students used visual media in the library because they wanted to view their subject matter in motion. Replaying videos of violent weather allowed a painting student to incorporate the drama of storm energy in his work (Frank, 1999).

Student's involvement in the arts can prepare themselves to be involved, informed, and engaged in our representative democracy. Viewing *Guernica* by Picasso helps students not only understand the horror of war, but also the historical tradition of artists who denounce injustice and challenge the status quo. When students discuss artwork from multiple points of view, they learn to exchange ideas respectfully. Hetland, Winner, Veenema, and Sheridan (2007) argues that the arts can build habits of mind that are practical and useful beyond students' art classrooms. Through these habits of mind, art students at all levels learn to engage and persist in learning to embrace problems involved in the artmaking process. When students learn to envision, they can physically and mentally imagine each step of a process. In studio processes, students often observe the environment closely and gather information.

As students critique and talk with their peers about their artwork, they reflect and evaluate their own work and the artwork of others based on criteria or standards. When students create, they often reach beyond their initial capabilities. They learn to embrace opportunities to learn from trial and error. As students develop their own



thoughts and voices in a constructive and responsible manner, they engage in the world around them, seek problems to solve, and learn how to respectfully work with others. Therefore their voices and experiences forge the confidence necessary to succeed not only in their academic endeavours, but potentially in the workplace and a functional, civil, and democratic society. Thus the study aimed at looking at how they view VAE and its implementation in their own colleges.

#### **2.3.4. Different views on Enrolment**

NAEA (2009) mentions that class enrolment sizes are equivalent to those in all disciplines, allowing for a safe and effective working environment for students and teacher. Balanced enrolment supports art instruction that honours diversity and meets the needs of all students, including English language learners, special education students, and gifted and talented students. The NAEA continues to say; to support sequenced instruction, art class enrolment and attendance are consistently maintained. At the high school level, art class enrolment takes into consideration student preference, interest, and ability in art. Basically the issue of enrolment in VAE is still vague in TVET Colleges, hence the study compelled a need to follow the issue of enrolment and address it so as to fulfil its aims and objectives of revisiting the way VAE is implemented in TVET Colleges in Eastern Cape.

#### **2.3.5. Empirical studies**

According to The College Board (2011) in 1994, the Consortium of National Arts Education Associations developed and released the National Standards for Arts Education, the first document to outline in detail what K - 12 students should know, understand, and be able to do in dance, music, theatre, and visual arts classes. In their findings they discovered that there are six National Content Standards in Visual Arts, which are applied to three grade bands, for a total of 18 standards that were addressed in this analysis. Each standard was compared to all 21st Century Skills, totalling 234 alignment decisions. Overall, there were 115 instances of alignment

between the National Standards for Visual Arts and the 21<sup>st</sup> Century Skills Map for the Arts, 88 cases where there was no evidence of alignment, and 31 inconclusive results.

They also discovered that; there were five 21<sup>st</sup> Century Skills that aligned with 17 of the 18 National Standards for Visual Arts. There are: Communication, Innovation, Creativity, Information Literacy, and Media Literacy. There was a similar tie among the 21<sup>st</sup> Century Skills that least aligned with the National Standards for Visual Art. Collaboration, Productivity and Accountability, and Leadership and Responsibility all had zero positive alignments to the standards. Thus the study aims at looking at how lecturers and students view the implementation of VA in their colleges.

The National Standards for Arts Education in Visual Arts that most aligned with the 21<sup>st</sup> Century Skills Map for the Arts were reflecting upon and assessing the characteristics and merits of their work and the work of others, and understanding and applying media, techniques, and processes. Each of these standards had 21 out of 39 possible positive alignments with the 21<sup>st</sup> Century Skills. The National Standards for Arts Education in Visual Arts that least aligned with the 21<sup>st</sup> Century Skills Map for the Arts were making connections between visual arts and other disciplines, with 12 positive alignments, and understanding the visual arts in relation to history and cultures, with 17 alignments.

### **2.3.6. Different views and knowledge about VAE and its implementation**

It is not easy stating where curriculum implementation starts and ends. Does implementation start when teachers complete initial training or when teachers are retrained for new programmes? Does implementation occur when arts education becomes embedded as a regular stage instead of being an experimental stage? Curriculum implementation is a complex process that deals with people with diverse views, ideas and backgrounds. Parents, students, teachers, producers of educational materials, subject associations and government are all directly involved in policy implementation. Policy implementation is also effected by the society and its culture.

Therefore there is the need to give attention to some of these social matters such as favouritism, public myth, rejection, local reputation, prejudice and behavioural instability in curriculum implementation (Waxmann, 2006). The current study therefore is compelled to focus on how the lecturers and students look at the implementation of VAE in the TVET College in Eastern Cape.

According to Frank (1999) students working in studios can become involved in a wide array of media and processes in creating art. Students develop their creative ability under the guidance of art professors whose role is to help students analyse what they are doing. Student artists may seek creative stimulus from artwork and artists, their peers, imagery from their own experience, and virtually any source that makes sense to them. He continues to note that students not only solicit creative stimulus, but also may seek answers to questions related to developing, interpreting, and evaluating their work. In addition, studio art students may examine how their own art relates to what is going on in the world of art around them. In response to these needs and questions, students may look for images and other information that can help them develop their work.

The power of the image has never been more potent. In a world where the real and the virtual have become less distinct, the object and it's making gain new value and meaning. Jackson and Jordan (2006) observed Visual Arts Education and their perceptions are that "it is generally considered (not least by the visual arts sector) that ACE and its predecessor organisations have traditionally been more supportive of the presentation and promotion of the performing arts than of the visual arts". This implies that over the years students have viewed performance arts as more popular than visual arts, thus leading to the uncertain opinions on visual arts of some students. Nicholas Serota (2015) a student, also observed and voiced his perceptions that; "it marked an important turning point in the development of the visual arts in this country, and we welcome the fact that the Arts Council has decided to prioritise the visual arts for the first time in this way'. This means that different perceptions from different people

played an important role in addressing issues around the recondition and the significance of visual arts.

According to Lemon (2013) Teacher self-efficacy beliefs about their capacity to deliver arts education shapes their perceived competence in teaching the arts, which in turn impacts on the degree and nature of inclusion of arts in the curriculum. If teachers have strong self-efficacy for arts education they are more likely to include integrated arts in the classroom. Alternatively, if teachers have weak teacher self-efficacy for arts education they are less likely to teach the arts across all five strands. However, little is known about teacher self-efficacy beliefs towards arts education in Australian primary schools. Given that arts education is a core element in the National Australian Curriculum that is due for implementation in 2014, investigation of the beliefs that shape teacher practice is necessary. The construct of teacher self-efficacy is grounded.

According to Nagel, Damen, & Haanstra (2007) since 1999, students at middle and higher levels of secondary education in the Netherlands must attend cultural events such as visits to museums, exhibitions, theatre performances, concerts or films as part of the VAE course. The cultural activities seek to provide a mixture of different art disciplines. Art history is important, but is auxiliary to cultural participation. In contrast with previous art courses, knowledge of art and culture is not merely taught by rote learning of historical facts and figures relating to art, but by a thematic approach that stipulates the interrelationships between the different art disciplines. Furthermore, practical art activities carried out by students form a small part of the course and are merely meant to support the preparation and “digestion” of cultural activities, but are no longer an end in themselves.

Research projects show how appropriate introduction of Visual Arts Education in curricula improves students’ aesthetic development Damen, & Haanstra, (2007). They further explain that a cross-cultural study of pre-schoolers, a total of two hundred and

fifteen pre-kindergarteners and two hundred and twenty eight kindergarteners, conducted in Tel Aviv, Israel and Ohio, in the United States, shows the value of Visual Arts Education instruction. In this study, students in both countries who went through visual art activities with teacher supervision achieved significantly larger improvement of artistic development compared to those without teacher supervision. A study regarding visual arts processes of secondary school students in Korea also demonstrates that “visual thinking” provided by tools of composing music such as computer and graphic notations increased the variety of students’ music compositional strategies (UNESCO, 2003).

According to Zimmerman (2016), in the past decade, there has been great interest in practices and issues relating to public education. From the 1983 publication of *A Nation at Risk* (National Commission on Excellence in Education), to Goodlad's study of teacher education published in 1990, hundreds of reports, panels, commissions, and commentators have addressed problems about our nation's schools. After the first wave of reports in 1983, a second generation of reports addressed issues that included better means of recruiting teacher candidates, establishing ties between schools and schools of education, and preparing pre-service teachers to teach students from diverse backgrounds in a variety of contexts.

Recent reports also have called attention to extreme variations in how the arts are supported or represented in schools in the United States (Fowler, 1988; Leonhard, 1991; Mills & Thompson, n.d, Stake, Bresler, & Mabry, 1991; Toward Civilization, 1988). He also mentions that art education generally is held in low esteem (Toward Civilization, 1988) and art classes often are associated with entertainment and play, and the amount of time and attention given to art study is minimal at best. "All too many VAE lessons could be summed up as pleasant experiences, providing relief from the academic routines, without aesthetic compass" (Stake et al, 1991).

Within the past three decades, however, Visual Arts Education in the United States has undergone many changes in a positive direction. Comparing his 1989 survey of

the status of arts education in the United States with one done in 1969, Leonhard (1991:40) concluded, "Art Education has developed impressively since 1962 and merits the high level of parent support it garners". Data to support this conclusion including some that demonstrate art was being taught in elementary schools, in 1989, by an average of 59.9 percent certified art specialists as compared to an average of 6.6 percent in 1969.

Today's newly certified teachers, including art teachers, probably are better educated than their predecessors in terms of content knowledge, understanding of pedagogy, and practical teaching experiences. However, they often are not prepared to meet the more complex challenges that await them in public schools. In a 1986 survey conducted by the National Education Association, only 15% of teachers rated their teacher education programs as definitely effective, and the Carnegie Foundation for Advanced Teaching reported that 40% of teachers rated their pre-service professional education as no better than fair (Olsen 1990). Visual arts appear to offer such fertile ground for fostering creativity. Indeed the connection between the arts and creativity is so close that Moga et al (2000, p. 91) comment that 'The view that studying the arts makes people more creative and imaginative is part of our folklore'. However, new understandings of cognition, learning and creativity, require some reflective analysis of how arts curriculum is currently enacted and what future role arts subjects may have in regards to fostering creativity in schools. This kind of reflective dialogue is particularly important now that decisions are being made about the aims and purposes of new national arts curricula in Australia (Alter, 2010). The current study aims to also undergo a reflective dialogue by listening and capturing lecturers and student's voices around VAE and its implementation in TVET Colleges.

### **2.3.7. Challenges in the implementation of VAE**

Swartz (1997) mentions a challenge on how art is defined if the viewer is unable to make sense of art which will allow them to be confronted. However, a weak field position might mean that such a challenge would not succeed and would have no purchase in the field itself. It may, nevertheless, have purchase with social groupings

with similar habitus, but a weak field position may still mean that the limited means and resources available for mounting such challenges (e.g., writing letters to newspapers, not visiting) would be unlikely to lend any power to influence the legitimacy of the field. Feelings of exclusion or inclusion amongst respondents, then, might be theorised as relating to feelings of competence or incompetence associated with the ability to decode or recognise the field of visual arts.

There is a long history of studies on participation in cultural activities, including participation in the visual arts. For example, Schuster (2007) identifies 20 different studies covering 35 countries that were mainly carried out for management or policy purposes, such as tracking progress towards achieving targets for increasing attendance at arts events in the UK. This reveals a challenge of people not attending arts event which may lead to negative perceptions and less understanding of the field of arts education. According to Bennett (2009) legitimacy the field of visual art is defined by those who have dominant field positions, such as certain artists, curators and critics. This means Visual Arts Education is significant only to those who possess the field. This means that, not only students but there is a challenge in other people not understanding visual arts. Thus the study aimed at re-addressing issues of perceptions in Visual Arts Education and its implementation which will close a gap between students who are studying visual arts and other people concerned with the understanding of the field, so as to minimize negativity and negligence of visual arts as a subject and career.

Tasdemir (2010) noted that Visual Arts Education is viewed by many people as a important factor in people's education in entering into 21<sup>st</sup> century. However in practice, in primary and middle education and even in university, Visual Arts Education is understood as a deflected course. Then problem is that arts education course are given without an insight on how should the course be and on what age. According to Waxmann (2006) Government establishes curriculum but how far each school puts into action this curriculum depends on the principal of the school who may not see art

as important. The policy states that National Certificate in Education teachers teach in primary school but this is not the case in practice.

A bigger challenge in South Africa is the lack of indispensable knowledge about the field of visual arts to students who are in the process of pursuing a career in the field and the implementation of visual arts, hence visual arts should be designed to address their needs. Hence the study aimed at investigating views of lecturers and students on visual arts implementation in Eastern Cape, TVET College. According to Arslangazi (2012) visual arts can be seen as a complementary course in different art education, because it has significant role in the development of aesthetics, values and perception, in creative thinking, in increasing the cultural awareness. It is also taught with various methods like explanation, discussion, observation, and experimental approach. Quality and meaningful Visual Arts Education provides numerous opportunities for learning and holistic development to all children at school. It is an important tool for rich and varied learning. In many schools the teaching of Visual Art poses problems and challenges to teachers. The impact of three reviews during the past decade of the curriculum for South African schools by the Department of Education (DoE) has placed pressure on the quality of Visual Arts Education. Higher Education Institutions (HEIs) are to provide for the training of Visual Arts teachers to teach quality Art education to all learners in schools (Westraadt, 2011).

Westraadt (2011) in his findings noted that whenever there is change, there seems to be uncertainty. There are similarities in the uncertainties that are presently experienced in Arts education in South Africa, the UK, Australia and the USA. Various publications address concerns amongst Arts educators pertaining to good practice after a curriculum review. Uncertainty leads to problems amongst practitioners. General problems that are reported are the lack of specialised teachers and funds, and a lack of vision and knowledge of the educational potential of the Arts. Teachers in the UK comment on their vulnerability in teaching Art and the little time allocated to Art teaching, leading to slow development in the expressive subjects (Jolley *et al.*, 2004, p. 562). Snow *et al.* (2005, p. 18) explore the lack of an intellectual framework



for teachers and administrators in the USA to explain the importance of the subject. In addition, there is a lack of confidence that teachers experience in teaching the subject.

According to Zimmerman (2016) Problems that pre-service art education students encounter when they attempt to teach innovative programs involved accommodating art teachers' expectations and needs. Some collaborating teachers tried to dissuade pre-service art education students from engaging in teaching art history, art criticism, or aesthetics. "Get real, these kids need a chance to be creative" was one teacher's attitude as reported by an art educator who observed that "educating art classroom teachers is harder than educating pre-service teachers." Another art educator commented that the pre-service art students "are like cooks in someone else's kitchen; they can be innovative only with the supervising teacher's approval." Additional comments from responding art educators included a suggestion to develop a group of cooperating teachers who are sensitive to university program goals, create partnerships with cross-disciplinary faculty who collaborate and implement pre-service art education programs, and a hopeful look to the future in which one institution indicated it was revising its pre-service teacher education program with a strong content and research orientation.

### **2.3.8. Strategies to improve the implementation of VAE**

A number of books released in the middle to late 1980s and early 1990s addressed issues about teacher education reform and provided insights into current teacher education programs and contexts in which these programs took place (Clifford & Guthrie, 1988; Goodlad, 1990; Goodlad, Soder, & Sirotnik, 1990; Howey & Zimpher, 1989; Liston & Zeichner, 1991; Warren, 1989; Wittrock, 1986; Zeichner & Liston, 1987; Zumwalt, 1986). Authors offered many suggestions for improving teacher education programs that were outcomes of research and informed speculation about how to move away from emphases on "standardization, competency, and narrowly defined performance skills toward critical understandings, engaging student experience, and

fostering active and critical citizenship" (Giroux & McLaren, 1986, p. 219). Newly emerging research themes and methodologies, in which teacher education is viewed in a larger social context, focus on the need for critical inquiry and reflective teaching practices that are relevant for visual art specialist pre-service teacher education programs and practices (Zimmerman, 2016).

Zimmerman (2016) also mentioned that essential parts of pre-service visual art teachers' knowledge bases should include understanding subject matter content related to teaching art and, at the same time, that subject matter content should be considered in relation to what Greene (1978) described as "the human interest that gave rise to it and questions it was invented to solve" (p. 60). The discipline-based visual art education movement, advocated by the Getty Center for Education in the Arts, has provided a content model focused upon integration of ideas and activities derived from the disciplines of art production, art history, art criticism, and aesthetics (Clark, Day, & Greer, 1987). The Getty Center has been influential in disseminating this discipline-based visual art education model at local, state, and national levels. In 1986, the National Art Education Association adopted a stance with a similar focus and intent to the Getty Center's discipline-based visual art education stance. Some educators, however, have advocated that studio arts remain the primary emphasis within visual art programs (Gardner, 1990), while others have offered additional areas of focus for visual art education programs such as media criticism, cultural literacy, and multicultural art education.

May (1989) noted that art educators at institutes of higher education advocate that art teachers integrate art production, art history, criticism, and aesthetics, but they often prepare pre-service teachers by emphasizing studio production and have them participate in experiences that are not relevant to art classroom practice. How accurate is her assessment? A number of surveys have been conducted since the middle 1980s that provide answers to this question. In 1984, researchers for the National Association of Schools of Art and Design collected data from 95 accredited institutions, including professional art schools and universities that offer pre-service degree programs. They

found that most changes in visual art education programs were primarily additional studio and computer graphics courses. Most significant advances toward incorporating discipline-based art education initiatives were in art education pre-service methods classes. Maitland-Gholson (1986) surveyed 14 undergraduate preservice teacher education programs to determine whether the content of these programs reflected key concepts emerging from art education literature. She found that a majority of courses were in studio areas, art history was a standard requirement, one third of the programs required an art criticism course, and there was a developing awareness of special populations and new technologies.

According to UNESCO (2002) Visual Arts Education programmes should therefore be centred on the needs and worldviews of the child and community. In this way, visual arts learning can commence from the local culture as a starting point and progressively introduce learners to other world cultures. This ensures that learning experiences are initially grounded in learners' confidence with local ideas, materials, and processes and meaningfully grafted. Over time students would learn about regional, traditional and contemporary ideas, processes and technologies in the visual arts.

Marrow (2001) cited by Jordan (2004; 78), states that "A curriculum, in other words, constructs a tacit framework of meaning, a grammar, seldom explicitly spelt out, which is below the level of articulated consciousness, but which, in far more profound ways than the explicit outcomes, shapes what students learn". This means that; producing art, whether it is creating a piece of visual art or performing through dance, theatre, or music, allows children to develop their creativity in ways that cannot be matched by core school subjects. Moreover, each arts discipline has its own distinct symbol system to aid in understanding the world. Each has its own vocabulary and distinct repertoire of skills. By accessing these modes of perception, students may respond to the everyday world in a more perceptive fashion. Additionally, studying visual arts develops important ways of knowing and understanding the world. Throughout the process, students have to be identified as hands on agencies in an environment of different learning strategies namely; "home learning". Home learning environment has

been described as the "hidden curriculum" that provides the foundation for student's receptivity to learning in the classroom (Walberg, 1984). This is reflected in standardized test scores and recent educational findings that suggest that in schools where strong arts programs and student's perceptions involvement exist, overall academic achievement is improved (Jennah, 2001).

Waxmann (2006) in his research has created awareness in the school authority on the importance of having a standard art studio. His project has also served to enlighten the parents as to the importance of art education in the lives of their wards through parents/teachers forums and exhibitions of works done by students. Furthermore his research indicated that by using more qualified arts teachers for teaching of art programmes in policy enactment at the classroom level could be greatly improved.

According to a research conducted by Olivier and Wood (2007), "a balanced education should emphasise the importance of all stakeholders and academic subjects." Furthermore, Olivier and Wood (2007), in Asmal & James (2001) argue that "a reformed curriculum must place a greater stress on mathematics, science and technology, which is what most students understand, however we must guard against a mechanistic and narrow form of education, geared only towards market requirements". Students should understand art as a skill, talent and a passion just like any other subject, such as Commerce, Science, and Agriculture. According to Art Talk (2007; 24 ) "The demand for creative training is answered by a wide range of opportunities, but aspiring professionals continue to face challenges such as how to find affordable courses, how to choose the right training institution, what's out there, and how to customize a course that will leverage their talents."

Scholars and visual arts debaters have highlighted a variety of strategies that can be used from the process of learning visual arts in the class up to the final stage of developing a career. The study will seek other alternative strategies that can assist in involving students in the implementation, and open up a discourse on how Visual Arts Education is in TVET College. Turkmenoglu (2012) noted that; Visual Art instructors

must always highlight the importance of simply being aware of our mind's thinking mechanism in Visual Arts Education. In this sense, perception processes in Visual Arts and awareness of reactions to this issue are monitored with various methods. Shuqin, 2012 notes that; priorities should be given to art education, which would produce more future creators and consumers of artistic products under the guidance of forward-looking and progressive ideas, other than cultural and creative industries, which would in turn boost the sustainable development of cultural and creative industries.

One of the irreplaceable missions undertaken by art education is to provide the ideological foundation for cultural and creative industries, which matches its social importance. First, art education provides an ideological basis for art. Art concentrates on human spirit, help people look beyond the reality and get to the world of beauty. The excellent artistic and aesthetic ideas accumulated generation by generation should be integrated into art courses which would in turn become part of students' professionalism, and therefore, cultivate talent succession with high artistic accomplishment for cultural and creative industries. Therefore VAE and its implementation should be used in schools, Colleges and universities very effectively. Hence the study compelled a need to engage lecturers and students capturing their views on how VAE is implemented so as to increase the aims of art education, which is to provide an ideological basis for democracy for students.

According to UNESCO (2002) there is a need to foster creative thinking in art education programmes. Valuing a range of solutions to art making and invention with materials encourages learners to make optimal use of limited materials, gain a deeper understanding of the materials/medium as a partner in the creative process, develop personal modes of expression within societal parameters of acceptability. Benefit from the therapeutic qualities of art making, engage in life-long visual arts learning utilising their creative abilities, effectively solve problems in visual arts and apply this confidence to other life experiences as they respond to new and emerging situations.

There is a need to have an adequate number of trained specialist visual art teachers at the various levels in the school system. Visual art should be a compulsory component of pre-service generalist teacher training, with equitable financial, spatial and time allocations. Special attention should be paid to the support of trainees who are less confident in the visual arts to ensure their growing confidence, skill and knowledge in visual arts planning and teaching. On-going professional development in visual arts is vital for supporting teachers' efforts in schools. There must be opportunities for knowledge sharing and building of support networks between teachers. Important components of professional development programmes also include the exchange of ideas and knowledge in the visual arts, demonstration, coaching and feedback on teaching skills, and opportunities to reflect on visual arts pedagogy. Teachers' participation in curriculum development should be actively encouraged as it enables them to positively utilise their expertise and to continue to learn and reflect on their practice. Training for visual arts teachers should include learning about key elements of the local culture and local thoughts and processes of education. Trainees should be systematically provided with opportunities to build competencies that enable them to interpret and contextualise the visual art curriculum in terms of the local cultures within which they are expected to teach.

Lemon (2013) suggests that; teachers need to be innovators and to use “more creative and imaginative approaches to make learning engaging, interesting and relevant” (Bamford, 2004, p. 4). This is where teacher education also needs to address the place and value of Art museums and galleries. Pontin & Wollard (2002) reports reasons for not attending an Art museum or gallery such as curriculum priorities and school improvement targets art museums and galleries should look to ways of demonstrating how school visits do impact on the whole school, rather than be narrowly focused on the visit itself. However the option to access these resources are often not addressed in teacher education and thus provides support for those preservice teachers who do don't see the cultural or educational benefit(s) of these institutions.

The relationship between teacher education courses and the educational programs and exhibitions operating in Art museum and galleries is vital in students' development

towards being informed, critically engaged and effective communicators in schools (Hooper- Greenhill 1999; Hein 1998; Ambrose 1987; Baguley, 2005). Encouraging pre-service teachers to utilise Art museums and galleries, which are also striving to make visitors feel engaged, interested and to find relevance in the exhibits, can only benefit both institutions. Arts education instruction is also for socializing students to Art museums and galleries (Lemon, 2013).

## **2.4. SUMMARY**

The current study provided an opportunity for South African lecturers and students in TVET Colleges to voice out their concerns and assumptions about how VAE is implemented in their Colleges. It also allowed them to reflect on how their teaching and learning practices are impacted by VAE policies. The literature above provided an understanding of how people, students and lecturers view the implementation of VAE. The literature reviewed indicates that there are numerous perceptions about VAE from different people across the world and within South Africa. It also highlights the challenges that are visible in the implementation of VAE in institutions and schools, and provides insights on positive strategies that could be used to improve VAE in schools and institutions. The third chapter will be the methodology which will be examining all the tools and processes that will be undertaken to collect the data linked to the study.

## **CHAPTER THREE METHODOLOGY**

### **3.1. INTRODUCTION**

The goal of this research study was to explore the views of lecturers and students on how VAE is implemented in TVET Colleges in Eastern Cape. The term methodology is defined by Henning (2004:36) as “more than a collection of methods about reasoning what their value in a study was and why they have been chosen”. The methodology of this study was to provide a framework on how the study was conducted. This was done by describing the research approach and methodological steps to be used in the study. In this regard, the following topics are discussed: the data collection methods, sampling, negotiating entry, credibility and trustworthiness, data analysis and ethical considerations.

### **3.2. RESEARCH APPROACH**

Miles and Heberman (1994) regard qualitative studies as having a quality of undeniability because words have a more concrete and valid flavour that is more convincing to the reader than numbers. Furthermore since the study has used an interpretivist’s paradigm, the approach should be qualitative. This approach best suits the study, because it will seek to understand the meaning students and lecturers have constructed about their world and experience.

#### **3.2.1. Justification for the qualitative research approach**

According to Parker (2003), the qualitative researcher is particularly focussed upon understanding process and context and employs a variety of methods in an attempt to interpret and understand the world. Qualitative studies are important for theory generation, policy development, improvement of educational practice, illumination of social issues, and action stimulus (McMillan & Schumacher, 2006). In view of the



above assertion, Johnson and Christensen (2008:35-36) further assert that "...a qualitative research examines behaviour as it occurs naturally in all of its detail; qualitative researchers try to look at multiple and layers of behaviour and contended that reality is socially constructed." Furthermore, Lemmer (1992: 292) cited by Gobingca (2013), acknowledges that in South Africa, where qualitative research still occupies a marginal status, it is important that educationists become more familiar with this approach so that they might gain access to insights that qualitative studies in education are able to provide.

### **3.3. RESEARCH PARADIGM**

A paradigm is a set of assumptions or beliefs about fundamental aspects of reality which gives rise to a particular worldview (Maree, 2007). The study will be using one out of four research paradigms namely; Interpretivism. Interpretivism according to Cohen & Manion (2005) seeks to understand the subjective world of human experience.

The selected paradigm (interpretivist) best suits the study because it allows the researcher to get inside the person, getting expressions, feelings and understand from within. Interpretivists' paradigm concerns its self with the future, hence it was relevant to the study which will seek and understand views of lecturers and students about the implementation Visual Arts Education in their TVET College.

#### **3.3.1. Justification for the interpretive paradigm**

The interpretive paradigm tries to understand the reality from the point of view of the participants (Bryman 2002: 250). In this case the interviewees and the people under observation are in focus and there is a search for meaning in their behaviour or answers. "Within the context of an interpretive framework, academic performance is seen as the study of educational experiences, concerned with making visible and

understandable the actions and perceptions of teachers and learners in the academic milieu. However, in subscribing to the first-person involvement so as to allow the researcher to “be there” and be part of the unfolding inquiry of lived experience of subjects from a phenomenological orientation, this raises the question of inherent risks of the dichotomy of the Orient and the Occident, or the concept of the other.(Dorasamy; 2012).

### 3.4. RESEARCH DESIGN

Research design is a plan or strategy which moves from the underlying philosophical assumption to specifying the selection of respondents, data gathering techniques to be used and the data analysis to be done (Maree, 2007). The research uses a case study design which is also known as an observation of characteristics of an individual unit with the purpose of probing deeply and intensively analyse the multifarious phenomena that constitute the life cycle of the unit with view of establishing generalization about the wider population to which the unit belong (Cohen & Merriam, 1989). The selected design allow a researcher to be able to go beyond the qualitative statistical results and understand the behavioural conditions through the actor’s perspective. The design of the study is a case study on the views of lecturers and students in one TVET College at the Eastern Cape.

Westat et al (2002), further highlighted the Advantages and disadvantages of using case studies

|                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                            |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Advantages:</b></p> <ul style="list-style-type: none"> <li>· Provide a rich picture of what is happening, as seen through the eyes of many individuals</li> <li>· Allow a thorough exploration of interactions between treatment and contextual factors</li> <li>· Can help explain changes or facilitating factors that might otherwise not emerge from the data</li> </ul> | <p><b>Disadvantages:</b></p> <ul style="list-style-type: none"> <li>· Require a sophisticated and well-trained data collection and reporting team</li> <li>· Can be costly in terms of the demands on time and resources</li> <li>· Individual cases may be over interpreted or overgeneralized</li> </ul> |
|                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                            |

### **3.4.1. Justification for the case study design**

Case study design often framed as being descriptive, exploratory, comparative and layered case studies, (Stake, 2000; Yin, 1989 cited by Parker, 2003). The objectives served by this design in this study include offering previously unavailable detailed accounts of organisational practices, generating theory inductively from field data, interpreting and understanding in their socio-economic, institutional and environmental context, penetrating the cultural perceptions and understanding (Parker, 2003). According to Parker (1994) cited in Parker, 2003, essentially field research offers the prospect of reconstituting and better understanding what we thought we already knew.

This form of design allows for close engagement with the research sites. It represents the involved tradition whereby researchers personally insert themselves into the worlds of their participants.

## **3.5. POPULATION, SAMPLE AND SAMPLING**

### **3.5.1. POPULATION**

Population is a full set of cases from which a sample is taken (Mitchell, 2008). The population of the study will be drawn from the N4 level students at one TVET College in the Eastern Cape. The selected college, lecturers and students that will be used in the study are conveniently accessible to the researcher, as we have one college with VAE in the Eastern Cape.

### **3.5.2. SAMPLE**

A sample is a small group or subset of the population where the researcher seeks to collect information from in such a way that the knowledge gained is representative of the total population under study (Cohen, Manion & Morrison, 2007). It defines selection of a research site, time, people and events in a field research. The study will be using

five lecturers and ten N4 level students so as to know how they view the implementation of VAE. These students are at the introductory level in the implementation of VAE.

### **3.5.3. SAMPLING**

Sampling refers to the process used to select a portion for the study. The study will adopt purposive sampling. Henning (2004) describes purposive sampling as having elements of theoretical sampling and which looks for those who can assist in building the subtractive theory further, 'people who fit the criteria of desirable participants', Henning (2004). This means that N4 level students are selected for a particular purpose to get their views on the implemented of VAE in TVET Colleges. The researcher will select N4 level students as they are at the introductory level of the implementation of VAE.

**Table 3.1 Summary of research participants**

| <b>Participant type</b> | <b>Number</b> |
|-------------------------|---------------|
| <b>Lecturers</b>        | <b>5</b>      |
| <b>Learners</b>         | <b>10</b>     |
| <b>Total</b>            | <b>15</b>     |

### 3.6. DATA COLLECTION INSTRUMENTS

#### 3.6.1. SEMI-STRUCTURED INTERVIEWS

Interviews are defined as a two conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information (Connell & Kahn, 1968). Interviews require a researcher to have research questions. The researcher will use face to face semi-structured interview using five lecturers and ten students in the college. This form of tool will give the researcher opportunity to take into account the types of emotions and expressions shown by the students/participants in the study.

Westat et al (2002) notes that the use of interviews as a data collection method began with the assumption that the participants' perspectives were meaningful, knowable, and could be made explicit, and that their perspectives affected the success of the project. The above authors further stated the advantages and disadvantages of interviews:

| <b>Advantages:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>Disadvantages:</b>                                                                                                                                                                                                                                                                                                                                                                                                               |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"><li>• Usually yield richest data, details, new insights</li><li>• Permit face-to-face contact with respondents</li><li>• Provide opportunity to explore topics in depth</li><li>• Allow interviewer to experience the affective as well as cognitive aspects of responses</li><li>• Allow interviewer to explain or help clarify questions, increasing the likelihood of useful responses</li><li>• Allow interviewer to be flexible in administering interview to particular individuals or in particular circumstances</li></ul> | <ul style="list-style-type: none"><li>• Expensive and time-consuming</li><li>• Need well-qualified, highly trained interviewers</li><li>• Interviewee may distort information through recall error, selective perceptions, desire to please interviewer</li><li>• Flexibility can result in inconsistencies across interviews</li><li>• Volume of information very large; may be difficult to transcribe and reduce data.</li></ul> |

Since they are personalised, interviews permit a level of in-depth information gathering, free response and flexibility that cannot be obtained by other procedures. Another advantage of interviews was that data that have not been foreseen can be probed and obtained. One would not be able to obtain such information using the questionnaire, for example. In addition, interviews, especially open ones allow the respondent maximum freedom of expression thereby allowing sufficient and often unexpected information to emerge. One more weakness is that structured interviews will not extract such information. It is significant to note that interviews are also adaptable i.e. the interviewer can follow up a respondent's answers to obtain more information and clarify vague statements. A stimulated recall interview is also advantageous in the sense that it enables the teacher as well as the researcher to present their interpretations of what goes on in the classroom and for these interpretations to be linked explicitly to the points in the lesson which gave rise to them. Finally, interviews build trust and rapport between interviewer and respondent, thus oiling the extraction of information which respondents might otherwise be indisposed to give.

In regard to disadvantages, cost was a major disadvantage for face-to-face interviews. They require a lot of people to conduct interviews, which means there will be personnel costs. It was difficult to keep costs low when dealing with a face-to-face interview as participants may require you to travel. The quality of data you receive will often depend on the ability of the interviewer. Some people have the natural ability to conduct an interview and gather data well. The chances of the entire interview going smoothly are limited. Some interviewers may also have their own biases that could impact the way they respond to the questions. If the interview is administered on a paper, the data collected will need to be entered manually or scanned. Data entry and scanning of papers transcripts can be significantly costly on the research and the researcher.

### **3.6.1.1. Justification for the use of semi-structured individual interviews**

The aim of an interview is to understand how people experience and make sense of their lives (Merriam, 2002). The researcher designed an interview schedule guide that was composed of semi-structured questions to help guide the interviewees in answering according to the set research questions. The interview schedule had semi-structured questions with two sections. Section one consisted of descriptive questions that explored the participant's background understanding about VAE. Section 2 included the questions that were related to the research questions. The questions were organized in the following way (i) understanding of Visual Arts Education, (ii) enrolment of new students, (iii) subjective views concerning the course, (iv) teaching methods and strategies, (v) teaching and learning material, (vi) assessment, (vii) how to improve visual arts implementation (viii) and help and support on Visual Arts Education. Interviews were chosen because they afforded the researcher an opportunity to probe deeply into participants' beliefs, attitudes and inner experiences (Creswell, 2008; McMillan & Schumacher, 2006). This showed that the interviews were flexible to meet the participants' understanding. The face-to-face interview was used because it was cheaper than telephonic interviews. Furthermore, it offered an opportunity to use gestures in explaining the question to the interviewees.

### **3.6.2. FOCUS GROUPS**

Focus groups are used for generating information on collective views, and the meanings that lie behind those views (Gill, Stewart, Treasure and Chadwick, 2008). Focus group interviews are more time effective than interviews but with slightly less flexibility. The group process may encourage results from shy or hesitant people when the group brings up topics with which they agree. The group dynamics may interfere with complete or accurate data. Focus groups combine elements of both interviewing and participant observation. "The focus group session was, indeed, an interview—not a discussion group, problem-solving session, or decision-making group. At the same time, focus groups capitalize on group dynamics. The hallmark of focus groups is the explicit use of the group interaction to generate data and insights that would be unlikely

to emerge otherwise. The technique inherently allows observation of group dynamics, discussion, and first hand insights into the respondents' behaviour's, attitudes, language" (Westat et al, 2002; 52).

Focus groups are known as the gathering of 8 to 12 people who share some characteristics relevant to the research. Westat et al (2002) pointed out that focus groups were originally used as a market research tool to investigate the appeal of various products. The focus group technique has been adopted by other fields, such as education, as a tool for data gathering on a given topic. Westat et al, (2002) highlighted the usefulness of Focus groups as being useful at both the formative and summative stages of an evaluation. They provide answers to the same types of questions as in depth interviews, except that they take place in a social context.

Specific applications of the focus group method in evaluations include identifying and defining problems in project implementation and pretesting topics or ideas that occurred during the session, identifying project strengths, weaknesses, and recommendations, assisting with the interpretation of quantitative findings and assisting in obtaining perceptions of project outcomes and impacts and thus generating new ideas. Although focus groups and in-depth interviews share many characteristics, they should not be used interchangeably.

To augment the data collected through face to face interviews the researcher will also administer focus group interviews. Focus groups are used for generating information on collective views and the meanings that lie behind those views (Gill, Stewart, Treasure and Chadwick, 2008). This will provide the researcher with a set of questions that will be used to encourage ten participants (5 males and 5 females). The group process may encourage results from shy or hesitant people when the group brings up topics with which they agree.



### 3.6.2.1. Justification for the use of focus groups

Focus groups combine elements of both interviewing and participant observation. “The focus group session was, indeed, an interview—not a discussion group, problem-solving session, or decision-making group. At the same time, focus groups capitalize on group dynamics. Focus groups are ideally run in accessible locations where participants can feel comfortable and relaxed. Hancock, Ockleford and Windridge (2009:18) notes that, in common with semi-structured interviews, focus group conveners use topic guides to help them keep the discussion relevant to the research question. Further highlights that acting as facilitator of a focus group, the researcher must allow all participants to express themselves and must cope with the added problem of trying to prevent more than one person speaking at a time, in order to permit identification of the speakers for the purposes of transcription and analysis.

**Table 3.5.1: Alignment of data collection methods to research questions for students.**

| Research focal questions                                                    | Research participants | Data collection tool                                   | Nature of data collected |
|-----------------------------------------------------------------------------|-----------------------|--------------------------------------------------------|--------------------------|
| What is your understanding about Visual Arts Education?                     | students              | Semi-structured Interviews and Focus Groups interviews | Qualitative in nature    |
| How were you accepted as a new student in the VAE programme?                | students              | Semi-structured Interviews and Focus Groups interviews | Qualitative in nature    |
| What is your subjective views concerning the course                         | students              | Interviews and Focus Groups                            | Qualitative in nature    |
| What methods and strategies do lecturers use when teaching you the subject? | students              | Semi-structured Interviews and Focus Groups interviews | Qualitative in nature    |

|                                                               |                 |                                                               |                              |
|---------------------------------------------------------------|-----------------|---------------------------------------------------------------|------------------------------|
|                                                               |                 |                                                               |                              |
| What teaching and learning materials are used in your College | <b>students</b> | <b>Semi-structured Interviews and Focus Groups interviews</b> | <b>Qualitative in nature</b> |
| How is assessment used in your College?                       | <b>students</b> | <b>Semi-structured Interviews and Focus Groups interviews</b> | <b>Qualitative in nature</b> |

**Table 3.5.2: Alignment of data collection methods to research questions for lectures.**

| <b>Research focal questions</b>                                         | <b>Research participants</b> | <b>Data collection tool</b>                                   | <b>Nature of data collected</b> |
|-------------------------------------------------------------------------|------------------------------|---------------------------------------------------------------|---------------------------------|
| What is your understanding about the term “Visual Arts Education policy | <b>lecturer</b>              | <b>Semi-structured Interviews and Focus Groups interviews</b> | <b>Qualitative in nature</b>    |
| What policy is used to accept or enrol new students in the College      | <b>lecturer</b>              | <b>Semi-structured Interviews</b>                             | <b>Qualitative in nature</b>    |
| How do you currently implement or conduct lessons for Visual arts?      | <b>lecturer</b>              | <b>Semi-structured Interviews</b>                             | <b>Qualitative in nature</b>    |
| What are the challenges in the teaching methods of visual arts?         | <b>lecturer</b>              | <b>Semi-structured Interviews</b>                             | <b>Qualitative in nature</b>    |

|                                                                                     |          |                            |                       |
|-------------------------------------------------------------------------------------|----------|----------------------------|-----------------------|
|                                                                                     |          |                            |                       |
| What strategies do you use to minimise the current implementation challenges on VA? | lecturer | Semi-structured Interviews | Qualitative in nature |
| What help and support is provided by the institution or DHET on VAE                 | lecturer | Semi-structured Interviews | Qualitative in nature |

The tables above shows the research questions which sought to be answered, the participants from which data were, solicited, instruments utilised as well as the nature of data collected, which was all qualitative in nature. The next section now presents measures taken to enhance data trustworthiness.

### 3.6.3. DOCUMENT ANALYSIS

Data analysis was used to strengthen the information that was obtained in the interviews and also closed the gaps left open by the interviews. Thus, for this study the researcher used documents such as minutes of meetings concerning language, policy documents, reports, interview transcripts and test scripts. “Public records are materials created and kept for the purpose of “attesting to an event or providing an accounting” (Lincoln and Guba, 1985). According to Westat et al, (2002; 54) “Public records can be collected from outside (external) or within (internal) settings in which the evaluation is taking place. Examples of external records are census and vital statistics reports, county office records, newspaper archives, and local business records that can assist an evaluator in gathering information about the larger community and relevant trends. Such materials can be helpful in better understanding the project participants and making comparisons among groups/ communities”.

“They have been written with a purpose and are based on particular assumptions and presented in a certain way or style and to this extent, the researcher must be fully aware of the origins, purpose and the original audience of the documents” (Grix, 2001 cited by Mogalakwe, 2006: 222). Westat et al (2002) stated that for the evaluation of educational innovations, internal records included documents such as learner transcripts and records, historical accounts, institutional mission statements, annual reports, budgets, grade and standardized test reports, minutes of meetings, internal memoranda, policy manuals, institutional histories, college/university catalogues, faculty and learner handbooks, official correspondence, demographic material, mass media reports and presentations, and descriptions of program development and evaluation. They were particularly useful in describing institutional characteristics, such as backgrounds and academic performance of learners, and in identifying institutional strengths and weaknesses. They helped the researcher understand the institution’s resources, values, processes, priorities, and concerns. Furthermore, they provided a record or history that was not subject to recall bias. Westat et al, (2002: 54) list the following:

### **Advantages and disadvantages of document analysis**

|                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Advantages:</b></p> <ul style="list-style-type: none"> <li>· Available locally</li> <li>· Inexpensive</li> <li>· Grounded in setting and language in which they occur</li> <li>· Useful for determining value, interest, positions, political climate, public attitudes</li> <li>· Provide information on historical trends or sequences</li> <li>· Provide opportunity for study of trends over time</li> <li>· Unobtrusive</li> </ul> | <p><b>Disadvantages:</b></p> <ul style="list-style-type: none"> <li>· May be incomplete</li> <li>· May be inaccurate or of questionable authenticity</li> <li>· Locating suitable documents may pose challenges</li> <li>· Analysis may be time consuming and access may be difficult</li> </ul> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

One of the key advantages of conducting documented research is that you can get access to information that would be difficult to get in any other way, such as people who might not be willing to talk in a formal research interview or might be difficult to track down. By using document analysis you eliminate the effect that you as an individual have in a person or situation when you conduct research. People will also be affected by how you conduct yourself and how they perceive you. Documents often make it possible the collection of data over a long period of time as well as larger samples that might be collected from interviews. Some documents may contain spontaneous data, such as feelings and refer to actions that are recorded in a particular context.

Further advantages of using documents for research are the fact that such research is low cost, particularly when the documents are easily accessible either at your work place or through the internet. Documents vary in terms of quality. Some types of documents may give us an insight into how people lived in extreme details and produce much more information that you could have gotten from a questionnaire or interview. Nevertheless, most documents are usually not designed with research in mind. The information recorded may be personal or incomplete. Documents get misfiled, left on people's desks for long periods or simply just do not get completed. All of this will create gaps in the data. The motivation to collect certain types of data will vary over time, issue and person.

There were many different types of data collection methods that could be used in any evaluation. Each had its advantages and disadvantages and had to be chosen in light of the particular questions, timeframe, and resources that characterize the evaluation task.

### **3.6.3.1. Justification for the use of document analysis**

Documents are produced by individuals and groups in the course of their everyday practices and are geared exclusively for their own immediate practical needs. According to Mogalakwe (2006: 222-223), "There are two types of documents that are used in documentary study, namely primary documents and secondary documents. Primary documents refer to eye-witness accounts produced by people who experienced the particular event or the behaviour we want to study. On the other hand secondary documents are documents produced by people who were not present at the scene but who received eye-witness accounts to compile the documents, or have read eye-witness accounts (Bailey 1994: 194). Furthermore, Mogalakwe (2003) highlights that documentary sources provide what Scott (1990) characterises as mediate access as opposed to proximate access. Mediate or indirect access becomes necessary if past behaviour must be inferred from its material traces, and documents are the visible signs of what happened at some previous time. This is in contradistinction to proximate or direct access whereby the researcher and his sources are contemporaneous or co-present and the researcher is a direct witness of the occurrences or activities.

### **3.7. DATA TRUSTWORTHINESS**

Trustworthiness entailed credibility and transferability, which was the extent to which the findings can be transferred to other context. According to Guba (2012: 80), there are four criteria's to be followed, namely: credibility, transferability, dependability and Conformability. Streubert, Speziale and Carpenter (2003: 364) describe trustworthiness as "establishing the validity and reliability of qualitative research". Qualitative research is trustworthy when it accurately represents the experiences of the study participants and the data collected. Trustworthiness establishes the validity and reliability of qualitative research (Talbot, 1995:428 cited in Streubert Speziale & Carpenter, 2003:38). "The research demonstrates trustworthiness when the experiences of the participants were accurately represented" (Streubert Speziale & Carpenter 2003:38). Trustworthiness- is how the researcher persuades his/her

audience, including him/herself that the findings of the study are worth paying attention to. The researcher then introduced the confidentiality document that assured the participant remained anonymous. This document was signed by both the researcher and participants. Dodd (2003) stated that people have a right to protect themselves, and information gathered during research participation could harm a person by violating their right to keep information about themselves private.

Credibility refers to that which could be seen and believed. Credibility is demonstrated when participants recognise the reported research findings as their own experiences (Streubert Speziale & Carpenter, 2003:38). It is the truth of how the participants know and experience the phenomenon. To ensure credibility the researcher must make sure that those participants are identified and described accurately (Holloway, 2005:8) cited in Morrow, 2005). The participant was told that they could retract their contribution and information from the research at any time without hassles. "With ensuring that credibility and trustworthiness is there within the study, participant will confirm the credibility of the findings by them gaining access to the findings and composing their remarks against the final document" (Morrow, 2005: 252). For the purpose of this study, data from interviews was analysed for content validity.

Transferability thick descriptions through the use of verbatim quotations of participants, detailed description of research context. Transferability also referred to the extent to which the reader is able to generalize the findings of a study to her or his own context and addresses the core issue of "how far a researcher may make claims for a general application of their theory" (Gasson, 2004; p.98 cited in Morrow, 2005: 252). "This was achieved when the researcher provides sufficient information about the self (the researcher as instrument) and the research context, processes, participants, and researcher– participant relationships to enable the reader to decide how the findings may transfer" (Morrow, 2005: 252).

Dependability also dealt with the core issue about “the way in which a study is conducted should be consistent across time, researchers, and analysis techniques” (Gasson, 2004, p. 94) cited by (Morrow, 2005: 252). Thus, the process through which findings are derived should be explicit and repeatable as much as possible. “This was accomplished through carefully tracking the emerging research design and through keeping an audit trail, that was, a detailed chronology of research activities and processes; influences on the data collection and analysis; emerging themes, categories, or models; and analytic memos. The audit trail may then be examined by peer researchers, a learner’s advisor, or colleagues in the field” (Morrow, 2005: 252).

Conformability was based on the acknowledgment that research was never objective. It addresses the core issue that “findings should represent, as far as is (humanly) possible, the situation being researched rather than the beliefs, pet theories, or biases of the researcher” (Gasson, 2004, 93). Morrow (2005) further states that it is based on the perspective that the integrity of findings lies in the data and that the researcher must adequately tie together the data, analytic processes, and findings in such a way that the reader was able to confirm the adequacy of the findings. “Many of the procedures used to accomplish the goal of dependability are also applicable here, particularly accountability through an audit trail, and the management of subjectivity is essential” (Morrow, 2005: 252).

As summary the following measures were taken to ensure data trustworthiness; keeping audit trail of data collection process; Accurately describing research context and participants; Reporting findings accurately; Paying attention to detail when reporting findings; Allowing member checking of interview transcripts; Use of verbatim quotations to support themes. Audio-taped interviews shall transcribe and data shall be classified and coded to come up with themes and sub-themes.



### **3.8. DATA COLLECTION PROCEDURE**

Before data collection could be completed, the researcher ensured the collection of enough confirmatory evidence for most of the main study topics, and that the evidence included attempts to investigate major explanations. According to Yin (2013: 116), any case study findings are “likely to be more convincing and accurate if they are based on several different sources of information”. In other words, “examining consistency of evidence across different types of data sources is akin to verification” (GAO, 1990: 21) cited by Baskarada, (2014). Baskarada (2014) further notes that relevant data may be collected through documents, archival records, interviews, direct observations, and physical artefacts (Yin, 2009). According to Yin (2009), when reviewing documents, researchers should bear in mind that they may not always accurately reflect reality (e.g., policy and process documents may be out-of-date). Archival records were arguably more reliable, as they were usually used for record keeping purposes.

Anney (2014) notes that structured interviews involved asking pre-defined questions, with a limited set of response categories. The responses are coded by the interviewer based on an already established coding scheme (Miles & Huberman, 1994 cited in Anney, 2014), thus being somewhat similar to written surveys. Semi-structured interviews, or focus group interviews (Dane, 2010), could be more flexible and allowed the researcher to better understand the perspective of the interviewees (Daymon & Holloway, 2002). In semi-structured interviews, the researcher was able to refocus the questions, or prompt for more information, if something interesting or novel emerges. In this regard, this method allowed the researcher flexibility to tackle the questions in a manner that allowed the researcher to get the desired answers.

According to Baskarada (2014: 11), a case study database allows the investigator to develop an audit trail from data collection, through analysis, to final conclusions. According to Yin (2009), any interested reader should be able to link the conclusions presented in the case study report to the underlying analyses, the supporting evidence, the case study protocol, and the original research questions. In the current

case study database included interview transcripts, investigator notes, documentary evidence, and preliminary analyses. Moreover, the use of a case study database enhanced the reliability of the study. All items in the database are categorised, indexed, and cross-referenced in order to facilitate easy retrieval. In the context of case studies, “data analysis consists of examining, categorising, tabulating, testing, or otherwise recombining evidence to draw empirically based conclusions” (Yin, 2009: 126).

As previously discussed, coding is a key step in qualitative data analysis. During qualitative analysis, the data was broken up into manageable pieces, which the researcher/analyst then reconstructed to reflect back a view of reality (Beekhuyzen, Nielsen, and von Hellens, 2010). The initial step usually involved reading the interview transcripts, observational notes, and/or any other relevant documents, which may have led to the development of preliminary notes or memos that can then be used to formulate initial categories, themes and relationships. Memos are research notes that may contain interpretations of patterns found in the data, or general comments on issues revealed during the analysis, which can be coded in a similar way to interview transcripts.

### **3.9. DATA ANALYSIS**

This was a process which requires analytical skills and the ability to capture understanding of the data in writing (Hennings, 2004, pg.101). The researcher in this study used an aspect of qualitative research because it allow each for the use of both words and pictures; hence the study focused on a qualitative data analysis which included putting information into codes and themes.

### **3.10. DATA ANALYSIS PLAN**

Data analysis is a process which entails an effort to formally identify themes and to construct hypothesis data and an attempt to demonstrate support for those themes and hypothesis. For the purpose of this study, the researcher used aspects of qualitative data analysis which included putting information into themes and look for commonalities or grouping them. For the purpose of this study, data from interviews was analysed for content. Audio-taped interviews were transcribed and data were classified and coded to come up with themes and sub-themes.

### **3.11. CREDIBILITY**

Credibility was seen as compatibility between the contracted realities that exist in the minds of the respondents and those that are given to them (Babbie & Mouton, 2005:277). This credibility and trustworthiness allows the researcher to ensure participants to confirm the credibility of the findings by giving them access to the findings.

Trustworthiness on the other hand is a process where a researcher shows how to persuade his/her audience that the findings of the study are worth paying attention to Babbie & Mouton (2005). The researcher will draft a document that will ensure that the participant will remain anonymous in the study. The following measures shall be taken to ensure data trustworthiness entails credibility and transferability;

- Keeping audit trail of data collection process
- Accurately describing research context and participants
- Reporting findings accurately
- Paying attention to detail when reporting findings
- Allowing member checking of interview transcripts

- Use of verbatim quotations to support themes.

### **3.12. ETHICAL CONSIDERATIONS**

Ethics consideration was very important because the study deals with people. This means that the researcher needs to inform the people who will be interviewed in the study about what will be asked. It was also advisable that the researcher needs to inform the participants on what the researcher expected from them so that they could make informed choices, making sure they voluntarily participated in the study. Cohen (2005) argues that participants must be allowed to choose to participate or not to participate in the study after they have been informed about their relevant information and the risk that could arise if they participate in the study. This means that the researcher guarantees the participants about the confidentiality of the information given by the participants.

#### **3.12.1. NEGOTIATING ENTRY**

Before the research was conducted, permission was sought from the Eastern Cape Department of Education. This allowed the researcher to gain access to the district offices and schools. It also allowed the researcher to obtain documents which were of assistance to him in conducting the study. Also the researcher talked to the various respondents about his intentions to include them and their schools in the study. A letter was also obtained from the University to confirm his intentions.

#### **3.12.2. INFORMED CONSENT**

Dodd (2003) argues that the following important aspects should be considered by all researchers conducting research human subjects must (i) voluntarily consent to research and (ii) be allowed to discontinue participation at any time. Research involving human subjects must be valuable to society and provide a reasonably expected benefit proportionate to the burden requested of the research participant.

### **3.13. SUMMARY**

Chapter three focused on discussing the process that was taken in collecting data for the study. It focused on the tools involved in collecting data, the areas gone to collect the data and the definition of important aspects of the study. Chapter four focus on the analysis, presentation and discussion of the information collected.

## **CHAPTER FOUR**

### **DATA PRESENTATION, ANALYSIS AND DISCUSSION**

#### **4.1. INTRODUCTION**

The previous chapter outlined the methodology used in this study. The purpose of this chapter is to analyse, present and discuss data collected on the implementation of Visual Arts Education in the Technical and Vocational Education and Training Colleges in Eastern Cape; the voices of lecturers and students. Data collection methods that were used included interviews, focus groups and document analysis. The sample consists of one College, ten N4 level selected students and five lecturers. The participants are identified as follows: students: S1-S10, Lecturer: L1-L5 and focus groups: FG1-2. Data collection was done via semi-structured interviews and focus groups with all participants (lecturers and students). The data collected was reduce into common themes as well as identifying the differences and the similarities of the responses given by the participants to uncover the main issues which arose and are put together as findings the study.

The first part of the chapter presents biographical information of the participants. The biographical data is used to aid the researcher in finding the basic information regarding participants in the study which in turn shows the type of respondents that participated in English medium of instruction classes. All respondents who participated in the study were seen as information rich and were in a position to give accurate information on issues pertaining to implementation of Visual Arts Education in TVET Colleges because they work in the context that was interrogated by the study. Presentation of the data, analysis and discussions of findings are guided by the research questions of the study.

## **4.2. EMPIRICAL ANALYSIS OF DATA**

In trying to answer the research questions, respondents answers are used, based on the data that is gathered from one college in the Eastern Cape. An interview guide is used in gathering the required information. Data is collected from respondents through interviews using semi-structured questions and focus groups.

The study specifically endeavoured to answer the following research sub-questions, namely:

1. What VAE policies do TVET colleges have?
2. How do lecturers and students views the implementation of VAE?
3. How do students understand the implementation of VAE in colleges?
4. What challenges are encountered by TVET colleges on the implementation of VAE?
5. Which strategies can be used to improve implementation of VAE in TVET colleges?

### 4.3. BIOGRAPHICAL CHARACTERISTICS OF PARTICIPANTS

This chapter discloses biographical information of the participants who participated in the study in Alice, Amathole district in the Eastern Cape Province.

**Table 4.1 Distribution of lecturers according to gender, age and level of qualification:**

| <b>GENDER</b> | <b>AGE</b> | <b>Qualification</b>                           |
|---------------|------------|------------------------------------------------|
| Male          | 25         | B. Fine Arts                                   |
| Female        | 60         | BA philosophy & Sociology, Diploma in Ceramics |
| Male          | 30         | B Tech in Fine Art                             |
| Male          | 29         | Honours in Education                           |
| Female        | 32         | B. Fine Art                                    |

Table 4.1 displays the distribution of participants according to gender, age, and qualification. The table shows five participants which are three males and two females. The gender section shows that the College has implemented the issue of gender in the Visual Arts Education department. The qualifications of the participants helped the researcher to evaluate the effect of their level of education. The purpose was to establish the methodological differences that existed or similarities if any. It was also executed to see if there were any gaps in knowledge among the participants. The oldest participant is a female; this reveals that the participant may be more experienced as compared to other participants. Two participants are at a same level of age meaning the College has catered for young minds in VAE. Also the table reveals the two youngest participants who are between the ages 25-29, this shows that the participants are still new.



Table 4.1 therefore shows that there was no under-qualified or unqualified lecturer in the College where the research was conducted. Other participants are education specialists with honours in education, and the youngest two have junior degrees. The professional profile of the lecturers who were interviewed indicated that professionally qualified lecturers taught at the College.

**Table 4.2 Distribution of students according to gender, age and level of respondents:**

| <b>Student</b> | <b>GENDER</b> | <b>AGE</b> | <b>Level</b>          |
|----------------|---------------|------------|-----------------------|
| 1              | Male          | 20         | Introductory N4 level |
| 2              | Female        | 21         | Introductory N4 level |
| 3              | Female        | 20         | Introductory N4 level |
| 4              | Male          | 22         | Introductory N4 level |
| 5              | Female        | 19         | Introductory N4 level |
| 6              | Female        | 22         | Introductory N4 level |
| 7              | Male          | 23         | Introductory N4 level |
| 8              | Male          | 27         | Introductory N4 level |
| 9              | Male          | 24         | Introductory N4 level |
| 10             | Female        | 22         | Introductory N4 level |

Table 4.2 displays the distribution of students' information. It is shown that 10 students were included in the interviews. Both genders were represented fairly and evenly, as the sample consisted of 5 males and 5 females. The age level is different but all are under 25 years old. All students were from the same level which was N4 level and come from different backgrounds.

#### 4.4. POLICIES ON VISUAL ART EDUCATION

The main theme for the first research question is the VAE policy, which has been introduced in order to check, how VAE is implemented in the college. Three sub-themes emerged from the discussions which were held with the lecturers. The theme and the sub-themes are presented in Table 4.1 and will be analysed in the next subsections.

**Table 4.3 Theme and sub-themes concerning the policies of VAE in TVET Colleges in Eastern Cape: the voices of lecturers.**

| Themes                                             | Sub-themes        | Issues raised                                                       |
|----------------------------------------------------|-------------------|---------------------------------------------------------------------|
| <b>VAE policies that are used in TVET college.</b> | Term VAE policy   | Education system aid for teaching and learning by means of visuals. |
|                                                    | Use of VAE policy | Inaccurate and frequently inappropriate.                            |
|                                                    | Syllabus          | inaccurate and frequently inappropriate                             |

##### 4.4.1. The term visual art education policy

An interview with lecturers was conducted, they were asked to explain and give a clear understanding on visual art education policy. They explained that it is a range of guidelines to outline teaching and learning process and outputs of VAE. They further explained VAE policy as the system to aid and supplement theoretical aspect of teaching and learning by means of visuals. L1-L3 responses were captured and their responses were as follows:

*L1 “Visual Art Education policy would be a range of guidelines outlining the inputs, processes and outcomes of VAE”*

This means that lecturers view VAE policy as a series of different guidelines that are used in teaching and learning to make sure that the inputs process is effective in producing the required outcomes of Visual Arts Education.

This assessment was further highlighted by another lecturer in these words:

*L2 “It would be a range of guidelines outlining the inputs, processes and outcomes of VAE”.*

Both the lecturers have made it clear that indeed the policies in VAE are meant to guide the process of implementation of VAE in the College; they explained that for positive implementation, the policies must aim to outline the inputs process and the outcomes of VAE.

#### **4.4.2. Use of Visual Arts Education policy**

The use of VAE policy emerged during interview discussions and lecturers indicated that due to the need for learners to comprehend what is being taught theoretically and verbally there is a need to demonstrate ideas in visual form to assist learners to grasp the content easily. They also indicated that some of the policies used are dated, inaccurate and inappropriate. Lecturer's viewed the VAE policies as limiting factor in terms of the teaching and learning process and hinders the students' creativity. Other lecturer indicated that, if there are policies she was not aware of any VAE policy in the college.

*L1 “Hopefully there are policies but I, as a lecturer, am not aware of them. Thus they have no impact on the implementation of VAE”*

The above response means that some lecturers are not highly equipped and informed about the policies that are there in VAE as a result lecturers believe that such policies have no impact on the implementation of VAE.

This assessment was highlighted differently by another lecturer in these words:

*L4 “Well visual art was, in the past, somewhat alienated from education frameworks, but, due to the need for learners to comprehend what is being taught theoretically/verbally there has been desirable need to bring visual aspects in aiding learners grasp the content easily”.*

The above response means that over the years VAE has been isolated as an area of study as a result some of the policies that are there are meant to meet the needs of students so as to grasp both the theoretical and practical content easily.

Lecturers have stated clearly that the policies of VAE in the college are not working effectively in promoting a smooth running implementation of VAE in the college. Policies in VAE are seen as instructions which are sequential to make authentic interdisciplinary connections and preserve the integrity of the content, skills, and concepts of visual arts goals and objectives.

#### **4.4.3. Syllabus**

The syllabus is one of the implementation tools of Visual Arts Education, as it emerged in the study during the interview discussions. Lecturer's views around syllabus were not positive. They even mentioned that the syllabus makes impossible expectations.

*L2” The syllabus is dated, inaccurate and frequently inappropriate. In parts it makes impossible expectations. I adhere to it where possible. It is a limiting factor in terms of creative and innovative VAE”.*

The above response means that one of the major implementation tools that are used by the lecturers currently is not up to date to suit what is happening now in the field of VAE. It also highlights that the syllabus that is currently used makes it impossible to deliver a more creative and innovative teaching and learning of VAE.

#### 4.4.4. Enrolment policy

The enrolment issue emerged during interview discussions with lecturers and students. The response to this issue was that, the college had no policy around enrolment; students are only being accepted in VA department according to numbers that are expected by the college. They also mentioned that new students are accepted or enrolled using their portfolio of works done prior to enrolment. Some lecturers explained that students are sometimes accepted when they have produced relevant documents and proof of payment. L1 was captured in these words:

*L1 “Currently the college does not recruit based on policy or criteria. However, ideally students are enrolled based on their portfolio of work done prior enrolment.*

The above response means that in the college there is no policy or recruitment strategy used to enrol students, but currently students are asked to bring their portfolio of evidence to show that they have basics on how to draw, paint, mould and use a computer.

This assessment was highlighted in a similar manner by a student in these words:

*S2 “we are accepted when we meet the minimum enrolment criteria drafted by Art and Design lecturers specifically for this department and have produced the required documentation and supplied proof of payment.*

This means that students are asked to by the lecturers to produce a portfolio which is part of the requirement, they are sometimes asked to go pay a registration fee so as to get a place in the department. Student enrolment should be equivalent to those in all disciplines in the College, allowing for a safe and effective working environment for students and lecturers.

#### **4.5. LECTURES'S VOICES ON THE IMPLEMENTATION OF VISUAL ARTS EDUCATION IN TVET COLLEGES.**

The study conducted semi-structured interviews with the lecturers in the chosen college to provoke the research objective of gathering information of how VAE is implemented in their college: the voices of lecturers.

**Table 4.4 Theme and sub-themes concerning lecturer's views about the implementation of VAE in the college.**

| <b>Themes</b>                                                           | <b>Sub-themes</b>     | <b>Issues raised</b>                                       |
|-------------------------------------------------------------------------|-----------------------|------------------------------------------------------------|
| <b>Lecturer's views about the implementation of VAE in the college.</b> | Conduction of lessons | practical demonstration followed by guided projects        |
|                                                                         | Assessment            | Manner in which assessments are carried out in the College |

Table 4.4 shows the theme on lecturer's views on the implementation of Visual Arts Education with two sub-themes which emerged during the interview discussions. The table also shows issues that were raised under the sub-themes namely; conducting of lessons and assessment. Under the conduction lesson, the issues raised were practical demonstrations and guided projects and under assessment the raised issue was basically how assessment is carried out.

##### **4.5.1. Conduction of lessons**

The conducting of lessons as an issue emerged during interview discussions with the lecturers. Their responses to this issue was that they conduct lessons via demonstrations, visual demonstrations and also giving students a chance to demonstrate on their own.

*L1 “Largely via practical demonstration followed by guided projects on the technique in question preceded by visual presentation where resources permit and followed up with hand-outs detailing the technique and brief for the project”.*

This means that lecturers are on point when it comes to the conducting of lesson conduction, focussing on practical demonstrations for practical projects, showing the techniques and materials used to execute the project that is introduced in the class and explaining the theoretical points in context. With regards to conducting of lessons lecturers are innovators and they use more creative and imaginative approaches to make learning engaging, interesting and relevant to the students.

#### **4.5.2. Assessment**

Assessment is one of the tools used in the implementation process of VAE in the college. It emerged during the interview discussions with the lecturers and the responses were found to be similar. Lecturers views around the issue of assessment made clear that, assessment is done in the college after the completing of projects and also before the end of semester moderation. L1 and L2 responded;

*L1 “Students are assessed or marked on each completed project which together comprises the term mark. First semester marks are used to guide selection of students for the various major options in N4.*

The above response means that students are assessed, not during the process of making the project, but after they have completed the project. The lecturers view also highlights that the number of projects that are done by the student that are marked and be used as a term mark before final exam moderation.

This assessment was highlighted differently by another lecturer in these words:

*L2 “Students have to pass all modules to be eligible for the external moderation”.*

This means that assessment is done for a student to check if they can pass practical and theoretical modules. Assessment is done in the College to allocate to both the finished practical processes not the preparation of the projects. Meaning the Informal and formal assessment are not viewed for practical assessment.

#### **4.6. STUDENTS VOICES CONCERNING THE IMPLEMENTATION OF VISUAL ARTS EDUCATION.**

A single main theme emerged during the interviews and the focus group discussions which were held with teachers and the learners. It concerned students' views on implementation of VAE in the College. The main theme, the sub-themes and issues raised are presented in Table 4.5 and are covered in the sections which follow.

**Table 4.5: Themes and sub-themes concerning the implementation of VAE (voices of students).**

| <b>Themes</b>                                                                 | <b>Sub-themes</b>                             | <b>Issues raised</b>                                                |
|-------------------------------------------------------------------------------|-----------------------------------------------|---------------------------------------------------------------------|
| Implementation of Visual Arts Education in TVET colleges, voices of students? | Understanding of Visual Arts Education        | Problems associated with lack of background understanding of VAE.   |
|                                                                               | Subjective views about the course             | Motivated to study visual arts.                                     |
|                                                                               | teaching and learning strategies and material | Being exposed to new materials in a new course can be overwhelming. |



|  |                                           |                                                                        |
|--|-------------------------------------------|------------------------------------------------------------------------|
|  | how to improve visual arts implementation | Not being exposed to the various methods and materials on visual arts. |
|  | help and support                          |                                                                        |

Table 4.5 shows a theme on views of students on the implementation of VAE which generated a number of sub-themes, which included understanding of visual arts, enrolment, subjective views about the course, teaching and learning materials, improvement of visual arts implementation and help and support. Under the sub-themes there are issues raised namely; lack of background understanding, motivated to study VAE, being exposed to a variety of materials and not being exposed to a wide range of VAE methods.

#### **4.6.1. Understanding of Visual Arts Education**

Students' understanding of VAE was one of the sub-themes which emerged from the students responses. They were asked to give their understanding of the term Visual Arts Education before going into deeper details about its implementation. This helped the study to explore their views of what visual art education is. Students gave their general understanding about VAE.

*S1 "My understanding about Visual Art Education is that, it is the type of education that promotes creativity that one makes using his\her hands to make beautiful pieces such as drawings, paintings, ceramics, graphic prints and more"*

This means that the student only understand VAE as an education that is used to promote creativity. It also means that the students see VAE as a type of education that teaches how to draw, paint, ceramics and graphic printmaking.

The same views were highlighted by other students from the in these words:

*S2 “I think Visual Art Education is the type of education that one sees on walls, galleries and on festivals.*

This means that this student understands VAE as any kind of artwork that is done on walls.

The same assessment was highlighted differently by another student in these words:

*S3 “Visual Art Education is a visible type of art that enables one to be skilled in drawing, painting, ceramics, and graphic design”*

The above response means that the students see VAE as one of the visible type of art that is used to teach students to gain and have skills on drawing, painting, ceramics and graphic design.

On the same assessment the view was highlighted differently by a student in these words:

*S4 “Visual Arts Education is all about the teachings on how to interpret, analyse and criticise visually portrayed images”.*

This means other students view VAE as one of the ways of teaching students on how to interpret, analyse and be skilled in criticising any visually portrayed images.

The overall understanding of students about VAE is that VAE provides a skill on how to use hands as tools of creativity and express his\her emotions. Their responses show vividly that pro-knowledge about Visual Arts Education is needed before they are enrolled into TVET Colleges. Understanding Visual Arts Education helps students with ways of knowing about oneself, one’s community and the world, and opportunities for exploring, reflecting on and communicating identity. Their responses also show that, as they learn about visual arts, there are opportunities to understand and participate in local and global.

#### 4.6.2. Enrolment

Enrolment was one of the sub-themes which emerged when students were disclosing their views on how VAE is implemented in their college. Many students mentioned their view on how they were enrolled in VAE. Their responses were:

*S1 “I was asked about visual arts, and also asked do I know how to draw, paint or use a computer and also asked to demonstrate.”*

In the same assessment students gave a similar response on enrolment, and they agree that being interviewed and asked to draw a still life project showed whether they have basics on VAE.

Same assessment was done to another student and the response was highlighted differently in these words:

*S3 “ I did not apply for visual arts in the college but because Farming Management was full I had to ask, what requirement is needed for me to be accepted, and I was told to show my English percentage and I was given information on what Visual Arts Education is all about.”*

This means that the student was not interested to study VAE but because he\she did not qualify for other programmes in the College, a visual art was seen as an option to study.

The same assessment was highlighted differently by another student in these words:

*S4 “I applied for visual arts and I got a call saying my statement of results qualifies me to be enrolled in the programme and I was taken to visual arts induction.”*

This means that the student was interested in studying VAE, the intentions of being enrolled in VAE was a choice and a first option.

The responses show clearly that, the enrolment process in the college only allows students to be admitted with or without the prior knowledge from high school level. Also the captured responses indicate that some students were admitted due to rejection from other programmes. As stipulated by the NAEA (2002), balanced enrolment on VAE in the college supports students who are rejected from other departments and honour those who came with interest of studying VAE, taking into account the diversity and effort to meet the needs of all students.

#### **4.6.3. Subjective views about the course**

After the student's views on enrolment another sub-theme emerged, this was to capture how they view the course after they have been enrolled. Many students admitted that VAE is a good and practical skill course which they find very exciting in doing it.

*S1 “visual art is an exciting course, it opened my mind to see new career opportunities on a variety of visual skills e.g. Drawing, Painting, Ceramics, and Graphic Design.”*

This means that students are developing huge interest in VAE. The way VAE is implemented opens their minds to see new career opportunities on all varieties of VAE.

Same assessment was highlighted in a similar manner in these words:

*S2 “for someone who last did anything about art, I see a very interesting site of visual arts, and as a person who was going to change course due to lack of knowledge on where will I work after getting my N Diploma, but now I have developed high sense of interest.”*

The above response means that even though students do not have background knowledge on VAE when its implementation is done well to motivate students, students can change their minds and develop a high sense of interest on VAE.

It is clear that navigating the field of visual art may be effortless and unconscious. However, for other students, it may represent an interesting landscape because of the perception that Visual Arts Education is meant for specific students while also being opaque in its meaning and requiring special cultural competencies.

#### **4.6.4. Teaching and learning strategies**

Another sub-theme that emerged during the interview discussions was teaching and learning strategies. The response to this issue was a lack of understanding the new teaching techniques and new teaching materials on a new course. The students in their responses found the teaching and learning strategies very overwhelming for them and some of them had trouble in terms of visual art terminology which is new to them.

*S1 “what lecturers do when they teach is to give us a theoretical background about that particular visual art module then demonstrate to us how to start up a project, set up studio work and apply our creative ideas on what we have learned and for us it’s kind of difficult as we are new in VA.”*

The above response means that the way teaching is done by the lecturers is far much engaging and interesting. They explained that a theoretical knowledge of the project is demonstrated to them and a lecturer makes efforts to visualize the lesson and also

assist them on how to set up a studio work to allow creativity. But some students have challenge due to not understanding the teaching and learning strategies used by the lecturer.

The same assessment was highlighted by another student differently in these words:

*S2 “For us beginners who have no background about visual art, we are taken into introductory level where we are introduced into a variety visual elements, forms, and mediums and at times we struggle to handle the material.”*

This means that some lecturers do use an introductory level of teaching and learning strategies to cater for these students who are beginners in the field of VAE. They mention that, for them to understand and follow the teaching and learning strategies the lecturer must introduce them to the basics on visual elements, forms, and mediums.

This assessment was done in focus groups interviews in trying to get a different view around the issue of teaching and learning strategies, students explained that whenever the teacher introduces a topic he/she uses videos for demonstrations and also given a theoretical background about the project. Their responses were captured as follows:

*FG1 “Every time we are introduced to a new project, we are shown videos for demonstration, we are also given theory on how the project is done, and we are then given a chance to create our own demonstration so as to get used to the mediums, e.g. paper and pencil for drawing, paint and brushes for painting, how to login to computers and navigate graphic design soft-wares, and lastly how to manage clay and pottery wheel.”*

From the focus group discussions it was made clear by the students that indeed lecturers do use teaching and learning strategies in a form of demonstrations trying to show how to use different approaches when making a work of art, and also introduce them to video demonstrations to maximize their knowledge and understanding. They also indicated that for them to understand they must be given a chance to also demonstrate so as to get used to the visual art mediums which are new to them.

Teaching and learning strategies on VAE that are used by the college are seen as a complementary processes in different forms, and inspire significantly the development of student's aesthetics values and perception in creative thinking and increase their visual arts mediums awareness. Various methods are also taught like explanation, discussion, observation, and experimental approach. Therefore students are being made aware and understand visual art as a skill, talent and a passion even though to some students this might be a little bit challenging.

#### **4.6.5. Teaching and learning material**

Teaching and learning materials are some of the major tools of the implementation process of VAE. Material emerged during interview discussions with the students and they indicated that, notes, videos and practical demonstrations are routinely used when VAE is implemented in the college. Their responses were captured as follows:

*S1 "External readings, e.g. notes and pamphlets for theory component on each module, videos for demonstrations, illustrations for introductory drawing and painting visual elements, and also we are introduced to software tutorials such like Photoshop and CorelDraw."*

This means that the students views the teaching and learning material for VAE in the college consists of reading materials such as notes and pamphlets. They also

indicated that for practicals, the material that are used are demonstrations and illustrations for painting, drawing, ceramics and graphics.

This assessment was highlighted differently by another student in these words:

*S2 “Textbooks for theoretical components e.g. entrepreneurship, hard paper for drawing with a variety of pencil 1B-10B, we are taken to a variety of paint for painting e.g. powder paint and acrylic paints, we also exposed to educational excursions.”*

This means that students are also exposed to textbook reading for the theoretical components of VAE; they also mentioned the variety of material for practical components such as pencils, paints, and external educational excursions.

From the above responses it is clear that in the college the teaching and learning processes are well done and lecturers do have a variety of strategies to cater for their introductory level students. Lecturers have the opportunity to engage in conversations surrounding teaching and learning materials. The issue of access and understanding of student work quality, and well-planned sequenced instruction combine to secure excellent Visual Arts Education. Therefore in the College the issue around teaching and learning material gives positive results in the implementation process of VAE by allowing students to be offered opportunities to use image resources creatively and innovatively, all of which requires skills development.

The above findings ensure that learning experiences are initially grounded in learners' experience with local ideas, materials, and processes and meaningfully grafted. It also shows that over time students would learn about regional, traditional and contemporary ideas, processes and technologies in the visual arts.



#### 4.6.6. Assessment

Assessment was also one of the sub-themes which emerged in the interview discussions as an unclear issue to students. Their responses indicated that in the college the assessment is done in a form of assignment, practical task and semester moderation for final examination. Students were asked to share their views on how assessment is done in their college. Focus groups interviews were conducted and students were divided into two groups and gender was mixed. Their responses were captured as follows:

*FG1 "Because our visual art is a practical instructional offering, practical assessment is done in a semester where our lecturers mark projects that are still in progress and also we are assessed via tests to check our theoretical understanding of visual elements, mediums and we are given assignments where we conduct small researches about visual arts".*

The above response means that since VAE is both a practical and theoretical instructional offering and assessment is done for both per semester. The indicated that for the theoretical part they do assignments and write tests, and on the practical part they are assessed after the projects are finished.

This assessment was highlighted by another group in these words:

*FG2 "since our course is more on practical component, we are assessed in two ways, namely the term assessment, when we are assessed on how our first projects are, tests and assignment and the moderation assessment where we display our finished practical semester work."*

This implies that because VAE is heavy on the practical component and students work is assessed during the first term and at the end of the semester for exam moderation. Therefore students views on the issue of assessment is clear that, assessment is an on-going, formative, performance-based and designed to assess their critical thinking and art making skills, creativity, and content knowledge.

In other words, theory and practice cannot be taught in isolation; however, during the term, lecturers find the need to focus on the development of specific practical skills and specific theoretical knowledge.

#### **4.7. CHALLENGES ENCOUNTERED BY TVET COLLEGES ON THE IMPLEMENTATION OF VAE.**

A single main theme emerged during the interviews and the focus group discussions which were held with teachers and the learners. It is concerned with challenges encountered by TVET colleges on the implementation of VAE. The main theme, the sub-themes and issues raised are presented in Table 4.6 below and will be covered in the sections which follow.

**Table 4.6 Theme and sub-themes concerning challenges encountered by TVET colleges on the implementation of VAE**

| <b>Themes</b>                                                         | <b>Sub-themes</b> | <b>Issues raised</b>                                                                 |
|-----------------------------------------------------------------------|-------------------|--------------------------------------------------------------------------------------|
| Challenges encountered by TVET colleges on the implementation of VAE. | Lack of material  | Insufficient teaching and learning materials for both the lecturer and the students. |
|                                                                       | Attendance        | Poor classroom attendance.                                                           |
|                                                                       | Time allocation   | Inappropriate time allocated for practical classes.                                  |

Table 4.6 shows challenges that are encountered by the college when implementing VAE. It also shows sub-themes which emerged during interview discussions namely; lack of material, attendance, and time allocation. Lastly the table also displays issues that were raised during the interview discussions which are; insufficient teaching and learning material, poor classroom attendance, and inappropriate time allocation for VAE classes.

#### **4.7.1. Lacking of material**

During interview discussions with the lecturers the issue of challenges emerged and they indicated that the implementation of VAE in the college have challenges. Lecturers were also suggesting how they manage to limit some of the challenges. They indicated that some of the challenges included limited access to internet for project demonstrations to students, a bigger challenge in educating students who come with no interest on VAE. Other lecturers also mentioned attendance as one of the issue that is challenging.

Lecturers are battling to find enough content to teach because they do not have access to libraries and internet. Most lecturers find the available textbooks insufficient. Their views were captured in these:

*L4 “Teaching methods have to balance the need to introduce students to the techniques and processes which they must learn without losing sight of the final objective of art which is to communicate. This should be supported by the relevant material that is not provided in the library needed to help balance this need.*

This implies that lack of resources in the college distorts the teaching methods of lecturers which aim to balance student’s knowledge on techniques and processes of

learning VAE. They indicated clearly that the absence of relevant material in the library does not help them to create the aimed balance.

This assessment was further highlighted by another lecturer in these words:

*L5 “Getting students to appreciate the need for drawing as the backbone of all art processes is a challenge as the collage is not meeting us half with the material needed as is getting students to start keeping notebooks and sketching ideas”.*

This implies that the lack of material is limiting the student’s appreciation of the need to work according to the expected pace due to the lack of relevant resources for VAE. Their views around the lack of material is clear that indeed VAE implementation is still moving at a snail’s pace due to the shortage of teaching material in the college, and late delivery of practical material by the college.

Therefore the study picks up that the college library as not the most easily accessible source. Some views are clear that art slides shown in studio and art history classes triggered interest in learning more about an artist’s work and motivated their visits to the library. Other views also indicated that they wandered over to the library and looked through materials to consider their work within a broader context. This is an opposite context with what is happening in the collage under study where students are complaining about libraries that lack relevant and enough material to support their learning.

#### **4.7.2. Attendance**

Other lectures mentioned that discipline and poor attendance from students can cause negative effects on implementation of VAE.

*L1-2 “Attendance, attention problems, lack of interest due to enrolling students with no prior intention of studying art. Methods are limited due to lack of internet access and other resources”.*

This assessment was highlighted by another lecturer in these words:

*L3 “Students are shown how to make tools out of found objects due to lack of material provided by the college. I have to buy and use my own books and data to get some items for the college does not provide.*

Lecturer’s responses have shown that the implementation process of VAE in their college is having challenges regarding attendance and lack of interest by students who are enrolled with no interest in the course.

#### **4.7.3. Time Allocation**

Time allocation emerged during the interviews as one of the sub themes which lecturers find very challenging. Lecturers mentioned that time allocated in the College for VAE is inappropriate for practical components of VAE. They also indicated that practical classes must be allocated at least two hours per period. Their responses were captured as follows:

*L1 Time allocated for practical classes is not enough to conduct a reasonable lesson as it is too minimal. Practical lessons for the visual arts should at least run for a maximum of 2hours. This will give the student ample time to complete a project.”*

This implies that in the college the time which is allocated for VAE classes is not suitable for practical components. They also explained that the practical components for VAE need to have at least a maximum two hours per session.

This assessment was also highlighted by another lecturer in these words:

*L2 “Practical lessons for VA in the collage should be taken for more than just 45 minutes. The syllabus is supposed to allow students time to complete their projects for each lesson.*

This implies that lecturers are complaining about the time allocated for VAE which is 45 minutes per lesson. They also mention that the syllabus should be able to assist in stipulating the time allocation for VAE lessons.

Lecturers have indicated that time allocation in the college is affecting the implementation pace of VAE. It is clear that college time allocation for VAE is very inappropriate because the practical components of visual arts are very time-consuming. Practical and theoretical aspects should be integrated wherever possible. Therefore time allocation in the college affects the implementation of VAE in the college causing serious delays in the completion of projects and needs to be adapted appropriately for the VAE programmes.

#### **4.8. STRATEGIES TO BE USED TO IMPROVE THE IMPLEMENTATION OF VAE; VOICES OF STUDENTS.**

A single main theme emerged during the interviews and the focus group discussions which were held with lecturers and the learners. It concerned the strategies to be used to improve the implementation of VAE. The main theme, the sub-themes and issues raised are presented in Table 4.7 are covered in the sections which follow.

**Table 4.7 themes and sub-themes concerning strategies to be used to improve the implementation of VAE; voices of students.**

| Themes                                                                                  | Sub-themes        | Issues raised                                                                 |
|-----------------------------------------------------------------------------------------|-------------------|-------------------------------------------------------------------------------|
| Strategies to be used improve implementation of Visual Arts Education in TVET colleges. | Suggestions       | Lack of resources in the college, and enrolment policy needs to be looked at. |
|                                                                                         | Help and support. | Kind of help and support given to the students.                               |

Table 4.7 shows the proposed strategies on how to improve the implementation of VAE in the College. It also provides sub-themes namely; suggestions and help and support, under the sub-themes there are issues raised namely; revisions of VAE policies, and suggested help and support.

#### **4.8.1. Suggestions**

The ability to improve VAE and its implementation were proposed by the students so as to find new ways on how to improve VAE in their college. The student's voices generally agreed that, in order for Visual Arts Education to run smoothly with an active pace the issue of venues, enrolment processes, and assessment, teaching and learning materials need to be taken into consideration. Focus group interviews were used and their voices were as follows:

*FG1 "Our College needs to improve practical studios because they are not so accommodating due to number of students that enrol for visual arts. Also the enrolment policy needs to be visited because some of us*

*were not coming for visual arts because it is not well advertised and be acknowledged as a career guided course.”*

This means that for a better improved VAE implementation in the college, practical studios need to be improved to cater for and accommodate the capacity of enrolled students each semester. It is also mentioned that policies need to be revised to suit the current situation of VAE and that includes advertising and marketing of the VAE department.

The same assessment was highlighted by another student in these words:

*FG2 “More exposure to Visual Arts Educational institutions can assist, because we are at an entry level on visual arts, so a student that needs to be enrolled should be students with a clear high school background.”*

This implies that more exposure for students is needed to assist newly enrolled students in VAE in the college. This can be done by visiting other relevant institutions offering VAE. Therefore in the college, Visual Arts Education should therefore be centred on the needs and worldviews of the students and community. In this way, visual arts learning can commence from a positive starting point and progressively introduce learners to other world cultures on VAE.

#### **4.8.2. Help and support**

Under help and support students had similar views which emerged during interview discussions. They believed that VAE and its implementation need to be upgraded, more excursions are needed so as to expose themselves, and get more external information from other colleges who offer VAE. Their voices were captured as follow:



*S1-5 “Educational excursions on visual arts can help us beginners to get more information about Visual Arts Education.”*

This implies that visiting other VAE venues will assist new students to get more knowledge and understanding.

This assessment was highlighted by this student in these words:

*S6-10 “If we can have other people outside our institution to come and workshop us more on visual arts as a course, and also be taken to other institutions which are offering visual arts so as to see how other institutions implement visual arts.”*

This implies that other VAE specialist can visit the college to motivate students by conducting workshops where they are given dispensable information about VAE. They also echoed the fact that educational excursions are needed so as to see how other colleges implement VAE.

This therefore suggests that VAE and its implementation in the college should be done more effectively. The demand for creative training and workshops can positively open a wide range of opportunities to learning and also aspire a informed way of facing challenges such as how to study VAE courses, how to choose the right training institution, what’s out there, and how to customize a course that will leverage their talents.

#### **4.9. LECTURERS' VIEWS ON HOW TO IMPROVE IMPLEMENTATION OF VAE IN THE COLLEGE.**

A single main theme emerged during the interviews and the focus group discussions which were held with lecturers and the learners. It concerned the lecturers' views on how to improve the implementation of VAE in the college. The main theme, the sub-themes and issues raised are presented in Table 4.8 below and will be covered in the sections which follow.

**Table 4.8 Theme and sub-themes concerning lecturer's views on how to improve implementation of VAE in the college.**

| <b>Themes</b>                                                  | <b>Sub-themes</b> | <b>Issues raised</b>                                                                                       |
|----------------------------------------------------------------|-------------------|------------------------------------------------------------------------------------------------------------|
| <b>strategies can be used to improve implementation of VAE</b> | suggestions       | Recruitment and promotion of VAE                                                                           |
|                                                                | Help and support  | proper maintenance of classroom, better equipped, materials supplied timeously and quality internet access |

Table 4.8 shows and explains the theme of lecturer's views on strategies used to improve the implementation of VAE. It also displays sub-themes namely; suggestions and help and support, and it clearly displays issues that were raised under the sub-themes namely; recruitment and promotion and proper maintenance and supply of materials.

##### **4.9.1. Suggestions**

During the interview discussions on strategies that can help to improve VAE in TVET Colleges, suggestions emerged as sub-themes and there were a number of issues raised. Lecturers mentioned the issue of recruitment which can be vital in terms of marketing VAE in TVET colleges. The promoting of VAE in schools was also raised so as to assist colleges to have students with prior knowledge of VAE. Consistency of

size of intake was also mentioned as one of the factors affecting implementation of VAE. The improvement of facilities was also raised as the major point that deteriorates the implementation process of VAE. Their responses captured were:

*L1 "Recruitment is very crucial to promote our courses so that we can stop taking students with no interest in visual art. Promote the teaching of art in schools so that in due course we can recruit only students with a background in the subject".*

This implies that the college should be having a strong recruitment strategy to promote VAE courses in the college so as to minimize the intake of students who have no interest in VAE. It is also mentioned that VAE should be prioritised in secondary schools and one of the subjects at schools level so as to assist students to have a better knowledge and understanding of VAE.

This assessment was highlighted by another lecturer in these words:

*L2 "Consistent intake in each semester must be done yearly instead of sometimes none and sometimes many".*

This implies that the college is not consistent when it comes to the intake of students instead sometimes enrolling none and sometimes many.

Furthermore this assessment is highlighted by another lecturer in these words:

*L3 "Improved facilities: this starts with proper maintenance of classroom, better equipped, materials supplied timeously and quality internet access".*

This implies that a proper implementation of VAE in the college can be done positively if the teaching and learning facilities can be improved, meaning proper classroom maintenance so as to conduct lesson in a conducive environment. Also it means that being given materials on time can also assist to improve the implementation process of VAE and also be given a high quality access to internet so as to improve the level of teaching and learning of VAE.

This assessment was highlighted by another lecturer in these words:

*L4 “Enrolling students with no background in VA is inevitable until VA is taught more widely in schools. What is required is some assessment of genuine interest in the subject and also of potential possibly via an introductory practical workshop”.*

This implies that enrolling student with no background history on VAE is creating a lot of challenges in the implementation process of VAE in the college, therefore it is suggested VAE should be taught widely in schools to allow students to develop a genuine interest in VAE. Therefore it is clear that awareness should be created in the college authority on the importance of having a standard art studio. Also proper facilities should be provided to further encourage students to focus more on improving their skill levels of Visual Arts Education.

#### **4.9.2. Help and support**

Help and support was raised during interview discussions with the lecturers, the issue of enrolling students with no prior knowledge was raised as a concern that depreciates the implementation of VAE. Lack of confidence by the students was also mentioned by lecturers as one of factors that need to be looked at under help and support. Their responses were captures as follows:

*L1 “The difficulty with students with no prior experience is introducing very basic processes in a way which captures the interest of adult learners in preparation for introducing more complex and hence interesting content”.*

It is mentioned that priorities should be given to visual art education, which would produce more future consumers of artistic products under the guidance of forward-looking and progressive ideas.

*L2 “The other problem which arises is that student’s lack confidence in their ability to handle the subject and put up a range of defences which the lecturer has to overcome. If VA was a familiar subject this problem wouldn’t arise younger children usually lack inhibition when presented with art materials”.*

The out-comes based education approach introduced a complex and demanding new framework for programme design, assessment and teaching and learning methodologies, which (at least in theory) was aimed at radically repositioning the learner at the centre of the teaching and learning experience.

#### **4.10. DISCUSSION OF MAIN FINDINGS**

This section presents the summary of the descriptive data which shows the major findings as established by the study. The research aimed at exploring the implementation of Visual Art Education in TVET Colleges in the Eastern Cape; the voices of lecturers and students. The findings of this study showed that the implementation of VAE is having quite a number of challenges from both lecturers and students. Findings showed in the study that some of the policies are either or are inappropriate. The time allocation for VA is not applicable for VAE in the College, and material that is used for teaching and learning is inadequate. From the student side of

view, it is revealed that some students who have no prior knowledge about VAE are facing challenges in learning and understanding VAE.

The following is a summary of the main findings of the study:

#### **4.10.1. THE USE OF VISUAL ART EDUCATION POLICIES**

The study found that the purpose of Visual Art Education policies is to guide and outline the outputs of VAE. This is echoed by Morrow (2001) cited in Jordan (2004: 78), who states that “A curriculum\policy, in other words, constructs a tacit framework of meaning, a grammar, seldom explicitly spelt out, which is below the level of articulated consciousness, but which, in far more profound ways than the explicit outcomes, shapes what students learn”.

On the other hand Lemon, (2013) explains that the curriculum in schools requires educators to be capable and confident to teach all of the arts areas, who have the necessary knowledge and skills. Also the study has found that lecturers are complaining about the inappropriateness of the syllabus which is out-dated. Waxmann, (2006) explains a similar case by arguing that policy implementation is also affected by the society and its culture. Therefore there is the need to give attention to some of these matters such as favouritism, public myth, inappropriateness, rejection, local reputation, prejudice and behavioural instability in curriculum implementation.

The study also found that enrolment process is not followed according to the college policy. Lecturers' views are clear that how they enrol students is up to their discretion as they are required to have an intake for VAE every year. The finding is in contrast with the National Arts Education Association, (2009) which mentions that class enrolment sizes must be equivalent to those in all disciplines, allowing for a safe and effective working environment for students and teacher.

#### **4.10.2. DIVERGENT LECTURES' VIEWS ON THE IMPLEMENTATION OF VISUAL ARTS EDUCATION**

The study found that there are different views from the lecturers concerning implementation of VAE. One of the issues that were revealed is the conduction of lessons and it was clear that lecturers are doing their best to conduct positive and progressive VA lessons. The findings on conducting lessons are in line with Lemon's (2013) statement which proposes that teachers need to be innovators and to use more creative and imaginative approaches to make learning engaging, interesting and relevant.

The study also found that lecturers had same positive views on the issue of assessment. It is captured in the study that assessment of VAE is done correctly in the college and so far it has been less challenging in both theoretical and practical components. The findings are in line with the Department of Higher Education and Training Assessment Policy (2009) which states clearly that marks should be allocated to both the theoretical and practical processes. Informal and formal preparation for practical work should be recorded in a sourcebook/visual diary kept specifically for Visual Arts. It is emphasized in the policy that; the written preparation should comprise research, planning and any other record-keeping required to prepare for a practical assignment in Visual Arts.

#### **4.10.3. STUDENT'S VARYING PERCEPTIONS OF THE IMPLEMENTATION OF VISUAL ARTS EDUCATION**

The study has found that students have different understanding of what VAE is. It is revealed by the study that some of the students have better knowledge and understanding than others. The reason captured in the study was that those who understand VAE were taught VA in schools, and those who had less knowledge were not taught VAE in schools. This study finding has revealed some lack of indispensable information for students who enter colleges with no historical background on VAE. This has been highlighted by the Visual Arts curriculum for the Pacific, a framework to

support the design and implementation of effective Visual Art programmes in the Pacific context (2002) that Visual arts offer, like other arts disciplines, ways of knowing about oneself, one's community and the world, and opportunities for exploring, reflecting on and communicating identity. As students learn about visual arts there are opportunities to understand and participate in local and global communities.

The study also revealed student's views regarding the issue of enrolment which was similar to the lecturer's view that the College does not implement a visible policy to enrol students in VAE. For VA the College only uses the Report 191 General Policy, which allows students to be accepted or enrolled if they have matric (Grade 12) with good English.

The study furthermore found that students are challenged when it comes to teaching and learning materials that are used in VAE in the College. One of the reasons revealed was that students who struggle in the process of learning and materials are those who are new with no background information from high school level. Arslangazi (2012) notes the complexity of VAE and argues that visual arts can be seen as a complementary course in different educational forms, because it has significant role in development of aesthetics values and perception, in creative thinking, in increasing cultural awareness. It is also taught using various methods like explanation, discussion, observation, and experimental approach. Therefore students should be made aware of and understand visual art as a skill, talent and a passion just like any other subject, such as Commerce, Science, and Agriculture. This challenge has been highlighted by Eisner (2002) by saying that lecturers have the opportunity to engage in conversations surrounding teaching and learning. Issues of equity, access, understanding of student work quality, and well-planned sequenced instruction combine to secure excellent Visual Arts Education. Lecturers therefore are found to have a contrasting view with the students in terms of teaching and learning materials of VAE.



Alter (2010) argues that the implementation process of VAE should allow students to be offered opportunities to use image resources creatively and innovatively, all of which requires skills development. He also notes a section which describes the nature of learning in visual arts disciplines in order to tease out the characteristics and qualities that make the learning area suited to the application of creative thought and practice. This means that lecturers should strive to interact more with the students of N4 level so as to allow the smoothness implementation on VAE.

#### **4.10.4. CHALLENGES ON THE IMPLEMENTATION OF VISUAL ARTS EDUCATION**

The study found that in the implementation process of VAE in the college, there are challenges which affect proper implementation. From both lecturers and students views it is highlighted that lack of material causes a dis-functional VAE process. One of the reasons revealed in the study is the late delivery of practical materials by the college, which causes lecturers to improvise other forms of material to be used as teaching and learning tools. The study also captured students' view on lack of material as a challenge in the teaching and learning process of VAE in the college.

Waxmann (2006) in his research has created awareness in the school authority on the importance of having a standard art studio. He mentions that; proper facilities would further encourage students to focus more on improving their skill levels in visual arts. This is in line with what the study has found from lecturer's views on challenges on the implementation of VAE. DOE (2009) highlights that the majority of schools however are not able to offer these subjects in the absence of both educators trained to teach them at this level, and specialist infrastructure and resources to support this provision. This is a different case in the college because lecturers are trained to teach VAE, but the infrastructure and resources do not support the implementation of VAE.

#### **4.10.5. STRATEGIES USED TO IMPROVE IMPLEMENTATION OF VAE IN TVET COLLEGES.**

The study found that both lecturers and students have identified a variety of strategies that could help to improve the implementation of VAE in the College. From the students' views the study has captured that students suggested that VAE should be a process that starts at high school level so as to equip and prepare them for the tertiary level of VAE. It was also revealed that recruitment is the most important strategy that the college should strive to master as it is a corner stone in terms of implementing VAE to the relevant students. Walberg (1984) noted that throughout the process of implementing VAE, students have to be identified as hands on agents in an environment of different learning strategies. This is directly the opposite of what is happening to the college because students are being enrolled in the programme with no background of VAE. UNESCO, (2002) highlights that visual arts learning can commence from a starting point and progressively introduce students to other levels. This ensures that learning experiences are initially grounded in students' confidence with basic ideas, materials, and VAE processes.

#### **4.11. SUMMARY**

The understanding of the implementation of VAE by the students in the college has shown that VAE should have a ground start in high school level so as to help students have more basics about VA before coming into Colleges. Lecturer's view on enrolment was also mentioned as one of the major issues which distort the implementation of VAE in the college. One factor on enrolment is that, when students do not have prior knowledge about VAE, implementation processes can be used to accommodate students who have no understanding on visual arts. The study has also revealed that assessment in the college is an on-going formative, performance-based, and designed to assess students' critical thinking. Also the teaching strategies and material were seen as major challenges which affects the implementation process in the college. Furthermore, lecturers indicated that teaching strategies were challenging for students due to visual arts terminology which was new to the students.

## **CHAPTER FIVE**

### **SUMMARY OF THE FINDINGS, RECOMMENDATIONS AND CONCLUSIONS**

#### **5.1. INTRODUCTION**

The previous chapter presented the findings of this study in the form of a number of different themes and sub-themes. This chapter focuses on the summary of the findings, the conclusions which were drawn from the findings, make recommendations and present a model on the basis of these conclusions and offer suggestions for further studies. The chapter begins by restating the research objectives and questions.

#### **5.2. RESTATING THE RESEARCH QUESTIONS**

The main research question guiding this study is: how is VAE implemented in the Technical and Vocational Education and Training Colleges in the Eastern Cape Province, the voices of lectures and students.

The study was also guided by the following research sub-questions for students:

- What VAE policies do TVET colleges have?
- How do lectures and students views the implementation of VAE?
- How do students understand the implementation of VAE?
- Which challenges are encountered by TVET colleges on the implementation of VAE?
- What strategies can be used to improve implementation of VAE in TVET colleges?

### **5.3. SUMMARY OF THE FINDINGS**

This section is devoted to summarize findings with respect to lecturer and students' voices on the implementation of VAE in the TVET Colleges. These will be summarized in the following sub-sections.

#### **5.3.1. Policies on Visual Art Education**

Lecturers view the VAE policies as limiting factors in terms of the teaching and learning process and they hinder the students' creativity. According to the assessment policy of the College under study, the researcher found that VAE is offering 80% on practical content and 20% on theoretical content. Assessment is done in many ways, namely task and tests on theoretical subjects and practicals are assessed according to number of projects per term, semester and final projects for examination moderation.

The study revealed that students are not enrolled according to VAE enrolment policies in the TVET Colleges. The issue of enrolment was seen as a huge challenge in VAE in the college due to the absence of an enrolment policy. It is highlighted in the study that VAE in the college is accepting students who have interest, students who have a background from high school, and also students who are rejected by other programmes in the college and have no interest.

#### **5.3.2. Lecturers views on the implementation of Visual Art Education**

The study conducted semi-structured interviews with the lecturers in the chosen college to answer to the research objective of gathering information of how VAE is implemented in their college: the voices of lecturers. From the responses received in the study, it is clear that in the college, the teaching and learning processes are not done well and lecturers do not have a variety of strategies to cater for their introductory level students. The study found that when conducting lessons it was clear that

lecturers use the same process, they demonstrate, i.e., give a theory and allow students to be hands on.

Lecturers' views on the issue of assessment was made clear that, assessment is done in the college after the completing of projects and also before the end of semester moderation. Acknowledging these problems, many lecturers conduct their lessons using material that they are able to find and they improvise method in order to enable the students to gain an understanding of the content of their courses.

### **5.3.3. Students' knowledge of the implementation of Visual Arts Education**

The findings revealed that students have little understanding or information on what VAE is, in their responses the study captured that what they understand about Visual Arts Education is about being taught how to draw, paint, and do ceramics works using hands, mind, and eye to express emotions. One reason for having less understanding is that, most of the students who study visual arts do not have a background in learning about VAE from high school.

The study also established that there are some students who showed an understanding of what VAE is, because the students have a background history in visual arts from high school. The study has revealed that students have gained interest in VAE, they enjoy the course, and that they want to continue and complete it. The findings show that even though some students have less understanding of VAE, some with no background history, they find VAE exciting and they have developed careers based on the course. The study also revealed that even those who joined VAE due to rejection from other programmes are finding VAE exciting.

#### **5.3.4. Challenges encountered by TVET colleges on the implementation of Visual Arts Education**

The findings of the study revealed students' view regarding the issue of teaching and learning as challenging for those with no background of VAE. It is also revealed in the study that some students with background knowledge of VAE find the teachings and learning very exciting. The study also revealed procedural processes in teaching and learning that are used to cater for students with and without a historical background in VAE.

The findings of the study revealed that students' views on teaching and learning material varies depending on the type of subject. The study has found out that VAE is heavy when it comes to practical components and less on theoretical content. The finding also show that the materials used vary according to the level, e.g. N4-N6. The study revealed challenges regarding the issue of learning material on VAE. One of the major challenges is that students who are new in VAE course are finding it difficult to use VAE materials appropriately. Another challenge was that, because VAE is a practical instructional offering, theory is less taught as a result students are finding it difficult to easily understand VAE.

#### **5.3.5. Strategies to improve implementation of Visual Arts Education in TVET colleges**

The investigation emphasized the importance of different strategies used by the different lecturers in their classrooms. Challenges identified by the lecturers and students were those of suggestions and help and support. The ability to improve VAE and its implementation was suggested by the students so as to find new ways on how to improve VAE in their college. The students' voices generally agreed that, in order for Visual Arts Education to run smoothly with an active pace the issue of venues, enrolment processes, assessment, and teaching and learning materials need to be taken into consideration.

Visual arts learning showed commence from the local culture as a starting point and progressively introduce learners to other world cultures according to findings. In the light of these findings, it seemed that partnership teaching between the lecturers and the students could support and improve the implementation of VAE in TVET Colleges.

## **5.4. CONCLUSIONS**

The study explored the voices of Lecturers and students in the implementation of Visual Arts Education in the Technical and Vocational Education and Training Colleges in the Eastern Cape. The study found that enrolment is a challenge in the smooth implementation of VAE in the College because students are being accepted without any background knowledge on VAE. The study also showed that time allocation and syllabus for VAE in the college is inappropriate for the smooth implementation of VAE. The conclusions which were drawn from the findings will be presented with respect to the main themes which emerged during the discussions and interviews with the participants, namely; Visual Arts Education policies, lecturer's views on the implementation of Visual Arts Education, student's views on the implementation of Visual Arts Education, and strategies on how to improve the implementation of Visual Arts Education.

### **5.4.1. Policies on Visual Arts Education**

The policies that are available for VAE in the College are syllabus, assessment and enrolment. The syllabus was found by the lecturers to be inappropriate and less motivating for the students. Also the assessment procedure was revealed to be done according to both practical and theoretical components based on task, test, and practical moderation. Furthermore enrolment in the College was found to be challenging and not properly suitable for VAE. As a result policies on VAE need to be revised and made appropriate for suitable teaching and learning of VAE in the colleges. Policies are therefore cited by lecturers in the TVET College as one of the factor which affects a progressive smooth running of implementation of VAE.

Policies should be able to guide the smooth running of implementation in VAE programmes. It should lead or guide lecturers to conduct appropriate implementation of VAE in the college.

#### **5.4.2. Lecturers views on the implementation of VAE**

Lecturers' views on the issue of implementation of VAE are that it is faced with many challenges. As a result they improvise their process of teaching and learning to fit the current situation in the college. The revealed challenges by the lecturers showed clearly that time allocated for VAE is limited and the delay of ordered material and lack of understanding from students proved to be a serious challenge. With regards to conducting of lessons lecturers are innovators and they use more creative and imaginative approaches to make learning engaging, interesting and relevant to the students.

#### **5.4.3. Students knowledge on the implementation of VAE**

The study showed that students see VAE as a type of education that teaches how to draw, paint, and do ceramics and graphic printmaking. It was also revealed that prior knowledge about Visual Arts Education is needed by students before they are enrolled into TVET Colleges. Their responses also showed that, as they learn about Visual Arts Education, there are opportunities to understand and participate in local and global environments. It is clear that navigating the field of visual art for students may be effortless and unconscious. However, for other students it represent an interesting landscape because of the perception that Visual Arts Education is meant for specific students while also being opaque in its meaning and requiring special cultural competencies.

The study found that students' views on teaching and learning strategies that are used by the college are seen as a complementary process in different forms. They inspire a significant role in the development of student's aesthetics values and perception in creative thinking, in increasing the visual arts mediums and awareness. Therefore



students are being made aware and understand that visual art comprises skill, talent and a passion even though to some students this might be a little bit challenging.

#### **5.4.4. Challenges encountered by TVET colleges on the implementation of VAE**

The study sought to address issues that were raised around challenges encountered by the TVET College which are: insufficient teaching and learning materials, poor classroom attendance, and inappropriate time allocation for VAE classes. Lack of resources in the college distorts the teaching methods available to lecturers which aim to balance students' knowledge of techniques and processes of learning VA. Therefore views around challenges make it clear that indeed VAE implementation is still moving at a snail's pace due to the shortage of teaching materials in the college, and late delivery of practical materials by the college.

It was mentioned in the study that time allocation in the College is affecting the implementation pace of VAE, this is clear that College time allocation for VAE is very inappropriate. The practical components of visual arts are very time-consuming and practical and theoretical aspects should be integrated wherever possible. Therefore time allocation was revealed as a major factor that affects the implementation of VAE in the college causing slow progress.

#### **5.4.5. Strategies to improve implementation of VAE in TVET colleges**

Students and lecturers were asked for suggestions about how to improve VAE and its implementation in their college. It was suggested that practical studios needs to be improved to cater for and accommodate the increasing numbers of enrolled students each semester. Furthermore, it was suggested that VAE policies need to be revised to suit the current situation of VAE and that this should include policies regarding advertising and marketing of the VAE department. More exposure for students is

needed to assist newly enrolled students in VAE in the college. This can be done by visiting other relevant institutions offering VAE. Therefore, the study revealed that strategies for VAE implementation in the college should be centred on the needs and worldviews of the students and lecturers. In this way, visual arts learning can commence from a positive starting point and progressively introduce learners to other world cultures via VAE.

Lecturers and students views on the issue of strategies used to improve VAE in the TVET Colleges also suggested that; VAE and its implementation in the college should be used very effectively. The demand for creative training and workshops can positively open a wide range of opportunities to learning and also aspiring a professional way of facing challenges such as how to study VAE courses, how to choose the right training institution, what's out there, and how to customize a course that will leverage their talents.

## **5.5. CONTRIBUTION OF THE STUDY**

The study was conducted in one TVET College in Eastern Cape, but the findings are an attempt to contribute to all TVET Colleges in South Africa to improve the implementation of VAE in TVET Colleges. New frameworks for VAE programmes like policies, materials, assessment and teaching and learning methodologies must be aimed at radically repositioning the students at the centre of the teaching and learning experience. A clear awareness was shown by the study to create authority in TVET Colleges on the importance of having a standard art studio and facilities which encourage students to focus more on improving their skill levels in Visual Arts.

Educators around the world have become more aware of the importance of VAE on the academic achievement of students. In general technology and globalization are the driving forces behind the restructuring of colleges and curricula in Visual Arts

Education in particular, not only in the Eastern Cape but around South Africa. VAE systems demands that a positive and progressive implementation process must instil critical thinking and practical skills in their students. The demonstrated importance of VAE and its implementation in the Eastern Cape has shown the lack of research on this topic which reveals the views of lecturers and students on the implementation of VAE in TVET Colleges.

## **5.6. RECOMMENDATIONS**

Visual Arts Education is important for human development and for the social and economic health of a nation. Policies that are used in TVET Colleges for VAE need to be revised, re-applied and implemented so as to cater for the needs of lecturers and students pursuing a career in Visual Arts or VAE. This new knowledge will help administrators, lecturers, students, and policymakers select and implement effective VAE programmes in TVET Colleges. It is also showed that students believe their lives are affected positively by VAE and feel that lecturers can contribute to their development while analysing their own beliefs and teaching practices to encourage the inclusion of VAE in the curriculum.

The VAE lessons in the college should be increased from 45 minutes to 90 minutes to allow for the completion of practical tasks. The study also seeks to raise awareness in the colleges about VAE, to change negative views about VAE; to utilise the mass media and the media about the importance of VAE. Knowing and practicing VA disciplines are fundamental to the health of students' mind and spirit. The implementation of VAE should benefit students in cultivating creativity gradually building many kinds of literacy while developing intuition, reasoning, imagination, and skill into unique forms of expression and communication. If The Department of Higher Education and Training emphasise the importance of implementing VAE in TVET Colleges, students will to stimulate to develop their natural creativity and learn to develop it to meet the needs of a complex and competitive society.

## **5.7. SUGGESTIONS FOR FURTHER STUDY**

By focusing on the implementation of VAE in TVET Colleges as established through this study, it has been shown that further research in this field of study is required to be carried out on a larger scale to confirm these findings especially in the areas with VAE programmes. However, the study has suggested that a proper implementation of VAE in TVET Colleges should be aimed at addressing the needs of lecturers and students by coming up with a new framework on policies, teaching and learning material, and practical facilities to be sufficient, appropriate and carefully selected. Though further research is needed for more a definite understanding of the promising situation of VAE implementation in TVET Colleges, awareness of these primary insights by different stakeholders in DHET and other education enterprises in South Africa are likely to pave the way for connected VAE implementation and course content learning. Nevertheless, the findings of this study could be vital in improving the implementation standard of VAE and proper teaching and learning environment for TVET Colleges in the Eastern Cape.

## **5.8. ACHIEVEMENT OF RESEARCH OBJECTIVES**

The study sought to fulfil the following objectives: to analyse Visual Arts Education policies that are used in the colleges; to ascertain lecturers' views on how VAE is implemented, and students views on how VAE is implemented: to discover the challenges encountered by the colleges on the implementation of VAE, and strategies that can be used to improve the implementation of VAE.

All the above objectives were fulfilled within the current study with some recommendations and further research studies suggested.

### **5.8.1. Policies used in Visual Arts Education**

The study found that lecturers are not highly equipped and informed about the policies that are there in VAE. As a result lecturers believe that such policies have no impact

on the implementation of VAE. The study also revealed that VAE policies in the college are not sequential to making authentic interdisciplinary connections and preserving the integrity of the content, skills, and concepts of visual arts, goals and objectives.

#### **5.8.2. Lecturers views on the implementation of VAE**

The study found that lecturers are accurate when it comes to assessment and conducting lessons and they heavily demonstrate on practical projects showing the techniques and material used to execute the project that is introduced to the class. With regards to the conducting of lessons, lecturers are innovators and they use many creative and imaginative approaches to make learning engaging, interesting and relevant to the students.

#### **5.8.3. Students views on the implementation of VAE**

The study has found that prior knowledge and understanding of Visual Arts Education from high school can enable students to discipline themselves into new ways of understanding VAE. It also found that students can get opportunities for exploring, reflecting on and communicating identity through VAE. Furthermore the study revealed that, as they learn about Visual Arts Education, there are opportunities to understand and participate in local and global communities.

#### **5.8.4. Challenges encountered by the colleges in the implementation of VAE**

The study has found that the lack of materials makes VAE implementation ineffective due to the shortage of teaching materials in the college, and late delivery of practical materials by the college. The college library is not the most easily accessible source for VAE resources. The study also revealed that the implementation process of VAE in the college has challenges regarding attendance and lack of interest by students who are enrolled on the course with no interest in the subject. Furthermore the study found that time allocation in the college is affecting the implementation pace of VAE

and that the practical components of visual arts are very time-consuming, practical and theoretical aspects should be integrated wherever possible.

#### **5.8.5. Strategies used to improve the implementation of VAE**

The study has found that for better improved VAE implementation in the college, practical studios needs to be improved to cater and accommodate the capacity of enrolled students each semester. It has also been found that more exposure for students is needed to assist newly enrolled students on VAE courses in the college. This can be done by visiting other relevant institutions offering VAE. Furthermore the study has revealed that there is a need for creative training and workshops which can positively open a wide range of opportunities to teaching and learning and also aspiring a professional way of facing challenges such as how to study VAE courses, what's out there, and how to customize a course that will leverage their skills and talents.

### **5.9. CONCLUDING REMARKS**

This chapter has presented a summary of the conclusions drawn from the findings and the recommendations which are offered on the basis of these findings. The study sought to explore lecturers and students' views on the implementation of VAE in TVET Colleges in the Eastern Cape. The first component of the study sought to establish the use of VAE policies in the College which were found not to be actively applied, inappropriate, and outdated.

The second component of the study was to explore lecturers and students views on the implementation of VAE in the College which was found to be effective when it comes to assessment, lesson conducting, and demonstrations on practical projects showing the techniques and material used to execute the project that is introduced in the class.

The third component of the study sought to explore challenges in the implementation of VAE in the college. It was found that shortage of teaching materials in the college, and late delivery of practical materials by the college affect the process of VAE implementation. The college library was also found not to be the most easily accessible source for VAE resources. It has also revealed that attendance and lack of interest by students who are enrolled on courses with no interest in VAE has a negative effect on the implementation process of VAE in the college. Lastly, it was found that time allocation in the college is a huge challenge which affects the implementation pace of VAE in the College.

The fourth component of the study sought to explore strategies that can be used to improve the implementation of VAE in the College. It was found that practical studios need to be improved to cater for and accommodate the increasing numbers of enrolled students. More exposure for students is needed to assist students to develop a wider knowledge and better understanding of VAE. Lastly the study discovered a need /demand for creative training and workshops which can positively open a wide range of opportunities for teaching and learning.

This chapter also presented the conclusions of the study. One of the most fundamental and all-embracing conclusions concerns the fact that enormous difficulties and challenges are encountered by both lecturers and students in the implementation process of VAE in the College. From this conclusion it follows that VAE implementation strategies should be formulated in order to improve the effective implementation of VAE in the TVET Colleges. The chapter went on to present some practical recommendations and closed with suggestions for further research studies.

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## APPENDICES A: ETHICAL CLEARANCE CERTIFICATE



**University of Fort Hare**  
*Together in Excellence*

### **ETHICAL CLEARANCE CERTIFICATE** **REC-270710-028-RA Level 01**

Certificate Reference Number: MAV061SDAY01

Project title: **Implementation of visual arts education in one technical and vocational education and training college in the Eastern Cape: the voices of lecturers and students.**

Nature of Project: Masters

Principal Researcher: Mbulelo Dayimani

Sub-Investigator: N/A

Supervisor: Dr M.P Mavuso

Co-supervisor: N/A

On behalf of the University of Fort Hare's Research Ethics Committee (UREC) I hereby give ethical approval in respect of the undertakings contained in the above-mentioned project and research instrument(s). Should any other instruments be used, these require separate authorization. The Researcher may therefore commence with the research as from the date of this certificate, using the reference number indicated above.

Please note that the UREC must be informed immediately of

- Any material change in the conditions or undertakings mentioned in the document
- Any material breaches of ethical undertakings or events that impact upon the ethical conduct of the research

The Principal Researcher must report to the UREC in the prescribed format, where applicable, annually, and at the end of the project, in respect of ethical compliance.

**Special conditions:** Research that includes children as per the official regulations of the act must take the following into account:

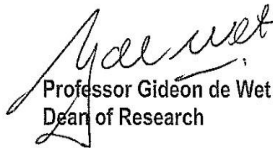
Note: The UREC is aware of the provisions of s71 of the National Health Act 61 of 2003 and that matters pertaining to obtaining the Minister's consent are under discussion and remain unresolved. Nonetheless, as was decided at a meeting between the National Health Research Ethics Committee and stakeholders on 6 June 2013, university ethics committees may continue to grant ethical clearance for research involving children without the Minister's consent, provided that the prescripts of the previous rules have been met. This certificate is granted in terms of this agreement.

The UREC retains the right to

- Withdraw or amend this Ethical Clearance Certificate if
  - Any unethical principal or practices are revealed or suspected
  - Relevant information has been withheld or misrepresented
  - Regulatory changes of whatsoever nature so require
  - The conditions contained in the Certificate have not been adhered to
- Request access to any information or data at any time during the course or after completion of the project.
- In addition to the need to comply with the highest level of ethical conduct principle investigators must report back annually as an evaluation and monitoring mechanism on the progress being made by the research. Such a report must be sent to the Dean of Research's office

The Ethics Committee wished you well in your research.

Yours sincerely

  
Professor Gideon de Wet  
Dean of Research

20 July 2016

## APPENDICES B: CONSENT FORM LECTURERS

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and what the risks and benefits are.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature of the Lecturer:.....

Name and signature of the researcher: .....

Date: .....

## CONSENT FORM STUDENTS

- I hereby give free and informed consent for my child to participate in the abovementioned research study.
- I understand what the study is about, why my child is participating and what the risks and benefits are.
- I give the researcher permission to make use of the data gathered from my child's participation, subject to the stipulations she has indicated in the above letter.

Signature: .....

Name and signature of the researcher: .....

Date: .....

## **APPENDICES C: REQUEST LETTER TO PRINCIPALS**

No 61 Dewey Road  
Alice  
5700

19 May 2016

The Principal School

Dear Sir/Madam

### **REQUEST TO CONDUCT RESEARCH AT YOUR SCHOOL**

I am Master's Degree student at the University of Fort Hare. The title of my study is: "Implementation of visual arts education in one technical and vocational education and training college in the Eastern Cape: the voices of lecturers and students". 10 Students and 5 lecturers from your college will be selected as the sample of the study. I have planned to conduct my research from the 1<sup>st</sup> June 2016 to 31st July 2016 and the interview is scheduled for approximately 30 to 45 minutes. I hope to receive your positive response in this regard.

Yours sincerely,

M. Dayimani



## APPENDICES D: PERMISSION REQUEST LETTER



*School for Further and Continuing  
Education*

*Private Bag X1314*

*Alice, 5700*

*PABX 2089*

*Email:pmavuso@ufh.ac.za*

**25 April 2016**

### **TO WHOM IT MAY CONCERN**

Dear Sir/ Madam

**Re: Request to conduct a research – Dayimani M (200704447)**

The above matter refers.

I write to request you to allow Mr. Mbulelo Dayimani to conduct a research in one of the Technical and Vocational Education and Training (TVET) Colleges in the Eastern Cape. Mr. Dayimani is a Master of Education (MEd) student at the university of Fort Hare in the Faculty of Education. His study is focusing on the implementation of Visual

Arts Education in the TVET Colleges in South Africa, and his topic is: *Implementation of Visual Arts Education in one of the Technical and Vocational Education and Training Colleges in the Eastern Cape: The voices of lectures and students*. As a requirement for the fulfilment of the degree of Master of Education he is now about to go to the field and conduct research.

Thanking you in anticipation.

Yours Faithfully

M.P. Mavuso (PhD)

A handwritten signature in black ink, appearing to read 'M.P. Mavuso'.

## APPENDICES E: PERMISSION FROM THE DEPARTMENT



Province of the  
**EASTERN CAPE**  
EDUCATION

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FORT BEAUFORT DISTRICT – OFFICE OF THE DISTRICT DIRECTOR

CAPE COLLEGE BUILDING \* Healdtown Road \* Fort Beaufort \* Private Bag X2041 \* FORT BEAUFORT \* 5720 \*  
REPUBLIC OF SOUTH AFRICA \* Tel: +27 46 645 7802 Fax: +086 724 6373 \* Website:  
thembela.ndzandze@gmail.com \* Date: 16 May 2016

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### TO WHOM IT MAY CONCERN

Dear Sir /Madam

This serves to inform you that the bearer of this letter **Mr M. Dayimani (Student Number 2000704447)** had been given permission to use our institutions of learning as sites for his research on **"Implementation of Visual Arts Education in one of the Technical and Vocational Education and Training Colleges in the Eastern Cape.**

He is pursuing MEd degree at the University of Fort Hare. It is hoped that he will favour us with his findings as soon as he had concluded his studies.

Your cooperation regarding the matter will at all times be highly appreciated.

Yours in Service

**S.N. STOFLE**  
DISTRICT DIRECTOR: FORT BEAUFORT



building blocks for growth

## **APPENDICES F: INTERVIEW GUIDE FOR LECTURERS**

### **INTERVIEW GUIDE FOR LECTURERS**

I am Mbulelo Dayimani a Master candidate at the University of Fort Hare, Faculty of Education. As a requirement, I am conducting a study on the “the implementation of Visual Arts Education in the Technical and Vocational Education and Training, the voices of students and lecturers: A Case Study of one TVET College in Eastern Cape”. In this research, your institution will have an impact in the collection of data for this study. Given such an opportunity by the University, It would be of great honour to allow me to interview students and lecturers for 30 minutes. I guarantee to the institution that the information collected in these interviews will remain confidential and will not be divulged to anyone under any circumstances.

Students and lecturers are kindly requested to answer the questions as honestly as they can, as their responses would assist in providing information on the current implementation of visual art education in TVET Colleges in Eastern Cape.

### **INTERVIEW GUIDE FOR LECTURERS**

#### **Biographical information of participants**

1. Please state your age.
2. Gender: Male..... Female.....
3. What module are you teaching?
4. How many years of experience in teaching the subject?
5. What kind of community do you live in: Urban..... Township.....Rural.....?

#### **What VAE policies do TVET colleges have?**

1. What is your understanding about the term “Visual Arts Education policy”?

2. How do policies address or guide the implementation of VAE? (probe why)
3. How does the syllabus address the implemented VAE in your College? ( probe why)
4. What policy is used to accept or enrol new students in the College?

**What views do lecturers have on the implementation of VAE?**

1. How do you currently implement or conduct lessons for Visual arts? (probe why)
2. What are the challenges in the teaching methods of visual arts?
3. How assessment is used in your institution? (probe why)
4. What strategies do you use to minimise the current implementation challenges on VA? (probe how)
5. What help and support is provided by the institution or DHET on VAE?

**What strategies can be used to improve implementation of VAE in TVET colleges?**

1. How would you as a lecturer suggest in improving the implementation of VAE in your institution? (probe why)
2. What teaching and learning strategies can be implemented so as to cater students with no historical background of VA?
3. What strategy would you suggest be used when accepting new students with no background knowledge on VAE?

## **INTERVIEW GUIDE FOR STUDENTS**

I am Mbulelo Dayimani a Master candidate at the University of Fort Hare, Faculty of Education. As a requirement, I am conducting a study on the “the implementation of Visual Arts Education in the Technical and Vocational Education and Training Colleges, the voices of students and lecturers: A Case Study of one TVET College in the Eastern Cape”. In this research, your institution will have an impact in the collection of data for this study. Given such an opportunity by the University, It would be of great honour to allow me to interview students and lecturers for 30 minutes. I guarantee to the institution that the information collected in these interviews will remain confidential and will not be divulged to anyone under any circumstances.

Students and lecturers are kindly requested to answer the questions as honestly as they can, as their responses would assist in providing information on the current implementation of visual art education in TVET Colleges in Eastern Cape.

### **Biographical information**

1. Please state your age.
2. Gender: Male..... Female.....
3. In which level are you?
4. Please explain whether you are living with your parents or not?
5. If you are not living with your parents whom are you living with?

### **What views do students have on the implementation of VAE?**

1. What is your understanding about Visual Arts Education?
2. How were you accepted as a new student in the VAE programme? (probe why)
3. What are your subjective views concerning the course?
4. What methods and strategies do lecturers use when teaching you the subject?
5. What teaching and learning materials are used in your College?
6. How is assessment used in your College? (probe why)

**What strategies can be used to improve implementation of VAE in TVET colleges?**

1. How would you as a student suggest improving the current implementation process of VAE in your College?
2. What other help and support would you highlight for the institution on VAE?
3. What changes can be done with the course structures?

## APPENDICES G: LANGUAGE EDITING CERTIFICATE

### LANGUAGE EDITING CERTIFICATE

## EDITOR'S DECLARATION LETTER

I, **MIRANDA NAOMI RICARDO QOMOYI** confirm that I edited Mbulelo Dayimani's dissertation titled:

*Implementation of Visual Arts Education in one Technical and Vocational, Education and Training College in the Eastern Cape: the voices of lecturers and students.*

During the process of the editing, the following changes were recommended: punctuation, grammatical and sentence construction. In addition consistency in use of abbreviation, referencing style and capitalization were also recommended.



Editor's signature

January 2017

Date

**Mrs M.N.R.Qomoyi**

Lecturer in Ceramics, Lovedale TVET College

Postgraduate Diploma in Ceramics, Goldsmith's College, London.

Certificate in TEFL, International House, London.

Postgraduate Diploma in Social Administration, London School of Economics.

B.A. Hons. Philosophy and Sociology, University of Exeter.