

Art and Design Education in Botswana: Evolution and Developmental Trends

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CHAPTER MENU

Operational Terms, 18
The Context of Art and Design Education in Botswana, 19
Reforms in Art and Design Education in Botswana, 20
Art and Design Education in Primary Schools, 21
Art and Design Education in Secondary Schools, 25
Art and Design Education in Tertiary Institutions, 27
Conclusion, 29
References, 30

Creativity, innovation, and aesthetic awareness are values that are developed through creative subjects such as art and design, music, dance, and performance. While these arts are important, they have remained in the doldrums of mainstream education systems worldwide. Recent initiatives have drawn attention to the need to develop these areas as studies have shown their significant contribution to national development (Mamvuto 2013; Nkate 2008). This chapter discusses the landmark developments in art education in Botswana. The analysis is carried out against trends in developing and developed countries such as Australia, Fiji, Namibia, South Africa, the UK, and Zimbabwe. A case study of an arts program, Creative and Performing Arts (CAPA), is given as an example that raised mixed feelings and debate among arts educators in Botswana. Not much research has been done in art and design education in Botswana, and therefore the literature cited on this subject will be limited to a few authors who have attempted to examine the CAPA curriculum. The other segments of the discussion include reforms in art and design education, art and design education policies, managing the transition from primary to secondary school art, and art and design at the tertiary level. This chapter concludes by suggesting the way forward in terms of art education in Botswana.

Operational Terms

Creative and Performing Arts (CAPA)

Creative and Performing Arts is a program or subject consisting of disciplines believed to be arts related, which are categorized as modules under the umbrella name CAPA. It derives its content from art and craft, design and technology, dance, drama, music, business studies, home economics, and physical education. The program is designed to guide the overall teaching of the primary school curriculum and, although put together in a modular approach, it is intended to facilitate project teaching and integration.

Modules

The term “modules” in this chapter refers to the subjects included in the CAPA syllabus, which form one single subject called CAPA. These subjects are categorized and thematized as “modules.” For example, art and craft form a module called “Communication”; music, drama, and physical education are combined into one module called “Listening, Composing and Performing”; and design and technology form a module called “Designing and Making.” Although these disciplines fall under their respective umbrella CAPA subjects with named modules, the formation or organization of the syllabus shows each subject to be a separate entity, with its own content and objectives and without any evidence of integration to show the subjects’ commonalities.

Integrated Approach

“Integration” in this context refers to three pedagogical models through which CAPA subjects are related. These are the intradisciplinary approach (integration within the subject area), where, for example, art and design topics and objectives that relate to each other are combined and taught as one unit; the interdisciplinary approach (integration between subject areas), in which related topics and objectives from two CAPA subjects are combined and taught as one unit; and the multidisciplinary approach (integration across subject areas), where topics and objectives that relate to each other are identified from more than two subjects within the CAPA syllabus and taught as one unit. However, educators need to be careful not to make other subjects overshadow their co-subjects.

Education for Kagisano

Education for Kagisano was Botswana’s first National Policy on Education, introduced in 1977. This policy realized that there was a lack of orientation of primary school education toward the world of work. Thus, it influenced the introduction of practical subjects in primary education as it informed the second National Commission on Education, introduced in 1993, and other education policies that followed, such as the Revised National Policy on Education (1994).

Informal Art Education

“Informal art education” refers to art and craft skills that Botswana communities in the past passed from one generation to another through oral and practical education.

Parents, relatives, and neighbors shared various practical skills, such as leather work, reed-weaving, clay work, and woodwork with children in their communities through oral conversations and practical demonstrations.

The Context of Art and Design Education in Botswana

Art plays an important part in the cultural heritage of Africa. Examples include rock paintings, which are more abundant in the southern African area than in any other part of the world. According to Botswana Society and the National Museum, Monuments and Art Gallery (1993), they are located in over 2,000 sites throughout the region. In Botswana, art has always been part of people's lives and has been used to communicate their way of life. The local cultural heritage in Botswana includes the Basarwa rock paintings, decorative architecture, pottery, and basketry.

The paintings are believed to have been made using natural stains from plants, animal blood, or chalk ... The paintings record important information about the social and cultural activities of the Basarwa as well as the migration of other groups of people into the area. (Curriculum Development and Evaluation Department 1992: 159)

In addition to the existence of prehistoric arts, art has evolved in art centers across the country, such as Kuru, in the Kgalegadi district. Colonial and postcolonial institutions have been established, including Thapong Visual Arts Centre and craft centers in Maun and Etsha.

Art and craft activities in the past in Botswana were passed from one generation to another through informal (oral and practical) education. Girls could learn pottery and basket weaving from their grandmothers and aunts, and boys learned clay and wood-carving from their grandfathers and uncles to create objects such as stools, wooden spoons, wooden plates, and clay animals. The establishment of art and design in formal institutions is a recent phenomenon that emerged around the 1980s.

In the past, despite the fact that art in Botswana was taken seriously by communities, it was not recognized as an important subject in primary schools. Today, it remains a low status, noncompulsory subject in secondary education; in primary schools, it is often taught to keep children busy or used as a form of therapy (Dichaba 2002; Ndaba 1990). In an issue of the government newsletter *Art Mo Botswana* (Republic of Botswana 1988), it was stated that the arts were considered by teachers to be for low achievers in schools. As a result, teachers have not been committed to teaching art and design as a subject in which there is valuable knowledge, understanding, and skills to be acquired. This prompted the National Commission on Education (Republic of Botswana 1993) to recommend the introduction of practical subjects in the national curriculum. The Revised National Policy on Education (Republic of Botswana 1994) responded to this commission and hence formal art and design education were born at various levels in the education system. In this chapter, such developments are explored with the aim of contributing toward the course that art education in Botswana could take.

Reforms in Art and Design Education in Botswana

A Synopsis of Art and Design Education Policies

Since Botswana attained independence in 1966, two major educational reforms have taken place, in 1977 and 1994 (Republic of Botswana 1993, 1997a). The government of Botswana constituted a commission for education in 1976, which submitted its report in 1977; “this report has been a source of concern for many with an interest in the development of education” (Phuthego 2007: 2–3). The introduction of art and design education in Botswana came as a result of the first National Policy on Education, called “Education for Kagisano,” which was introduced in 1977. This policy observed the lack of orientation of primary school education toward the world of work. To address this problem, the second National Commission on Education, which was introduced in 1993, recommended a review of the primary curriculum to incorporate practical subjects. This recommendation was adopted by the Revised National Policy on Education (Republic of Botswana 1994), which maintained that initiatives should be undertaken immediately to develop syllabuses for art and craft, home economics, music, and physical education. Another critical policy was the Revised National Commission on Education (1997a), which emphasized Botswana’s four national principles – namely, democracy, development, self-reliance, and unity. The principles’ focus is on raising educational standards, which are critical for nation building.

In combination, these four principles produce the national philosophy of Kagisano, meaning social harmony, and embracing the concepts of social justice, interdependence and mutual assistance ... Given this firm sense of national direction, the commission’s first task has been to reflect on how the education system of Botswana might help to produce a society whose major characteristics are democracy, development, self-reliance, and unity, and which expresses the idea of Kagisano ... Assuming that these goals have been correctly identified it will be for policy makers, administrators, curriculum developers and teachers to more specify the more immediate classroom and course objectives that the high level goals imply. (Republic of Botswana 1997a: 23–24).

These reforms were further strengthened by Vision 2016 (Republic of Botswana 1997b), which aimed to have an educated and informed nation by the end of 2016. Vision 2016 articulated the importance of children’s right to education at both the primary (6–13 years) and the secondary (13–18 years) school levels. Thus, the government of Botswana is committed to the provision of opportunities for learning to all categories of learners. This was emphasized by the then Minister of Finance and Development Planning Baledzi Gaolathe, who insisted on the need to achieve universal education that would be adaptable to the changing needs of the country.

The Botswana education system is organized into three phases – namely, primary (6–13 years), junior secondary (14–16 years), and senior secondary (17–19 years). Primary education lasts seven years while junior secondary and senior secondary last three and two years respectively. Thus, this model of education is referred to as the 7+3+2 system. In the 1990s, the government of Botswana adopted a 10-year scheme called Basic Education, consisting of seven years of primary and three years of junior secondary. This phase of education is considered critical and foundational, and thus the

government prioritizes it as a human right necessary for the development of moral and social values, cultural identity and self-esteem, good citizenship, and a desirable work ethic (Republic of Botswana 1994). This is further supported by Article 29 of the Convention on the Rights of the Child, which states that “the education of the child shall be directed to ... the development of the child’s personality, talents and mental and physical abilities to their fullest potential.” In addition, Article 31 of the convention outlines that “states parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.”

The *Report of the National Commission on Education* (Republic of Botswana 1993) points out that, in the primary school system, art and design as a discipline was then offered as an optional subject but without a syllabus. This resulted in the commission’s recommendation for the immediate development of the art syllabus in primary schools. The commission emphasized “the need to make the curriculum more practical; ... the need to make the curriculum to inculcate cultural and moral values in children” (Republic of Botswana 1993: 104). This resulted in the birth of the CAPA program for lower primary in 2002 and for upper primary in 2005. CAPA was introduced after a needs assessment and an evaluation of the status of art education in the country by an American agency called Cream Wright (1995). Among the factors that prompted this evaluation was Vision 2016’s observation that “education has not been adequately geared to the needs of the country, and the job market. The challenge is to place greater emphasis on technical and practical subjects, and business skills that are most needed” (Republic of Botswana 1997b: 18).

Art and Design Education in Primary Schools

Art and design as a subject was introduced in primary schools in 2002. This was against a background view and misconception among many that art and design is a subject reserved for either the academically challenged or the artistically talented (Mannathoko 2009; Ndaba 1990). Thus, the subject was inundated with generally slow learners and the academically gifted were allocated the sciences. Curricular content in the primary school syllabus focused on the development of cognitive skills under art and design theory, and less time was devoted to studio practice. Despite the various efforts and developments in art and design education, the subject is still in its infancy. Before art and design gained a strong hold in the school system, its teaching was more optional than compulsory. A teacher could choose not to teach art and design, even though it was timetabled like any other subject. Teaching was based on one’s attitude toward the subject. Curricula for practical subjects were gendered. Boys did woodworking and girls tended to do home economics. Woodwork was taught from Standards 5 to 7 (Grades 5–7). Pupils carved wooden spoons, wooden dishes, wooden chairs, and wooden toys, drawing inspiration from their cultural and surrounding environments. Activities were not developmental within grades and across grades. This lack of progression meant that themes and subject content could be repeated in the various grades, disadvantaging the child in terms of acquisition of artistic skills and knowledge. There was also no formal assessment to establish the attainment of learning objectives. Lack of good practice and unfavorable school attitudes toward art and design restricted children’s opportunities

to learn the subject (Mannathoko and Major 2013). Now art and design is a compulsory subject at primary level. As aforementioned, its inclusion was in response to the requirement of the 1994 Revised National Policy on Education, which recommended that “a wide range of practical subjects be included in the primary curriculum in order to help students develop an understanding and appreciation of technology, manipulative skills and familiarity with tools, equipment and materials” (Curriculum Development and Evaluation Department 2002: 1).

Cleave and Sharp (1986) cite the policy as a guiding framework critical to the development of teachers’ confidence in their art and design teaching. They argue that “the aim of such guidelines would be to contribute to curriculum cohesion, sequencing and continuity in the arts throughout the school” (44). Despite the good curricular focus of CAPA there was the challenge of teachers possessing inadequate knowledge, understanding, and skills to implement the curricula in relation to government policies.

The introduction of the CAPA curriculum in 2002 brought in assessment in the form of termly tests for each standard to assess learners’ achievement in both theoretical knowledge and practical skills. The curriculum envisaged having a national test, based on the attainment targets at the end of Standards 4 and 7, examined by the Botswana Examinations Research and Testing Division. CAPA recommends formative and summative assessment of learners’ achievements. To this end, the portfolio is suggested to be effective in profiling pupils’ learning progress (Hopkin 2002). However, various logistical and organizational structures have rendered the assessment tool difficult to use for most teachers. Assessment has not been implemented due to myriad reasons, including incapacity by the monitoring institutions in relation to carrying out the exercise. Despite the logistical and other challenges, one must acknowledge the seriousness intent of the Ministry of Education, Skills and Development in having art and design among the subjects in the primary school. There are still attitudinal problems among school administrators and parents, and this has impacted negatively on the subject. Conscientization is thus called for if art and design education is to be fully integrated into the school curriculum (Hicks 2004). What follows will focus on CAPA in some detail as it is the art education model currently adopted by the Botswana government.

The Creative and Performing Arts Program’s Implementation

As a curriculum, CAPA consists of modules. The modules are divided into two phases, namely lower primary (Standard 1–4) and upper primary (Standard 5–7). In the lower primary phase, the CAPA program has four modules: “Health and Safety”; “Communication”; “Listening, Composing and Performing” (music, dance, drama, and physical education); and “Design and Making.” The modules are then subdivided into topics such as painting, drawing, and printmaking (under “Communication”). The modules in the lower primary CAPA program comprise content drawn from art and craft, music, physical education, design and technology, drama, and dance (Curriculum Development and Evaluation Department 2002).

In her survey of art and design education in various countries, Bamford (2006: 48) found that “in a number of countries, the arts were very culture specific and embedded in the history and heritage of a country.” Music and drawing were found to fall under the arts curriculum in 90% of the countries in her sample. Painting and craft were also widely accepted as part of the arts curriculum (by 80% and 88% of the case study countries

respectively). Dance, drama, and sculpture were included in arts education in over 70% of the countries.

Bamford's study revealed that Fiji has a similar curricular organization to Botswana; physical education is part of the arts disciplines. The Bhutan arts curriculum is comparably organized, integrating modern and traditional arts. Bamford (2006: 51) observes that "in Cambodia, a similar focus on both traditional and modern arts practices has led to a curriculum that is strongly focused on music, performance, poetry and dancing." However, the Fiji curriculum does not cover drama, dance, or music.

The Australian arts curriculum is also similar to Botswana's CAPA in that it integrates media in addition to the aspects of dance, drama, music, and visual arts (Phuthego 2008). The arts curriculum is structured around three organizers, namely "Creating, Making and Presenting," "Arts Criticism and Aesthetics," and "Past and Present Contexts." The Namibian, Senegalese, and South African curricula reflect a similar arrangement by treating the arts as a single unit (Bamford 2006). The Namibian arts curriculum consists of a primary arts core and includes dance, drama, music, and visual arts (Mans 1997). In contrast, the National Curriculum for England (1999) separates these subjects but encourages teachers to use activities from music and drama as starting points for practical work to motivate pupils. Phuthego (2008) notes some resistance by Botswana primary school teachers to integrating the arts into the classroom. He argues that this weakens the content for each of the subject areas.

The Curriculum Development and Evaluation Department (2002) gives a clear rationale for the CAPA program. This includes the development of creativity, critical thinking, practical skills, problem-solving skills, and basic knowledge related to arts, technology, and the environment. Such skills are important in the acquisition of design skills and manipulative skills and in the realization of end products. This is echoed by the Curriculum Development and Evaluation Department (2002: 1), which states that "products and performance will be the outcomes of [students'] creative thoughts, aesthetic and socio-cultural awareness." Moalosi and Molwane (2008) argue that the program offers a lot of flexibility to accommodate project teaching and integration of the various modules.

CAPA suggests at least five contact hours per week for lower primary and four hours per week for upper primary. At lower primary, where there are four components, each area is therefore allocated 75 minutes per week, which is grossly inadequate for the development of the requisite knowledge and skills stated in the syllabus. Similarly, at the upper primary level, each component is allocated 40 minutes per week.

Despite the tremendous effort made to have CAPA grounded in primary schools, the subject is not yet comparable to other core subjects, such as mathematics, English, and Setswana. Various reasons for this scenario can be put forward, such as teachers' limited knowledge and skills in the area, and inadequate resources, equipment, and support from authorities mandated to ensure quality in Botswana's education. Furthermore, teachers are not receiving adequate guidance from the Ministry of Education, Skills and Development. Phuthego (2007) observes that workshops organized to launch the CAPA syllabus excluded some of the critical stakeholders, such as school administrators, who supervise teachers. There are also issues relating to difficult terminologies and content, a lack of relevant resource books, congested objectives with limited content in resource books, a lack of in-service training, limited contact time, and a scarcity of resources and supervision in the subject, all of which impact negatively on teachers' understanding of

CAPA (Mannathoko 2009). Phibion (2006) observes that one of the challenges posed by the combination of subjects in CAPA is the trivialization of the subjects. The essence of each of the subjects thus cannot be realized using the CAPA model. He further argues that:

The introduction of the CAPA defeats the purpose of subject specialization which is currently taking place and emphasized in the colleges of education as stipulated in [National Development Plan 9, 2008] as follows: provide in primary colleges of education specialist training for infant, middle, upper standards and subject specialist. (Phibion 2006: 13).

Graduates from teachers' colleges and universities tend not to be conversant with the CAPA methodology since teaching in these institutions is discipline based. One of the challenges encountered in the implementation of CAPA is a lack of expertise in the listed disciplines by individual teachers. No teacher can be an expert in all the disciplines from which the CAPA content is derived. However, Phibion (2006) found that teachers seem comfortable with the CAPA program, arguing that it reduces the number of subjects in the curriculum.

To counter the negative effects of CAPA, the Curriculum Development and Evaluation Department (2004, 2005a, 2005b) has proposed possible solutions as follows: separation of arts disciplines, teaching specializations, training of teachers, implementation of assessment as suggested in the syllabus, and the resourcing of schools. Phuthego (2008: 5) gives further suggestions, which include continuous contact with curriculum implementers to give advice and help; clear communication to illustrate roles and to explain terminology; illustration of possible means of evaluation and answers to queries; and provision of support services.

In terms of pedagogy, the CAPA program involves a number of activities. These include visiting local artists and craftspeople, with whom learners interact and learn from their arts processes. Learners also engage in practical activities following such residencies. Pupils additionally engage in inquiry-based projects addressing cultural issues. This methodology promotes practical and problem-solving skills, critical thinking, self-reliance, creativity, and an awareness of emerging issues, as advocated by the CAPA program. "Art teachers must re-work content and programs and focus on relationships and connections to what is important to society as well as what is important to art and education" (Hicks 2004: 16).

The Cream Wright (1995) consultancy suggested that CAPA disciplines could be taught in an integrative manner, harnessing the commonalities among the disciplines in addition to teaching across subjects. This led to CAPA's adoption by the Ministry of Education, Skills and Development with the belief that all practical subjects are related. While the Curriculum Development and Evaluation Department (2002) suggests integration of subjects in the teaching of CAPA, recent studies have shown that most teachers are unable to integrate the disciplines due to a lack of knowledge and skills in the area, and there is a lack of resources to help them address the objectives that would otherwise lend themselves to the integration of content.

In contrast, Phibion (2006) found that CAPA has improved subject integration in Botswana's primary schools. Chu (2005) is of the view that integrated arts education can take two forms: through an integration between the arts and other disciplines, and

as an integration of the fine arts disciplines themselves. Other studies also suggest common elements in the arts and argue for integration. Art educators such as Taylor (1992) are opposed to an integrated approach to the disciplines, arguing in support of the differences between them. Stephens (1997) observes that

many educators, even those involved in the arts, view integrated or cross-curricular activities as a lower-order pursuit, which remain a lateral or superficial level of investigation. Such people believe that each of the arts must be dealt with in depth, which is only possible through specialization. (60)

To conclude this section, one could briefly highlight the challenges faced in the transition from primary to secondary education. A significant gap exists between art and design as offered in the primary school and that offered in secondary school in Botswana. The structural organization of the primary school curriculum, as exemplified by the CAPA program, means that a primary school graduate has inadequate disciplinary knowledge and skills to competently cope with skills and concepts at the secondary school level. This comes from the combination of subjects and the contact time suggested for the CAPA program. The absence of a formal examination in art and design at primary school level means that there is no way to assess the achievement of set targets in the CAPA program. This makes it difficult to establish the entry point in terms of concepts, skills, and knowledge when primary graduates enter secondary school. There is also nothing that informs students in their selection of subjects or specialisms. To counter this problem, primary school students could be engaged in ongoing practical projects that could be assessed formatively throughout the semester or year to help uncover their vocational skills, attitudes, and behaviors that may need developing, encouraging, and extending; records could be kept to inform teachers at the next level as the learner progresses.

Art and Design Education in Secondary Schools

As explained above, in Botswana, secondary education follows on from seven years of primary education. It is organized into two main phases – namely, junior secondary, lasting three years, and senior secondary, lasting two years. There are several factors that led to the development of secondary school education after Botswana gained its independence in 1966. These include the quantitative and qualitative expansion of secondary education buttressed by an improved economy. The government was in a position to better resource upcoming schools. The government's new drive toward vocationalization of the curriculum, augmented by policies such as National Development Plans 8 and 9, the Revised National Policy on Education (1994), and Vision 2016 meant that practical subjects related to the world of work had to be seriously considered in the curriculum.

Vision 2016 views education as a vital tool and strategy for empowering Botswana (Botswana citizens) so that they can actively and meaningfully participate in the economic sector. It sees that the school system is designed to produce graduates who are knowledgeable, entrepreneurial, and capable of generating economic growth and employment. To this end, art and design education have become more central to the government's consideration of subjects that could contribute to the development of the nation. Art and design education was envisaged to respond relevantly to the practical

needs of Botswana. Relevant art and design skills, such as graphic design, painting, and printmaking, among other studio skills, had to be developed in secondary school students.

Art and design is offered in every secondary school in Botswana and is taught by specialists, unlike in the primary school system. Facilities are well established and staffing is fairly adequate. As in other education systems in Africa, attracting adequate resources for the subject is a challenge, including in relation to the infusion of information communications technology. In comparison, art and design in Zimbabwe is a recognized subject in all schools but only a few schools offer the subject. Constraints vary from lack of proper infrastructure to inadequate resources (Abraham 2002; Mamvuto 2013). Staffing levels in Zimbabwe seems not to be a challenge because there are two secondary teachers' colleges producing graduates in the subject every year in addition to four universities. These teachers end up teaching their second major.

As articulated by the national syllabus, art and design is offered as an optional subject among an array of practical subjects. It is not compulsory for every secondary school child to study art and design. This defies the government's initiative of equipping secondary school graduates with the necessary skills to survive and thrive in society, as imbedded in the policy of self-reliance. Students are put into streams according to a perception of ability that favors some disciplines and not others. They are ranked accordingly, with the top subjects being the pure sciences, with double science ranked second and the third rank being single science. This leaves the so-called non-academically gifted rank of students to art and design and its co-practical subjects.

Before the localization of art and design under the Botswana General Certificate of Secondary Education (BGCSE), art was offered under the Cambridge Local Examinations Syndicate (UCLES) (Sebobi 2012). Today, the UCLES still makes some contributions in the monitoring of the agreed standards. Previously, the program was generally studio based. However, since the move to the BGCSE there have been major reforms of the syllabus, including the introduction of a research project. In addition to the many studio courses at both junior and senior levels, art and design is examined theoretically and practically. At the junior level, emphasis is placed on the acquisition of a range of studio skills in addition to theory, while at the senior level the focus is on two- and three-dimensional art, photography, and critical and historical studies.

In Botswana, art and design has an outcome-based curriculum. This approach is viewed by the Ministry of Education, Skills and Development and vocational training bodies as a teaching and learning process that defines what learners should learn. The teacher states beforehand a number of learning expectations and targets, and the processes required to achieve these goals.

Initially, in 1992, when art and design was first introduced into Botswana's educational curriculum, this only took place at the junior and secondary school levels, primary schools being excluded. It was delivered by only a handful of the junior and senior secondary schools (Dichaba 2002). Botswana art and design educators, such as Dichaba (2002) and Mpowe (2002), were concerned about the fact that it was offered as an optional subject because it was non-examined; also for this reason, parents tended to perceive the subject as preparing their children for manual jobs rather than white-collar jobs. Additionally, because art and design was not formally assessed in Botswana, teachers and students put comparatively little effort into it. In 2000–2001, art and design began to be assessed by examination in junior secondary schools.

The teaching of art and design in the initial stages at senior secondary level was based on the crafts that were available in Botswana (Sebobi 2012). This left out emerging technologies needed in industry. The curriculum presented challenges relating to marrying local and international perspectives. In order to meet the need for a technological and industrial society, the Ministry of Education, Skills and Development in 2001 integrated technology into the existing fine art curriculum in 27 pilot schools. The current curriculum is a product of this initiative. However, challenges still manifest in the area of information and communication technology because of limited resources (such as computers and related software) and teachers' limited knowledge in some of the art and design disciplines (such as graphic skills). Reports from colleges have continuously confirmed a plea from college educators for purpose-built facilities, adequate graphic computers, and relevant software. This indicates one of many factors contributing to art graduates' limited skills in this area, which are mostly due to a lack of sufficient teacher training.

Art and Design Education in Tertiary Institutions

Art in Teachers' Colleges

Art teacher education in Botswana is a recent phenomenon. It was first instituted at the Molepolole College of Education as a result of an initiative by USAID and the US government's Peace Corps in 1987. The college was mandated to train teachers for secondary schools. Graduates from the college were meant to teach in junior secondary schools, a position that still prevails today. Art and design teaching at senior secondary level is a prerogative of teachers with a college degree. Most of these teachers are sent abroad for their development since there is no teacher training college specifically for art and design education at this level. Before staff development programs were initiated by the government, the training of secondary teachers for art education depended on foreign teachers.

Before 1997, teacher trainees were sometimes taught by untrained lecturers with limited knowledge and skills in art and design, and in colleges with limited facilities (Manathoko 2009). That is, Botswana teachers who showed interest in this area were allowed to teach the subject despite their limited knowledge of the necessary content. Eventually, these students graduated and became art and design teachers with very little knowledge of the subject they were supposed to teach. Current art and design facilities in most of the teacher-training institutions in Botswana are still a concern, according to the periodic academic examination reports published by the government colleges of education. The reports also highlight challenges such as a lack of specialized personnel in areas such as graphics, and inadequate funding for consumables and equipment such as graphic computers and current software.

The government of Botswana has put in place staff development programs to enhance art teaching in colleges of education. Most lecturers are therefore holders of master's degrees from countries such as Australia or the UK. Each primary college of education has a minimum of two art lecturers with a master's degree. In addition, one (Serowe) of the three primary teachers' colleges has new purpose-built art and design facilities with various studios and a gallery. The building was opened in 2012. Initially, there were four

colleges in Botswana offering a diploma to primary school teachers. One was closed as the facilities were viewed by the affiliation body not to be meeting the required standard. Another primary college of education was closed in 2015. This leaves two, but there is a feeling that the teaching market is saturated. This is despite the fact that few primary school teachers have been trained in practical subjects such as art and design education.

As primary school teachers are generalists in their teaching, it seems the education authorities consider them qualified if they have only a diploma and have specialized in some of the subjects in the curriculum. Assessment for both primary and secondary colleges of education in art and design is done through theory and practical projects. The art and design examination for the final year in secondary education teacher-training colleges covers three areas: a practical project, pedagogy in art and design, and art history. Primary education college students undertake two examinations, which include art and design content and art and design pedagogy. In addition, both colleges have a practical project that engages students in creating sketchbook illustrations and two- and three-dimensional artifacts. As these colleges are affiliated to the University of Botswana, lecturers with various areas of expertise and other qualified educators outside the university are annually engaged in external moderation of the colleges' facilities, curricula, assignments, student projects, examination scripts, and script grading.

Art and Design at the University Level

The conception of art and design education offered at the university level came to light in 1983 via a panel of stakeholders who were concerned about the state of art and design education in the country. This gave birth to art and design programs at the University of Botswana and other institutions (Mpowe 2002). At the University of Botswana, art and design education was introduced in the Faculty of Education under the Department of Primary Education in the 1980s. It was offered to in-service primary school teachers as an optional subject.

At this time, art and design was introduced as a foundation course with elective modules and was only taught for a semester. Later, in 1994, it was offered as a specialist course, and students could choose to study it for three years as their area of educational focus (this author was one the first students to study the program). However, it did not qualify as a core subject, mainly due to a perception that did not favor art and design. As it was an optional subject, not many students opted for it, mainly due to their lack of art and design background and due to a limited understanding of the subject as being mostly associated with drawing and painting.

Since art and design education is located within the Department of Primary Education in the University of Botswana, it is not a complete program but integrated within the Bachelor of Education (Primary) degree. This is common practice in most schools of education across several universities, from the University of Zimbabwe to Cardiff Metropolitan University in Wales. Art and design education in the University of Botswana starts in the second year as an optional subject and only two courses are offered for each level per year. Students graduate as art and design specialists having done six courses over the four years of their degree. This seems to run counter to the ambitions of the country's Vision 2016 education pillar, which advocates the cultivation of discipline specialists who can contribute to the development of the country.

Nevertheless, recent developments in the art and design unit at the University of Botswana have seen the design of a new comprehensive art and design program intended to change the status of art and design, and move it up from being an option to having the status of a core subject. The envisaged program, though housed in the Department of Primary Education, will bear its own designated qualification: BEd (Art and Design) rather than BEd (Primary). The new program will also cater for secondary education and other relevant professionals, in contrast with the current one, which is specifically for primary school teachers. The BEd (Art and Design) program is being designed by the Ministry of Education, Skills and Development in response to the need for specialized teachers in art and design education and the growing demand for art and design educators in Botswana as well as other administrators in various art centers.

Another earlier development (in 2001) came with the introduction of an in-service primary school teachers' Diploma in Art and Design Education, delivered via distance education at the University of Botswana in collaboration with the Ministry of Education, Skills and Development. Modules for the program were developed by art and design education academics in colleges of education under the guidance of the University of Botswana. Initially, the program was implemented in colleges of education but coordinated by the University of Botswana. Currently, the program is wholly owned by the government and coordinated by the Botswana Open University. As in other colleges of education, enrollments are low due to a general failure in valuing the subject. Teachers also feel they do not have the requisite artistic capabilities to take up the program.

Conclusion

Art education in Botswana, like in most African countries, has undergone rapid evolutionary trends and challenges. It is a recent phenomenon that started to gain ground in the early 1980s. Ideological and political persuasions have spurred many policy formulations that saw rapid changes and curriculum innovations. There have been differential performances at the various levels of art education. A home-grown primary school program, CAPA, has gained a good footing, although subtle implementation challenges need to be resolved if a fully fledged program is to be realized. Art education at the secondary school and university levels has gained significant ground as a result of the government's persistent support and engagement in various ways. Overall, Botswana's art education is comparable to that found in any other developing or developed country. With more resources and staffing support, art education could move from the periphery of the curriculum to the mainstream.

SEE ALSO: Volume I: Art and Design Education in the Middle East and North Africa: A Brief Historical Overview; "Made in Italy": The Complex Evolution of Art Education in Italy; The Multiple Personalities of Art Education: A History of Art Education in the United Kingdom; Philosophies and Histories of Art and Design Education in India. Volume II: Elementary Art and Design Curricula; Assessing Student Art and Design Learning. Volume III: Art and Design Education in Oman; Assessment in Art and Design Education: An Analysis of Practices in Botswana Primary Schools; Developing Competent Teachers of Art in the Primary School; Art Education in Spain: Current Practices and Perspectives

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