SECONDARY SCHOOL ART TEACHERS’ AND ADMINISTRATORS’ VIEWPOINTS ON THE ROLE OF ART EDUCATION: A STUDY OF CENTRAL AND NAIROBI PROVINCES, KENYA.

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DECLARATION
This thesis is my original work and has not been presented for a degree in any other university.

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DEDICATION

I thank God for his sovereignty and I dedicate this work to my mum Wahito, my dad Maingi, my brother Wambugu and my love Janet. You have been patient and loving.

Thanks.
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My sincere gratitude goes to all those who have made the completion and success of this work and programme real. It is not possible to mention them all individually, but some stand out.

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ABSTRACT

The purpose of this study was to investigate what Kenyan art teachers and secondary school administrators propose as the appropriate role of art education. It also sought to compare their viewpoints by finding out the extent to which they are inclined in either one of the following perspectives by examining their viewpoints on the role of art education:

1. The societal development perspective.
2. The pupil’s development perspective.
3. The perspective catering for both societal and pupil’s development from a holistic overview.

The study was conducted in all the secondary schools offering art and design as a subject in Central and Nairobi provinces of Kenya. Art teachers and head teachers were drawn from those schools respectively. This study also included the following senior policy administrators,

1. The curriculum developer in secondary school art education from K.I.E, 
2. The National Secondary school inspector in art and design and
3. The national K.N.E.C. examination coordinator in charge of art and design.

Data were collected using an unstructured interview schedule and a questionnaire. Qualitative data analysis was done by organizing and analyzing the content according to themes. Quantitative data was analyzed using Descriptive statistics and Inferential statistics were calculated using the one-way chi-square technique.

The findings revealed that most art teachers in Nairobi province strongly supported a holistic overview of both the pupil’s and societal vocational concerns in art education. In Central province most of the art teachers advocated for a pupil’s vocational concern in art education. They stressed upon the provision of vocational skills to enable students become self-reliant.

Secondary school administrators were not in agreement with each other on the appropriate role of art education. From the interview data the senior policy administrators were not in agreement with what the head teachers proposed as the appropriate role of art education. The questionnaire findings also showed that most secondary school administrators gave differing views.

Secondary school administrators from Central province strongly supported the role of art education focusing on societal non-vocational concerns as shown by the questionnaire findings. However these findings were not complementing the findings from the interview schedule. In spite of most of them strongly supporting societal non-vocational concerns as the major role of art education. This study also revealed that in Central province secondary school art teachers and administrators held significantly different viewpoints towards all the given concerns in art education. This portrays that they were not in agreement on various issues. In Nairobi province, the secondary school art teachers and administrators also held significantly different viewpoints on most of these concerns in art education. They were only in agreement on the role of art education focusing on societal non-vocational concerns. The overall interview findings showed that Nairobi art teachers and head teachers focused more on individual benefit than on societal benefit,
while Central art teachers and head teachers were more inclined the other way. It also showed that art teachers focused more on the vocational perspective than on the intrinsic value perspective. On the other hand, head teachers focus more on the real life perspective than on the preparatory perspective.

Based on the findings of this study, the major recommendation made was that art teachers should facilitate the creation of a professional art teachers association. This is because this study has effectively demonstrated that art teachers and administrators of schools that teach art and even the ministry art administrators do not seem to communicate fruitfully with each other. With such an association they probably would reflect together to the benefit of art curriculum thinking and art education in our school system.
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CHAPTER ONE
INTRODUCTION

1.1 Background to the Study
At the heart of the challenges facing Kenya’s education is quality. There is an increasing desire for the country to produce quality graduates, who could serve the needs of the nation and compete effectively at an international level. However, a key concern is that the Kenyan education system is primarily driven by performance in national examinations. There is an emphasis on the provision of survival skills to prepare students to pass their exams and get certificates as a gateway to attaining either higher education or employment. Other values such as developing students to seek to improve our society have not been equally emphasized. This concern has brought various reactions by educational stakeholders; for example, Aboge in the East African Standard newspaper of December 20, 2000 addresses this issue by saying that:

Our education system is turning pupils into beasts of burden. The education system is geared toward providing knowledge and skills to help the child succeed in life. To succeed, he has to vie for goals put forward by the society- a good job, house, a car and luxurious living.

To be able to fulfill these goals, the individual has to become an integral part of this competitive world, he has to be better than the rest hence the “examination system.”

The present education system has as a result been under criticism for its lack of meaningfulness to pupils, its indifferences to out-of-school experiences and for its isolation from the community.

This debate was also spearheaded by a former Minister of Education, Science and Technology, Honorable Professor George Saitoti in the National Conference on Education and Training. In his keynote address, he made an implicit criticism of the current education system by affirming that:
Regardless of these changes within the art education curriculum, the commissions of inquiry into the Kenyan education system have reported major weaknesses underlying the implementation of the art curriculum in schools, (Ominde Commision 1964, Bessey Committee 1972, Gachathi Commission 1976 and Wanjigi Committee 1983). The attitude displayed is that art is less important than other subjects. This has been corroborated by Mambo (1975), Wangombe (1987) and Gombe (1990). According to Kern (1978) this problem lies to a large extent with art educators because in his words art education is usually treated as an unnecessary frill in education because as educators, “we have failed to demonstrate that the study of art can make significant differences in the lives of our students.” This assertion has been supported by Sifuna (1976) who reported that in Kenya, the teaching of practical subjects like art and domestic science are not seen by the commissioners as leading to any altruistic end but rather they saw it as the training of visual and manual co-ordinations. In Okello’s (1976) view, art should be thought of as a humanistic endeavor that is based on the nature, dignity, interests and ideals of humankind.

The predicament of art education in the Kenyan context is further compounded by the fact that it has been borne within an education system that has neither developed a definition nor a coherent philosophy of education. This was yet another issue that emerged at the National Conference on Education and Training. The report indicated that, “What exist are the objectives and goals that the education seeks to achieve but which are not founded on any clear philosophy.” To clarify this statement, Professor Obonyo Digolo stated that:

I have checked the major documents that regulate and guide educational activities such as the constitution, the Education Act and legal notices on various aspects of education; reports of inquiry of commissions and committees on education and development plans, and failed to find a working definition of the term education. (EFA News 2004)

The need for the country to develop a clear and sound philosophy was also emphasized as it was seen as being important in providing the platform for the evolution of a national education policy. The conference report cited that:
Quality education should shift from merely passing exams to encompass the discovery of talents, development of analytical, cognitive and creative potentials. It is also determined by enhanced critical imagination, positive self-image, spiritual and ethical values (EFA News 2004:12)

This is in line with the UNESCO Universal Declaration of Human Rights (Article. 26), which states that:

Education shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace (Art.26 - Universal Declaration of Human Rights)

The fundamental principle given is that education should not only aim at training professional workers, but also contribute to the development of individuals who possess the skills to function and interrelate within the society. In this respect, education is seen as a way of empowering people, improving their quality of life and increasing their capacity to participate in the decision-making processes leading to the amelioration of social, cultural and economic aspects of their lives.

Contrary to UNESCO’s declaration, education in Kenya has been tailored mostly to social and economic mobility, which are generically changing with time. Within these changes, the role of art education has also changed to suit cultural, societal, economic, and political needs of the society (Muito 1985). What is evident here is a strong emphasis on economic needs of the society, at the expense of intrinsic values that can be gained by pupils in art education. In other words the pupil’s need to derive meaning from his or her encounters with art is not equally emphasized. The need for shaping the art student to fit into the society is addressed at the expense of emphasizing on students to seek and improve the society. A major justification for art education in the Kenyan curriculum is the fulfillment of economic needs of the society. According to Kasprisin (1997) this is a narrow, utilitarian curriculum thinking where students are more and more conceptualized as merely human capital in some economic competition for global markets.
Speakers pointed that there were many dangers in providing an education, which is not based on any philosophy. One, there was the danger of the country focusing on only one component of education while excluding others. (EFA News 2004)

The report posed a fundamental question: What has been the contribution of education to national development, which justifies investment in it? This is a fundamental question that the Kenyan education system has, as a matter of priority, to deal with. In answering this question the system has to demarcate the structural nature of the complexity of educational goals and the way they are linked to the wider context of political, social, economic and cultural aspects in general. Hence the need to investigate secondary school art teachers’ and administrators’ viewpoints on the role of art education was found by the researcher as being critical. This was necessary in order to explore their basic curriculum philosophy on the question- what is art education for? Or in other words why invest in it? According to Barrett (1979) two choices are faced by art education curriculum developers: should art education inject a socialized or culturalized input into society and conform them to the accepted norms, or should it enrich society through the development of unique individuals able to diversify and change the norms? These questions were seen by the researcher as indispensable because, as Cross (1977) states, every school embodies certain values in it’s curriculum which may be planned or unplanned. What each school would want their students to get out of art education will reflect these values.

So far no research has been carried out to find out what Kenyan secondary school art teachers and administrators propose on the role of art education. There was a need therefore to carry out this study in order to fill this gap.

1.2. Statement of the Problem

Art is an important aspect of education. Nevertheless, in the Kenyan context, its function in general education has been reduced to that of the acquisition of practical skills necessary for the world of work. This curriculum thinking is clearly shown by the Ministry of Education (1984) booklet on the 8-4-4 system of education and the (K.I.E.) 2002-syllabus. These documents show the lack of a comprehensive or inclusive
philosophy on the role of art education in the secondary school curriculum. With such a problem in place the researcher saw it as important to find out the viewpoints of art teachers and administrators on the role of art education. Specific interests being to find out whether:

1. In reality secondary school art teachers and administrators go by what the official curriculum documents propose as the role of art education.
2. There exists a gap in understanding on the role of art education between the secondary school art teachers (who are the experts but have little influence in curriculum administration) and secondary school administrators (who are non-experts and have more influence in curriculum administration).

It was in light of the above argument that the researcher wanted to find out the viewpoints of secondary school art teachers and administrators on the role of art education. Were their viewpoints focused exclusively on societal benefit, individual student’s benefit or were they focused exclusively on a holistic overview of both the individual and societal benefits of art education?

1.3 Purpose of the Study
The purpose of this study was to investigate the extent to which Kenyan secondary school art teachers and administrators were inclined in either one of the following perspectives:

1. The perspective that conceives the secondary school art education programme as addressing societal development.
2. The perspective that conceives the secondary school art education programme as being of intrinsic value thus addressing the pupil’s development.
3. The perspective catering holistically for both societal and pupil’s development.

1.4 Study Objectives
The following were the objectives of this study:

1. To find out the viewpoints of art teachers’ on the role of art education.
2. To find out the viewpoints of secondary school administrators’ on the role of art education.
3. To compare the viewpoints of art teachers and those of secondary school administrators on the role of art education.

1.5 Research Questions
This study was based on the following research questions:

1. What are art teachers’ viewpoints on the role of art education?
2. What are Secondary school administrators’ viewpoints on the role of art education?
3. Is there any significant difference in the viewpoints of secondary school art teachers and school administrators on the role of art education?

1.6 Research hypothesis
This study sought to probe the following hypothesis,

• $H_0$: There is no significant difference in viewpoints of secondary school art teachers and administrators on the role of art education.

1.7 Significance of the Study
With the understanding that the secondary school curriculum portrays the lack of an inclusive curriculum philosophy, the findings of this study were informative to educational policy change. The findings of this study therefore have both theoretical and practical implications for the implementation of art education in Kenyan secondary schools. Theoretically, this study will draw attention to the importance of nurturing both societal and pupil’s development from a holistic overview. Practically, the findings will be of benefit to the Ministry of Education Science and Technology in the formulation of art education policies.

The findings drawn from this study should hopefully encourage and motivate further interest and inquiry into the application of the knowledge about art education in secondary schools. This will further form a base for the development of other studies.
The information gathered will enable curriculum developers to gain insight into the various art teachers' viewpoints on the role of art education in secondary schools. This information reflects their values, theories and beliefs, which lay a foundation or platform for a curriculum (Walker 1974), reflecting on what is educationally desirable, that is, what one wants to get out of art education. Therefore the findings from this study should delve into appropriate development and revision of the art curriculum or further development of in-service programs if deemed necessary.

The research findings and recommendations will add to the existing knowledge on art education in Kenya and thus it is hoped that the reflection of art teachers on the role of art education will stimulate further reflective practice for better teaching practice.

1.8 Assumptions of the Study

This study is based on the following assumptions: -

1. That art teachers' and secondary school administrators' viewpoints on the role of art education reflect their values, theories and beliefs in art education—on what is educationally desirable, that is what one wants to get out of art education.

2. The viewpoints of individual art teachers and secondary school administrators' on the role of art education are likely to influence the subject policy framework on art education in respective secondary schools.

1.9 Scope and limitations of the Study

1. This study limited itself to Central and Nairobi Provinces because the two provinces had the highest concentration of schools offering art as a subject with respect to the category of national secondary schools (NSS), Other Public Secondary Schools (OPS) and private secondary schools (PSS) as indicated in Table 3.1. Generalization to other areas is thus limited. However, the study opens up avenues for similar studies elsewhere.

2. The schools to be used in this study were limited to those offering the Kenyan 8-4-4 art curriculum since this study addressed a problem within the Kenyan education system.
3. This study also limited itself to secondary school art teachers’ and administrators’ viewpoints on the role of art education. These persons are the major subject policy implementers for art education in secondary schools.

4. Secondary school administrators as represented in this study were limited to the following persons:
   
   i. The art curriculum developer from K.I.E.
   
   ii. Head teachers from respective schools.
   
   iii. The national K.N.E.C. examination coordinator in charge of art and design.
   
   iv. The national secondary school inspector for art and design.

1.10 Conceptual Framework

This study adapted Barrett’s (1979) framework for the worthwhile outcomes in art education. According to Barrett (1979), schools must engender some self-awareness so that society can become enriched by the existence of many individuals. As a result, he stresses that; “the ‘self’ needs a means of making his or her ideas and thoughts explicit so that there is a basis for negotiation between the self and the society.” Within this conception there is sufficient scope for art educators to cater for both societal and the pupil’s development. The exclusive implementation of one of these perspectives to the exclusion of the other would lead to denying art education its proper place in the curriculum. For this reason, the holistic view in which both perspectives are integrated was considered as the ideal in which art education is viewed as a humanistic endeavor. Thus art education should provide opportunities for the pupil to not only discover himself, but also guide the pupil to find out how his main interests, obsessions, needs and abilities relate to the societal needs. This reflects Phenix’s (1964) curriculum philosophy which stressed that aesthetics is a kind of meaning learners should learn to master to cope with life in society, thrive in it and make useful contributions to it. For that reason, art education should not only function within the parameters of providing basic survival skills for pupils to cope with life in society or enable them to make useful contributions to society. In essence, then, art education should enable the pupil to thrive in society where he or she is not merely seen as passive in his own education.
In this respect, before art education can provide for the pupil’s personal enrichment owing to its intrinsic value (for the provision of aesthetic experience and free expression), the society must also accept it and engage in respect to its functional economic and cultural attributes. Within this perspective there is the interface between societal development and the pupil’s development in art education as seen from a holistic overview. This perspective also provides for this type of art education that holistically incorporates both the intrinsic and functional roles of art education. This is considered to be a more realistic approach to art education in Kenya secondary schools.

Thus as illustrated in the diagram below, this study sought to find out whether the secondary school art teachers’ viewpoints and administrators’ viewpoints are oriented towards an emphasis on any one of the following: -

1. The perspective that conceives the secondary school art education programme as addressing societal development.
2. The perspective that conceives the secondary school art education programme as being of intrinsic value thus addressing the pupil’s development.
3. The perspective catering holistically for both societal and pupil’s development.
Art teachers’ viewpoints

Administrators’ viewpoints

Figure 1.0. The conceptual framework of art teachers’ and secondary school administrators’ viewpoints on the role of art education (Based on Barrett 1979)

The underlying curriculum philosophy, in the context of which the above given conceptual framework is made to function, is that education should not be merely to help learners survive but also help them thrive. The “thriving” means coping with life beyond the minimum level and contributing to society beyond the minimum level.
1.11 Operational Definition of Terms.

Within the context of this study, the following terms shall be defined as follows.

a) Art

Art is an optional subject by the name of Art and Design offered within the Kenyan 8-4-4 curriculum. With the intention that art is the human ability to make forms creatively and skillfully for aesthetic and utilitarian purposes. On the other hand Design is a problem solving process that involves the planning, sketching and outlining of concepts to work from or to finish as complete works of utilitarian or aesthetic value.

b) Art Teachers

Art teachers are teachers either employed by the Teachers Service Commission or the school Board of Governors to teach the subject Art and Design at the secondary school level whether in public or private.

c) Pupil's Development

This perspective encompasses pupil's vocational and non-vocational concerns in art education. So that in focusing on pupil's needs the respondent will be advocating for

1. Pupil's vocational (economic) concerns in art education— that is the students' needs to have a career in art.

2. The pupil's non-vocational concerns that is the intrinsic gains from art education. e.g. through therapeutic, leisure, physiological, free expression concerns and providing opportunities for the pupils to freely enjoy in creative activities

d) Secondary school Administrators

The Secondary school administrators are persons who play a major role in policy making in respect to art education. These persons include:

i. The art curriculum developer from K.I.E.

ii. Head teachers from respective schools.

iii. The national K.N.E.C. examination coordinator in charge of art and design.

iv. The national secondary school inspector for art and design.
e) Societal Development

As used in this study societal needs of art education will be interpreted as broadly covering either vocational or non-vocational reasons for which art as a secondary school subject serves the society and can therefore be interpreted as follows:

1. Societal vocational (economic) concerns in art education
2. Societal non-vocational concerns such as the cultural, and general socialization concerns in art education.

f) The 8-4-4 System of Education

This is the educational reform launched in Kenya in January 1985. Its structure consists of 8 years of Primary Education, 4 years of Secondary Education and 4 years of University Education and it is oriented towards vocational education.

g) Viewpoints

The term ‘viewpoint’ is used interchangeably with the term perspective. It refers to one’s particular way of considering or judging what the role of art education in Kenya ought to be.

1.12. Abbreviations and Acronyms

a) B.Ed - Bachelor of Education
b) M.Ed - Master of Education
c) MoES&T – Ministry of Education, Science and Technology
d) K.I.E - Kenya Institute of Education
e) P.G.D.E – Post Graduate Diploma in Education
f) TSC – Teaches Service Commission.
CHAPTER TWO
LITERATURE REVIEW

2.0 Introduction
In this chapter, literature is reviewed to show the level of importance given for art education in the secondary school curriculum. Accordingly, literature that gives an international perspective to this concern is reviewed. Also analyzed is literature that indicates currents and counter currents in art education that appear to be in part responsible for the lack of agreement in the search for certainty with regard to the appropriate role of art education.

2.1 The Role of Art Education: An International Perspective
The purpose of giving different perspectives on the role of art education within different countries is to highlight the varied apparent importance given to art education.

In Japan, Toku (2001) has stated that the role of art education is seen as encouraging the student’s rich sensibilities through making art in order to have a spiritually wonderful life in the future, in a way that other subjects cannot do. Toku (2001) additionally argues that in America, art is seen as having a symbiotic relationship with the humanities and sciences, that is, there is art in all subjects and that art can be integrated with other subjects.

Joubert (2001) concurs with Toku (2001). He advocates for a holistic approach by identifying new developments in the Asia Pacific Region and the United States. In these regions, the arts are a unifying principle in quality education. He emphasizes that:

It is important to re-look and re-think current educational models in the light of links between the arts, sciences and humanities. Research in this field indicates that human intelligence reaches its greatest potential when a holistic approach to learning is achieved. A holistic, symbiotic
education in the arts, humanities and the sciences develops all aspects of human potential. (Joubert 2001:2)

It is evident that art plays a pivotal role in the provision of quality education. Justifying this argument Joubert (2001) postulates that, “current educational practice streamlines students into one field or the other, diminishing the opportunity to develop in the unchosen field.” This is a compartmentalized approach is clearly evident in the 8-4-4 curricula in Kenya where art is seen as a subject on its own and where the current syllabus changes have rather avoided any overlap with other related subject areas. Changes in the art and design syllabus give the impression that learners are supposed to be given totally different packages of knowledge so as to attain specific careers. This highly structured curriculum most often has led to the perception that art education has little or no bearing to daily living.

Bresler (1998) on the other hand accounts that advocates for the integration of the arts with other subjects seem to legitimize their subjects in as much as they imitate the goals of other subjects. According to him, this approach to education is prompted by the voices of businesses and community members that associate education with jobs, the economy and the production of good citizens. In this case art is seen as a handmaiden subject, which is supposed to assume instrumentality towards the attainment of goals alien to art itself. As a result, they campaign that the involvement of students with the arts will raise their academic success in the other subjects such as the sciences and the humanities. Bresler (1998) disagrees with the position claiming that,

It seems that in the quest for increased test scores, we are doomed if we succeed or not. If the arts won’t fulfill that “quick fix” promise, if research can’t demonstrate quick measures of progress in academic subjects, the arts will as quickly be abandoned, as they were adapted, in search of a new remedy. We are also doomed if the arts fulfill their expectations, by treating the arts as background effect and means to increase test scores.

This argumentation has been discussed by various scholars, for example, James Catterall in his essay on "transfer," argues for a more complete approach to the question of how
learning in art "transfers" to learning and behavior in other academic and social contexts. He cautions that, while "transfer" is often construed to be a one-way effect in which learning in one domain (e.g., music) causes an effect in another (e.g., spatial reasoning), Catterall reflects the sentiment shared by other essayists in urging researchers to adopt and pursue the more plausible and educationally useful view that transfer involves reciprocal processes involving multiple interactions among domains and disciplines.

In Hong Kong, a study done by Wong and Cheung (2002) on art teachers’ orientations to the curriculum indicated that art teachers in Hong Kong were more inclined to the humanistic orientation as compared to the other orientations, which are the academic, societal, and technological orientations. A 30-item questionnaire was developed to measure art teachers’ beliefs about these four curriculum orientations. Analyses of teachers’ responses revealed that they data strongly believed in the humanistic orientation, however, they generally did not reject the other three curriculum orientations. The four theoretically conflicting curriculum orientations were found to be positively correlating and art teachers working in primary and secondary schools or other institutions showed no significant difference in their orientations. Also, the orientations of art teachers with different years of teaching experience appeared to be similar.

In Brazil, Allison (1986) indicates that the major concerns in art and design education are human rights, economic survival and the necessity for individual expression amid the enormous social, ecological and environmental problems which have beset the country in its past. The principle of dignity of the individual as a human being is understood in the Brazilian National Curriculum as “respect for human rights, repulsion of discrimination of any kind, access to worthy conditions of life, mutual respect in public and private interpersonal relations.” Equality of rights is seen as the need to “guarantee the same dignity and possibility of the exercise of citizenship to all”, which requires another principle to be considered: the principle of equity. It therefore considers individual ethnic, cultural, regional, gender, age, religious differences, etc., for equality to exist concomitantly with social and economic inequalities. In this respect, the societal and the pupil’s development are both holistically catered for in especially advocating for an art
education that addresses human rights. Here, as had been stated earlier, an integrative approach towards social justice and individual rights is seen as a noble and appropriate goal for educational provision in order to overcome structural inequalities in Brazil. Allison (1986) further states that:

The potential of art and design education to address humanistic concerns is being recognized increasingly in different countries across the world. To a large degree this is because of an increased awareness of differences in cultures and lifestyles but its importance is due, in no mean measure, to world tensions, inequalities, and the need to find ways to resolve them.

This humanistic initiative has also been adopted in Bulgaria since 1978 through the establishment of the ‘Banner of Peace’ movement. The movement had the triple themes of unity, creativity and beauty and it embodied the belief that harmony and peaceful coexistence can be achieved through personal and shared creativity. This is further evidence of an increased concern on the humanistic perspective of art education especially in enhancing both societal and the pupil’s development from a holistic overview. Therefore, in finding out the secondary school art teachers’ and administrators’ viewpoints on the role of art education, this study deems itself as being relevant.

2.2 The Role of Art Education: Societal Development versus Pupil’s Development

The role of art education is an issue that has continued to engage the attention of authorities in the profession for sometime. For example Ekeada (1977) indicates that currents and counter currents in art education appear to be in part responsible for this lack of agreement in the search for certainty with regard to the appropriate role of art education in the general education of the youth.

This section therefore reviews literature that exposes the struggle between the role of art education as either serving the societal development or pupil’s development. It will further highlight literature that advocates for the catering of both societal development and the pupil’s development from a holistic overview.
Eisner (1972) has indicated that there are two major types of justifications for the teaching of art, that is the contextualist position and the essentialist position. The contextualists emphasize the instrumental consequences of art in work and utilize the particular needs of the students or the society as a basis for forming its objectives. On the other hand, the essentialists emphasize the kinds of contributions to human experience and understanding that only art can provide. This means art education has its own intrinsic benefits. Therefore they may see art as:

1. Therapeutic- in releasing pent-up emotions and contributing to mental health.
2. Physiologically valuable- in improving manipulative abilities and mental/muscular coordination.
3. Avocational- in helping pupils to make good use of their leisure time.
4. Creative- in encouraging the kind of thinking, which could spill over into other aspects of the schools work.
5. A necessary part of a well rounded education

In harmony with Eisner, Broudy (1960) has stated that people who understand general education to mean preparation for a good life and who understand the good life to mean aesthetic enjoyment, base their goals for art education on a rationale derived from this understanding. Thus, they advocate for visual literacy and aesthetic experience as the true goals for art education in general education. While those who interpret the good life to mean security and the ability to contribute to one’s society tend to propose utilitarian skills as one, though not the only goal for art education.

Within these dichotomous perspectives there are various arguments that try to interpret what art does to a person. One of these arguments is an instrumental approach that emphasizes on the pupil’s development in sensory awareness and in the provision of the opportunity for self-expression. An example is Plato, who saw art as inducing order and harmony to the individual soul by embodying harmony and order in delightfully sensuous forms. As a result, he saw much potentiality in art that he thought that certain types of the arts would interfere with the youth’s character education in the Republican education system. Even though Plato subordinated the individual to the social whole, there is a
contradiction in *The Republic* where he further defines a slave as one who accepts from another the purposes, which control his conduct. It is important to note that, at heart, Plato could not withstand the artistic or imaginative knowledge (*eikasia*). Thus he constituted it as being the “lowly”, but fundamental means of cognitive access to higher abstract thought and moral judgment. For Plato, an artist’s portrayal of the bed *points*, by way of the carpenter’s bed, to the God’s ideal bed. Thus one could argue by saying that a return to this platonic ideal of moral virtue involves what may be called “a change of heart”.

In a similar vein, Lowenfield (1947) has seen art education as contributing to the children’s intellectual, social, aesthetic, creative, emotional, and physical growth. He therefore recognizes the value-laden nature of art works. In this respect, he warns art teachers that the encounter with adult art works might inhibit student’s healthy development and growth.

Read (1974), on the other hand portrays a different kind of instrumentality. He emphasizes that society is somehow dependent upon art as a binding, fusing and energizing force. To him, there are fatal consequences when the relation between art and society breaks down. Art, he argues infuses society with fresh insights and perceptions, and when these are not forthcoming the social order is endangered in some way. In agreement with Read, Digolo (1986) has proposed the need to formulate an educational policy that deliberately favors the development of art in schools. He then postulated that, “Such a policy should give full recognition of the fact that Kenya as a society is going through a critical stage of cultural transition and also that art has a special role to play in this formative stage.”

According to Digolo (1986), art education has a role to play within the cultural transition that our youth undergo as a result of modernization. It would then seem that the recommendation he gives concurs with Bruner’s (1996) sentiments that, “Any system of education must help those growing up in a culture find an identity within that culture.
Without it, they stumble in their effort after meaning.” Digolo (1986) has illustrated this cultural transition in the following model:

<table>
<thead>
<tr>
<th>Traditional stage</th>
<th>Transition stage</th>
<th>Modern stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characterized by autonomous ethnic cultural units e.g. the Luo, Kamba, Kuria, and Duruma etc.</td>
<td>Characterized by interaction between ethnic cultural units; at the same time interaction with exotic cultural units from other parts of the world.</td>
<td>Characterized by changed cultural orientations in the society- existing in layers or intermixed after a long period of interaction.</td>
</tr>
</tbody>
</table>

Figure 2.0. Digolo’s model portraying cultural transition in Kenya

Kenya as a society lies at the transitory stage, thus he maintains that:

At this stage, there is no cultural stability. The ethnic cultures are being acted upon by the neighboring and distant ethnic cultures; at the same time the exotic cultures from the West and the East are constantly eroding (or enriching) the ethnic cultures. (Digolo 1986:12)

Thus, the educational policy to be formulated in order to promote art has to provide guidelines that respond to the change factor among the cultural units that it operates in.

According to Cahan (1996), this suggestion challenges the Euro centric, patriarchal, and exclusionary biases in society therefore portraying that art education has a societal role to fulfill in the lives of students. She states that, a focus on signs of cross-cultural contact holds the potential of enabling art students to explore issues of biculturalism or cultural hybridization. On the other hand, Allison (1974) has emphasized the role of art education in helping the school leaver fulfill his or her;

Community role as a public representative making decisions about architects’ proposals, artists and designers’ plans, museums and art gallery commitments and many other matters requiring sound, informed and educated aesthetic judgment and discrimination… (Allison 1974: 56)
Here, Allison (1974) seems to suggest of art as an ‘out there’ experience in that art education should create members of the community capable of making discerning decisions in the general field of art. Within his arguments is a view of schools as having a primary responsibility to, induct the young into social and cultural systems. This conception is based on the notion that the main aim of teaching art as a subject is to provide children with access to a body of knowledge and experience, which largely has its origins and existence outside of the school. (Allison 1986).

Another significant body of literature pertains to non-instrumentalists arguing against the instrumentalists’ conception. For instance, Broudy (1974) discounts the arguments that art has instrumental value in favor of arguments, which place value of art experience in the experience itself. Thus he argues for art education by saying that;

Perhaps the most important benefit to the individual is that it engages a capacity of the mind in an interesting, stimulating and often liberating way. One needs no further excuses for having this kind of experience, just as one does not need to justify the exhilaration that comes from feeling well. (Broudy 1974: 78)

In agreement with Broudy, Langer (1953) speaks of art as shaping our inner life. In that, art introduces order into the chaotic realm of our emotions by holding up before us images of shaped feeling. Within this line of thought Read (1944) sees art as stemming from man’s struggle with his submerged animal impulses to love and destruction. Hence, he considers as important the nurturing of the relationship between the art of the child and the unconscious needs and desires that underlie his behavior.

It is clearly evident that there is great conflict between the instrumentalists and non-instrumentalists philosophical viewpoints on the role of art education. Carr (1995) has argued for an open-minded and critical approach. He cautions that scholars have in the past confusedly argued as follows:

The instrumentalists claim that the main purpose of schooling (which they regard as synonymous with education) is to prepare
young people for the adult life of post-school work and social relationships and the latter insist that education (which they regard as synonymous with schooling) is exclusively concerned with the initiation of children into those intrinsically valuable forms of knowledge which can assist them to understand their own personal, cultural or universal predicament. (Carr 1995: 1)

He further explains that it would not be true to say that education is primarily about equipping young people with life skills or that schooling is exclusively about the initiation of individuals into a personal understanding of themselves and the world for its own sake. With this understanding it would then be proper to note that the role of art education would not exclusively fit in either the instrumentalists’ or non-instrumentalists’ perspectives, since from the above citation the instrumentalist confuses education with schooling and the non-instrumentalist confuses schooling with education. Thus to clarify this point Carr (1995) further suggests that:

If we clearly recognize, however, that schooling (which is a social institution) and education (which is not) are conceptually separate (albeit practically related) enterprises and that education is only one of the many purposes of schooling then we may come to see that the problem is not so much of seeing how vocationalism might be made educational or education vocationalized but of how to do justice to both education and vocational training within a coherent overall conception of the diverse purposes of institutionalized schooling. (Carr 1995: 1)

This argument emphasizes that education is only one of the many purposes of schooling; hence there is need for a holistic purpose of schooling. In practical terms, this means that if secondary school art teachers and administrators accommodate both the instrumentalist and non-instrumentalist viewpoints on the role of art education, they would be advocating for holistic education aimed at enhancing the students’ quality of life. This benefit would have a spillover effect on society. Eisner (1972) explains this quite well by saying that:

Perhaps one of the most important contributions of the arts in a society in which work is fragmented and routine common is its ability to vitalize life by drawing attention to the quality of life that is savored for itself. In a social order, which tends to encourage people to treat both objects and other people as instruments, the arts call attention to the non-instrumental aspects of life.
...Aesthetic experience is a process emerging out of the act itself. Unlike so many other types of human activities the experience that constitutes art does not begin when the inquiry is over—it is not something at the end of the journey. It is part of the journey itself. Thus, one major contribution of the arts in contemporary society is that of serving as both an experience and a reminder that life need not be viewed as a series of means to a desirable end. 

...In short art teaches us to be alive. (Eisner 1972:114)

In agreement, Broudy (1966) suggests that in order to advocate for art education in schools a promise has to be made to the child and to the society, that,

To the child must be promised enjoyment and satisfaction above and beyond that afforded by the popular arts; to the society must be promised a strengthening of the peoples’ commitment to its ideals and aspirations, and, what may be even more important, a constant examination of them. (Broudy 1966:34)

Wainana (1985) in his critique of Robin Barrow’s utilitarian justification agrees with this point. He says that education has two functions: preparing one as an individual as well as a member of the community. In light of this, he suggests that education “has to develop in an individual both individualist and collectivist ideals.” He believes that Barrow’s utilitarian educational theory ‘fails as a justification due to its tendency to develop in pupils individualistic ideals at the expense of collectivist ideals.’ He then proceeds to recommend that the Kenyan education system should ‘attempt to inculcate in students a balanced diet of both individualist and collectivist ideals.’

According to Njoroge (1998) a separation of these ideals in terms of a differentiation of work and leisure hinders creativity. To him, this is the main cause of ‘current discipline problems in schools and juvenile delinquency which are at times associated with the problem of young people bursting with energy and initiative for which no creative outlet exists.’ His argument is that:

It is important we agree, to help students select some suitable future occupations but it is also equally important to savour works joy and appreciate its austerity and discipline. It is
important for man to regain the enthusiasm for self-fulfillment if such has been lost. (Njoroge 1998:112)

He proposed that the creative potential could be tapped and energized when a person finds joy and leisure in his or her work, particularly when one finds self-fulfillment and is able to define his destiny. In this respect he states that 'a person finds meaning in life in as far as he acknowledges the contribution of the other person to the welfare of the community.' He urges educators to cater for both societal and the pupil’s development from a holistic overview, (Njoroge 1998). Chapman (1978) on the other hand, sees the purpose of art education as follows:

In a democratic society, the power to determine the quality of life is shared by all the people, not just one person or a self-appointed few. The need for enlightened citizens leads to three primary responsibilities of general public education and, by implication, of art education. General education provides for personal fulfillment, nurtures social consciousness, and transmits the cultural heritage to each generation. In practice, we say that school programs should be planned in relation to the child, the subjects that comprise the cultural heritage, and society.

Three major purposes of art education stem from the personal, social, and historical responsibilities of general education. School art programs encourage personal fulfillment by helping children respond to their immediate world and express its significance to them in visual form. Through studies of the artistic heritage, children learn that art is related to cultural endeavors of the past and present. By studying the role of art in society, children can begin to appreciate art as a way of encountering life and not view it as simply an esoteric frill...

(Chapman 1978:76)

This means that it is proper for people to require quite different benefits from the experience of schooling. However, these experiences become meaningful for a student if they are shared between him or her and the society. Hence one cannot fail to agree with Feldman (1970) who sees the study of art as a humanistic endeavor in enhancing student's quality of life. He argues that art objects serve as a means to understanding the
wider parameters of human concerns and issues not only as an enrichment for the individual but also as a means of relating to others and society in general.


Education in Kenya as is the case elsewhere, has in the past been tailored to reflect the needs of its citizens. For example, Sifuna (1976) has noted that, after independence, the content of the school curriculum was supposed to reflect the aspirations of an independent African state, in addition to abolishing the racial structure in education through the curriculum development unit and the institute of education. The government by then, appointed the Ominde commission in 1964 whose duties were to look into the nature of Kenyan education and suggest new objectives and policies that would guide the new nation in regard to the type of education its citizens would receive.

Their recommendations brought a new outlook to the status of art education in Kenya. Education, they stated is never an end in itself: its end is a better life and a fuller service. The report noted that the colonial administration in Kenya had utilized inter-tribal conflicts to conquer, dominate, and exploit the people. So that, the commission’s objective was that of recalling the people from this communal suffering, humiliation and exploitation (Mburu 1986). In other words, they saw the schools of Kenya playing specific roles such as the respect of cultural traditions of the peoples of Kenya, as expressed both in social institutions and relationships.

The commissioners did not further wish for ‘one moment to overlook the artistic side of our culture’ but they stated “for the purpose of our thinking about education in Kenya, it is the customary aspects of our culture that have seemed of the most importance”
It is clearly evident from the given quotation that the intention of the government was to introduce art education that was practiced prior to the introduction of western education in Kenya. That is, an art education that had a societal role to fulfill. Within this conception there seemed to be a conception that held the cultural anthropologist as a model for both the art teacher and student. Inherent within this cultural anthropological model is an indication that allows one to discover the structures and content of forms, processes and content of forms, processes and philosophies underlying any given cultures’ art, (Janesick 1982). It is therein assumed that a study of this underlying importance of the arts of different cultures would promote peace and tranquility in the country. However, in as much as these considerations may be of heuristic value to the educator, they are insufficient to account for understanding art in its educative process. As further noted by Janesick (1982), there is more to art than artifact. It is then quite unfair to isolate the experience of the artist, which inspires the artifact from the artifact itself. It is then clearly evident that the intrinsic role of art education was not equally emphasized as the instrumental and the extrinsic roles of art education in the preservation of our cultural heritage. Culture as an important domain in present society has been viewed retrogressively as a passive element in life. However little stress has been laid on the concern that culture is being built upon everyday through our interactions with one another.

The Bessey report of 1972 also had further highlighted the sentiment that:

In general, curricula are restricted and at times unrelated to the developmental, economic or social needs of the pupils. The reasons for this are clear. Insufficient teachers for practical subjects, lack of accommodation suitable for cultural and artistic pursuits and a general anxiety concerning examination success, all contribute to a narrowing of educational perspective in secondary schools in Kenya.

In 1975 Kenyans were voicing similar societal concerns about the inadequacies of the type of education they were receiving but now in a different context. At this time, there was a general feeling of betrayal on the part of the parents, by the education system, of which many people felt that it only reflected their ‘traditional culture’. People wanted the
education system of the day to address the current problems they were facing. This led the government to appoint yet another committee chaired by the then Permanent Secretary for Education, Mr. Gachathi. It was named the National Committee on Education Objectives and Policies (N.C.E.O.P.) Highlighting the main objective behind its establishment, the Gachathi Report stated as follows:

It was made clear that our task was to provide a framework for solving those problems by the government whose concern had been aroused by the appearance of large and rapidly increasing numbers of individuals who the formal educational system had not equipped with the skills and qualities required by the economy. Furthermore, these individuals were competing for relatively few openings in the modern sector, the numbers of jobless school leavers was increasing, the formal qualifications demanded by employers were rising rapidly in number and the period required to get employment continued to lengthen.

Clearly evident at this time was the irrelevance of the curriculum in particularly addressing the current issue of school leavers' unemployment.

It was in 1981, that the government deployed the Presidential Working Party for the Second University, which succeeded in convincing the Ministry of Education to launch a new system of education. The new system of Education was launched in January 1985 and it was named the 8-4-4 system of education.

With regard to vocational education there seems to be an economic argument in favor of vocational subjects such as Agriculture, Home science, Art and Design, Music and woodwork to orient the formal education system to the needs of the world of work. This argument according to Sifuna (1990) is based on the assumption that economic growth and development are technology-tailored. Pankratz (1987) views this economic impact argument as holding that, "public subsidy of the arts has a multiplier effect in that for every dollar spent on the arts, another dollar is generated on ancillary services." However, reliance on such an argument has been frequently criticized.
It is important to acknowledge that art is not only taught in schools for students to attain careers in it, rather it should also be taught for it’s unique capacities in creating new worlds, vivifying human experience, and articulating cultural values as stated by Stankiwicz (1996). Therefore, what educators need to ask is the following question; Is vocational education a justifiable sole argument for the value of art education?

Stankiwicz (1996) reacts to this question by saying:

The danger of art-as-handmaiden rationales for Art Education is that they invite us to jump aboard someone else’s bandwagon. We need to be aware of the sources of the school-to-work rhetoric, or any accompanying assumptions and look for opportunities to be proactive rather than defensive or reactive. (Stankiwicz 1996:23)

It is clearly evident from the above argument that vocational education is not a fit sole justification for the inclusion of Art into the curriculum. DiMaggio (1984) argues that the economic impact argument fails, in part, because its claims can be too easily turned away from the subject “for example, by those who would cut Art funds in favor of other expenditures with even greater economic impacts” There is also justifiable proof from past research findings that argue against the issue of transfer of learning in regard to the school-to-work transition. For example, Stankiwicz (1996) cites that “research on learning transfer argues that learning does not automatically transfer from one context to another (Perkins, 1994). The research on transfer is reinforced by work on situated cognition, which argues that knowledge and understanding are more contextually bound than previously believed (Bracey 1992) While all of this research has critics, art educators should consider its implications for the role of the Arts in school-to-work transition.” Stankiwicz (1996) further recommends that transfer should be viewed from the perspective of “explicitly helping students make connections between what they are learning and how that knowledge might be applied in other situations”
The above arguments pose a very important question to art educators, that is: Should the underlying reasons for the adoption of vocational education be the sole justification or role of art in education at the expense of the nurturing both societal and pupil’s development from a holistic overview? Therefore, given that art teachers and secondary school administrators have different viewpoints on what the role of art education ought to be, this study justifies as being relevant.

3.1 Research Design

The study adopted a mixed method research design to investigate whether art education is a viable alternative to vocational education. The study investigated and analyzed the contextual and theoretical perspectives of both art teachers and secondary school administrators in various districts and schools. The quantitative and qualitative data were analyzed and interpreted to demonstrate the study’s findings. This study is therefore significant in understanding the role of art education as a viable alternative to vocational education.

3.2 The Study Area

The study was conducted in the Western Cape Province of South Africa. The study area included all 12 districts of the Western Cape. A total of 1,260 questionnaires were administered to art teachers in grades 8 to 12. A sample of 60 art teachers from 30 schools was selected to complete the questionnaires. This sample represents 4.8% from all art teachers in the Western Cape. The overall results were analyzed and interpreted.
CHAPTER THREE
METHODOLOGY

3.0 Introduction
This research sought to investigate secondary school art teachers’ and administrators’ viewpoints on the role of art education. This chapter focuses on the methodology employed in the study. The details are organized into seven subheadings namely: research design, study area, the study population, the sample, research instruments, data collection procedures, data processing and analysis procedure.

3.1 Research Design
This study adopted a comparative approach using a descriptive survey design to investigate and compare the viewpoints of secondary school art teachers and administrators on the role of art education. With the intent of employing data to justify current conditions and practices or to make more intelligent plans for improving them.

By involving art teachers’ and secondary school administrators’ viewpoints, this study fitted within the cross-sectional sub-type of descriptive survey study designs. As a result, qualitative research methodology was used to complement the quantitative approach. This is because the study envisages viewpoints. Therefore the qualitative research approach provided a deeper and in-depth understanding of the situation being investigated from the respondent’s perspectives.

3.2 The Study Location
The study was carried out in Nairobi and Central provinces in Kenya. Nairobi province is situated approximately on longitudes 36° 40’ E and 37° 06’ E and latitudes between 1° 07’ S and 1° 26’ S. Nairobi is the capital city of Kenya. It has area coverage of 696 km² with a population of 2,143,254 as indicated by the 1999 population census. Also indicated is a population increase from the years 1989 – 1999 of 61.8% and an annual growth rate of 4.8% with a population density of 3079 people per km² in the year 1999. Being an urban area, Nairobi is a ‘metropolitan home’ of a pluralistic society, which is multi-ethnic, multi-racial, and of varied religious, social and economic classes. A large percentage of
the people living in Nairobi either works in the major industrial settings, government offices, private businesses or are jobless. Nairobi serves as the headquarters of the country where the major national policies are hatched, deliberated and implemented. This includes educational policies. Its status therefore qualified it to become one of the ideal areas for a study such as this.

Central province on the other hand, is situated approximately on longitudes 36° 13’ E and 38° 00’ E and latitudes between 0° 08’ N and 1° 20’ S. It has area coverage of 13, 220 km² with a population of 3, 724, 159 as indicated by the 1999 population census. The census indicates that it had a population increase of 19.7% from the years 1989 to 1999. This works to an annual growth rate of 1.8%. The population of major urban centers constitutes 30.2% with the provincial headquarters in Nyeri. The people living in this area belong to mainly one homogenous ethnic group belonging to the Bantu-speaking group of the Agikuyu. A large percentage of the people in this province earn their daily living through horticulture, arable and improved grazing.

These two provinces namely Nairobi and Central were purposefully sampled from the eight provinces of Kenya because they have the highest concentration of schools offering Art and Design throughout the country with respect to the following criteria: -

1. National secondary schools (NSS)
2. Other Public secondary schools (OPS)
3. Private secondary schools (PSS).

This is as shown in the following table 3.1: -
Table 3.1. A Distribution of Secondary Schools offering Art and Design as a Subject within the Eight Provinces in Kenya

<table>
<thead>
<tr>
<th>PROVINCE</th>
<th>NSS</th>
<th>%</th>
<th>OSS</th>
<th>%</th>
<th>PSS</th>
<th>%</th>
<th>TOTAL</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rift valley Province</td>
<td>0</td>
<td>0%</td>
<td>16</td>
<td>12%</td>
<td>0</td>
<td>0%</td>
<td>16</td>
<td>11%</td>
</tr>
<tr>
<td>Central Province</td>
<td>4</td>
<td>57%</td>
<td>14</td>
<td>11%</td>
<td>4</td>
<td>27%</td>
<td>22</td>
<td>14%</td>
</tr>
<tr>
<td>Nairobi Province</td>
<td>3</td>
<td>43%</td>
<td>14</td>
<td>11%</td>
<td>8</td>
<td>53%</td>
<td>25</td>
<td>16%</td>
</tr>
<tr>
<td>Eastern Province</td>
<td>0</td>
<td>0%</td>
<td>11</td>
<td>8%</td>
<td>0</td>
<td>0%</td>
<td>11</td>
<td>7%</td>
</tr>
<tr>
<td>Western Province</td>
<td>0</td>
<td>0%</td>
<td>48</td>
<td>37%</td>
<td>1</td>
<td>7%</td>
<td>49</td>
<td>32%</td>
</tr>
<tr>
<td>Nyanza Province</td>
<td>0</td>
<td>0%</td>
<td>23</td>
<td>18%</td>
<td>2</td>
<td>13%</td>
<td>25</td>
<td>16%</td>
</tr>
<tr>
<td>Coast Province</td>
<td>0</td>
<td>0%</td>
<td>5</td>
<td>4%</td>
<td>0</td>
<td>0%</td>
<td>5</td>
<td>3%</td>
</tr>
<tr>
<td>North Eastern Province</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>7</td>
<td>100%</td>
<td>131</td>
<td>100%</td>
<td>15</td>
<td>100%</td>
<td>153</td>
<td>100%</td>
</tr>
</tbody>
</table>

Source: The data from the ministry of education, inspector of schools department, registry of schools

3.3 Study Population

This study targeted a total of 97 respondents, which constituted 100% of the target population in Nairobi and Central Provinces in Kenya. These were 47 art teachers, and 50 secondary school administrators who are represented as follows:

a) The art curriculum developer from K.I.E.

b) The national K.N.E.C. examination coordinator in charge of art and design.

c) The national secondary school inspector for art and design.

d) 47 Head teachers from respective schools.

These two groups are represented in the following table 3.2:
Table 3.2 A sample distribution of the study population.

<table>
<thead>
<tr>
<th>PROVINCES</th>
<th>ART TEACHERS</th>
<th>SECONDARY SCHOOL ADMINISTRATORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CENTRAL PROVINCE</td>
<td>NSS</td>
<td>OPS</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Total = 22 Teachers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Total = 25 Teachers</td>
<td></td>
</tr>
</tbody>
</table>

Where: NSS represents National Secondary Schools
OPS represent Other Public Secondary Schools
PSS represents Private Secondary Schools

Consequently the target population for this study was planned to cover all secondary school art teachers and administrators in Central and Nairobi provinces of Kenya.

3.4 Sampling Procedure

This study was carried out in Central and Nairobi Provinces in Kenya. These two provinces were purposefully sampled from the eight provinces in Kenya because they had the highest concentration of schools offering Art and Design throughout the country with respect to the criteria of:

1. National secondary schools (NSS)
2. Other Public secondary schools (OPS)
3. Private secondary schools (PSS).

This has been shown in the previous table 3.2.
The Kenya Certificate of Secondary Education (KCSE) registration of 2004 shows that there are 22 schools teaching Art and Design in Central Province and 25 schools teaching Art and Design in Nairobi Province. A general review of registration and staffing records in the Teachers' Service Commission showed that there was on average one art teacher per secondary school, giving a total of 47 art teachers to be included in the study. Therefore, there were a total of 47 schools teaching art and design in the two provinces. For that reason, the researcher drew art teachers and head teachers from these schools.

This study also engaged the curriculum developer for secondary school art education, the national K.N.E.C. examination coordinator in charge of art and design, and the National Secondary school inspector in art and design.

3.4.1 Sample size
The sample size of this study constituted 97 respondents who represented the whole target population. Of which 94 respondents drawn from all the 94 schools in both Central and Nairobi Provinces were classified as follows: -

1. 22 Art teachers in Central Province.
2. 25 Art teachers in Nairobi Province.
3. 22 Head teachers in Central Province.
4. 25 Head teachers in Nairobi Province.

The remaining were the senior secondary school administrators concerned in making policy changes in Art Education in Kenya. They constituted: -

1. The curriculum developer for secondary school art education
2. The national K.N.E.C. examination coordinator in charge of art and design.
3. The national secondary school inspector for art and design.

3.5 Research Instruments
Three research instruments were used in this study. These were as follows: -

1. An unstructured interview schedule for both secondary school art teachers and administrators.
2. Secondary school art teacher Questionnaire
3. Secondary school administrator Questionnaire for:
   i. The art curriculum developer from K.I.E.
   ii. Head teachers from respective schools.
   iii. The national K.N.E.C. examination coordinator in charge of art and design.
   iv. The secondary school inspector for art and design.

3.5.1 Questionnaire for Art teachers and administrators

According to Sax (1968), one advantage of using a questionnaire is that questions for each respondent are framed the same way therefore they give information that is more comparable than an interview, which is more flexible. The questionnaire provided information about each respondent’s interests, academic competence and preference in art education this was distinctive by questions gathering the respondent’s professional background and academic characteristics. This instrument also provided information on the secondary school art teachers’ and administrators’ viewpoints of the role of art education, which was represented on a likert scale, containing 24 items. The questionnaire was structured and had 6 subscales. Each subscale had 4 items. The subscales were as follows:

i) Pupils vocational concerns – that is the students’ needs to have a career in art.
ii) Pupils non-vocational concerns – the intrinsic aesthetic gains from art education.
iii) Societal vocational concerns of societal economic benefits from educating students for self-reliance.
iv) Societal non-vocational concerns – the cultural dimension of education in art
v) Both pupils and societal vocational concerns
vi) Both pupils and societal non-vocational concerns

(See Appendix A for Art teachers’ questionnaire and Appendix B for Secondary school administrators’ questionnaire)
3.5.2 The Interview Schedule

An unstructured interview schedule as shown in Appendix C was used to supplement the questionnaire. Here in-depth information was not provided. It allowed for free expression of opinion by the interviewee enabling the interviewer to clarify questions and probe further where necessary. It was therefore more adaptable and individualized than a questionnaire. Respondents were interviewed individually. This information received sought to clarify the research questions and issues emerging from the statement of the problem.

3.6 Pilot Study

Piloting was basically carried out to validate the instruments in terms of their content coverage, format, relevance and clarity of the questions. Two art teachers and one head teacher responded to the questionnaire with each respondent taking between 30 and 40 minutes. During this time duration, the researcher helped them by clarifying some of the questions they found difficult. It was helpful in removing any ambiguities present, and hence the validity of the items was ensured. The results were then fed into the final instrument. An example of the changes effected included the following:

- The part of the sentences that had been seen as important was made bold for emphasis purposes. For example, a sentence that read the following
  i. To develop skills, attitudes and techniques useful for the student's vocation in art.

Now read as follows:

ii. To develop **skills, attitudes and techniques useful for the student's vocation in art.**

Piloting also helped to determine the reliability i.e., dependability or accuracy of the instrument. The test-retest reliability was carried out where two art teachers and one head teacher from Eastern province were administered to with the instruments. The instrument was administered twice at different times in close succession after a two-week’s duration. The results were then compared using the Pearson’s Rank correlation between the two sets of scores. Reliability coefficients of .865, .867, and .878 guaranteed that the instrument had a high test retest reliability hence reliable. In this respect, the several
changes made on the instrument proved that it was sufficient to be used in the main
case study.

3.7 The Main Study
On visiting the schools during the main study, the researcher created a rapport with the
head teachers and art teachers by explaining to them purpose of the research. This was
followed by the actual administration of the instruments and data collection.

It would be worth noting that the researcher faced some limitations in the field of study.
For instance, in Nairobi province two head teachers declined to be involved in the study.
Three secondary schools included in the study had stopped offering the subject.

However, upon approval, the researcher agreed with each respondent on a date to conduct
the interview, immediately after which the respondents were given the questionnaire; this
was to be collected by the researcher at another agreed date since most of the respondents
had busy schedules. On the basis of the analysis of responses given in the questionnaire,
the researcher further interviewed the respondents if there was need for clarification.

While visiting these schools the researcher recorded varied photographic evidence of
aspects that were in one way or the other linked to this study.

Data collection from art teachers and head teachers was done concurrently with the
booking of appointments with other secondary school administrators; these were the
curriculum developer; school inspector and the KNEC Examination report person. These
respondents, together with the researcher set a date for them to respond to the
questionnaire as well as giving the researcher a set date to conduct the interview.

3.8 Data Processing and Analysis
During the phase of data analysis, the researcher included an examination and
organization of both quantitative and qualitative data that was collected.
3.8.1 Quantitative data analysis

Quantitative data was analyzed using both descriptive and inferential statistics. Descriptive statistics were analyzed using calculations based on means, frequencies and percentages of the responses given from each item. Inferential statistics were analyzed using chi-square, which helped to prove if there was any significant difference on the viewpoints of secondary school art teachers and administrators on the role of art education.

To analyse data on the art teachers' gender, level of education, age, teaching and administrative experience, type of school were first compiled in tables, each showing the frequencies and percentages of their viewpoints on the role of art education. Thereafter the tabulated data were visualized using pie charts and bar graphs.

As for the analysis of respondents' viewpoints on the role of art education as shown in section B of Appendix A and Appendix B was made in terms of scores gained by the individual art teachers and secondary school administrators on the likert scale. So the first step in the analysis involved assigning numerical values to the five response options given in each item as shown below,

- Strongly agree – 5 points
- Agree – 4 points
- Neutral – 3 points
- Disagree – 2 points
- Strongly Disagree – 1 points

To obtain an art teacher’s or a secondary school administrator’s viewpoint on any of the item, a score below or above the mid score (in this case three points) determined whether they considered the specific item favorable or unfavorable. The data was then further analyzed in respect to the analytical framework given in Figure 3.0 below. As a result, in order to proficiently analyze, the researcher used the data analysis framework below to find out the respondents’ position on the role of art education in secondary schools:
The role of art education addressing societal development such as:
1. Societal vocational (economic) concerns in art education
2. Societal non-vocational (economic) concerns such as the cultural, and general socialization concerns in art education

The role of art education addressing pupil's development such as:
1. Pupil's vocational (economic) concerns in art education
2. The pupils' non-vocational concerns e.g. therapeutic, leisure, physiological, free expression concerns and etc.

A holistic perspective

Figure 3.0. The Data analysis Framework of Art Teachers and Secondary School Administrators Viewpoints on The Role of Art Education

As shown in the data analysis framework, the researcher was to investigate whether secondary school art teachers and administrators were more inclined in catering for the following perspectives:

i) Pupils vocational concerns – that is the students’ needs to have a career in art.
ii) Pupils non-vocational concerns – the intrinsic aesthetic gains from art education.
iii) Societal vocational concerns that is the societal economic benefits from educating students for self-reliance.
iv) Societal non-vocational concerns – the cultural dimension of education in art
ev) Both pupils and societal vocational concerns
vi) Both pupils and societal non-vocational concerns

Data was then analyzed showing the categories of the responses in their respective frequencies and means. Additionally, chi-square was used to compare what art teachers and secondary school administrators responded to as the role of art education.
3.8.2 Qualitative data analysis

Qualitative data analysis was done in two ways. First, analysis commenced simultaneously with the data collection process. Consequently there was editing of data and making clarifications on certain specific issues that arose from the data collection process especially meanings of certain words or phrases etc., as used by the respondents. This was done at opportune times during the data collection phase.

Secondly, a more formal or systematic analysis of the data commenced after the entire data collection process. Analysis involved organizing data according to themes. This final analysis facilitated the interpretation of information necessary in answering the research questions. Data was then presented in discussion form. The results from these two modes of quantitative and qualitative data analysis facilitated the interpretation of information necessary in answering the research questions. This led to the formulation of summaries, conclusions and recommendations for the study.
CHAPTER FOUR
DATA ANALYSIS AND PRESENTATION

4.1 Introduction

The main objective of this study was to investigate the extent to which Kenyan secondary school art teachers and administrators were inclined in one of the following perspectives by examining their viewpoints on the role of art education:

1. The societal development perspective.
2. The pupil's development perspective.
3. The perspective catering for both societal and pupil's development from a holistic overview.

To gather this information three instruments were used namely:

1. An unstructured interview schedule for both secondary school art teachers and administrators. (See Appendix C)
2. Secondary school art teacher Questionnaire (See Appendix A)
3. Secondary school administrator Questionnaire (See Appendix B) for:
   i) The art curriculum developer from K.I.E.
   ii) Head teachers from respective schools.
   iii) The national K.N.E.C. examination coordinator in charge of art and design.
   iv) The secondary school inspector for art and design.

This chapter presents an analysis of the responses obtained from the three instruments. The information is in tables showing the frequencies and percentages (wherever applicable) of the various responses. Pie charts and bar graphs have also been used to illustrate this information.
4.2 Data obtained from the Secondary School Art Teachers’ and Administrators’ Questionnaire

These instruments sought from secondary school art teachers and administrators, their general information as well as their reactions to some of the viewpoints on the role of art education from. For that reason, the following section presents an analysis of these data.

4.2.1 Questionnaire Data from Art Teachers.

Since this study dealt with secondary school art teachers, some general information about them was sought. General information for the art teachers included their gender, type of school, teaching experience, location of the school, academic qualification and professional qualification. This information is shown in the following table:

| Table 4.1 General information for Art Teachers from the Two Provinces in Kenya. |
|---|---|---|---|
| **Gender** | **NAIROBI PROVINCE** | **CENTRAL PROVINCE** |
| | No. | Percentage | No. | Percentage |
| Male | 7 | 30% | 8 | 40% |
| Female | 16 | 70% | 12 | 60% |
| Total | 23 | 100% | 20 | 100% |
| **Type of school** | **NAIROBI PROVINCE** | **CENTRAL PROVINCE** |
| | No. | Percentage | No. | Percentage |
| National | 3 | 13% | 4 | 18% |
| Provincial | 12 | 52% | 14 | 64% |
| District | 0 | 0% | 0 | 0% |
| Private | 4 | 17% | 2 | 18% |
| Total | 23 | 100% | 20 | 100% |
| **Teaching experience** | **NAIROBI PROVINCE** | **CENTRAL PROVINCE** |
| | No. | Percentage | No. | Percentage |
| Below 10 yrs | 10 | 44% | 12 | 60% |
| 11-20 yrs | 11 | 48% | 8 | 40% |
| 21-30 yrs | 2 | 8% | 0 | 0% |
| Over 31 yrs | 0 | 0% | 0 | 0% |
| Total | 23 | 100% | 20 | 100% |
| **Location of the school** | **NAIROBI PROVINCE** | **CENTRAL PROVINCE** |
| | No. | Percentage | No. | Percentage |
| Urban | 22 | 96% | 0 | 0% |
| Rural | 0 | 0% | 15 | 75% |
| Peri-urban | 1 | 4% | 5 | 25% |
| Total | 23 | 100% | 20 | 100% |
| **Academic Qualification** | **NAIROBI PROVINCE** | **CENTRAL PROVINCE** |
| | No. | Percentage | No. | Percentage |
| K.C.S.E | 0 | 0% | 0 | 0% |
| Dip. Ed | 2 | 9% | 11 | 55% |
| B.Ed | 15 | 65% | 6 | 30% |
| PGDE | 2 | 9% | 3 | 15% |
| B.A. | 3 | 13% | 0 | 0% |
| M.Ed. | 0 | 0% | 0 | 0% |
| M.A. | 1 | 4% | 0 | 0% |
| Total | 23 | 100% | 20 | 100% |
a) **Art Teachers' Gender**

As displayed from this table 4.1, male art teachers were under-represented in both the two provinces, since in Nairobi province they are only 30% and in Central province they are 40% compared to their female counterparts.

b) **Type of School**

It is also evident from the given table that the most secondary schools offering art and design as a subject in the two provinces are Provincial schools. None of the schools included in this study were District schools.

c) **Teaching Experience**

The findings show that there exists a difference within the service duration of art teachers from the two provinces respectively. Ninety two percent of the art teachers in Nairobi province had taught art and design for below twenty years, only two teachers had taught for between twenty-one and thirty years. However, all the art teachers from Central Province have taught for twenty years and below.

d) **Location of the School**

The distribution of the schools within the two provinces as shown in the above table 4.1 shows that a majority of the secondary schools offering art and design as a subject from Nairobi Province are situated in urban areas i.e., 96%. However, in Central Province a majority of the secondary schools offering the art and design are predominantly rural or peri-urban.

e) **Academic Qualification**

As shown in the table above there is a difference in the academic qualifications of art teachers from the two provinces. Sixty five percent of the art teachers in Nairobi province have attained a Bachelor of Education. On the other hand, many of the art teachers from Central Province are diploma holders in Education. The results also show that majority of the two provinces have received training in art education at either diploma level, B.Ed. level or P.G.D.E. levels.
4.2.2 Data on the Role of Art Education.

The results that are shown below in part answered the first objective of this study, which was

- To find out secondary school art teachers' viewpoints on the role of art education.

23 art teachers in Nairobi province and 20 art teachers in Central Province responded to the sub scale items given in table 4.2. Therefore, the next section will analyze their responses. The next section will review responses for Nairobi province art teachers first then those received from Central province will follow.
Table 4.2 Data on the viewpoints of Art teachers in Nairobi province

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>Mean Group mean</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>need the skills needed for the student’s future vocation</td>
<td>16</td>
<td>80</td>
<td>2</td>
<td>8</td>
<td>3</td>
<td>9</td>
<td>2</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>enable the learner to produce artworks for fun functions</td>
<td>20</td>
<td>100</td>
<td>3</td>
<td>12</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>need skills, attitudes and techniques useful for student’s vocation in art</td>
<td>21</td>
<td>105</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>help the student to attain a career in art and life</td>
<td>11</td>
<td>55</td>
<td>7</td>
<td>28</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td><strong>NON-VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>promote growth of imaginative ideas</td>
<td>10</td>
<td>50</td>
<td>7</td>
<td>28</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>provide leisure time opportunities for the artist as he or she moves from other intellectually active subjects.</td>
<td>1</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>15</td>
<td>10</td>
<td>20</td>
<td>7</td>
</tr>
<tr>
<td>expose students to great art of the past and future</td>
<td>2</td>
<td>10</td>
<td>11</td>
<td>44</td>
<td>-</td>
<td>-</td>
<td>10</td>
<td>20</td>
<td>-</td>
</tr>
<tr>
<td>offer opportunities for students to release and express inner feelings using art media</td>
<td>22</td>
<td>110</td>
<td>1</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>GENERAL NON-VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>promote social skills that foster awareness of and tolerance of differences.</td>
<td>8</td>
<td>40</td>
<td>6</td>
<td>24</td>
<td>9</td>
<td>27</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>promote the transmission of a peoples culture</td>
<td>3</td>
<td>15</td>
<td>9</td>
<td>36</td>
<td>10</td>
<td>30</td>
<td>1</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>prevent students with arts of the world’s cultures from art that is unique to the culture of this country</td>
<td>3</td>
<td>15</td>
<td>8</td>
<td>32</td>
<td>12</td>
<td>36</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>promote cultural literacy in our society.</td>
<td>4</td>
<td>20</td>
<td>6</td>
<td>24</td>
<td>9</td>
<td>27</td>
<td>4</td>
<td>8</td>
<td>-</td>
</tr>
</tbody>
</table>
### Societal Vocational Concerns

<table>
<thead>
<tr>
<th>Item</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Make artistically gifted students to recognize responsibilities to society as designers or planners</td>
<td>12</td>
<td>60</td>
<td>5</td>
<td>20</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>Students appreciate as well as make informed and educated aesthetic judgments in their work as artists and designers.</td>
<td>23</td>
<td>115</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Help students who like art attain a career in it</td>
<td>21</td>
<td>105</td>
<td>2</td>
<td>8</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Students to appreciate as well as understand the vocational importance of art within society.</td>
<td>16</td>
<td>80</td>
<td>5</td>
<td>20</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

### Societal Non-Vocational Concerns

<table>
<thead>
<tr>
<th>Item</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Frequency</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide an avenue for students to express feelings and connect with their peers</td>
<td>17</td>
<td>85</td>
<td>6</td>
<td>24</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Help the students to use their aesthetic abilities in addressing societal issues.</td>
<td>5</td>
<td>25</td>
<td>18</td>
<td>72</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Provide students with the habits of mind necessary to make explicit, interpret, and critique world-view</td>
<td>6</td>
<td>30</td>
<td>10</td>
<td>40</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>Inspire the pupil’s imagination and sensitivity to societal issues.</td>
<td>12</td>
<td>60</td>
<td>3</td>
<td>12</td>
<td>8</td>
<td>24</td>
</tr>
</tbody>
</table>

As shown in the above table, majority of the art teachers strongly agreed with the purpose of art education to cater for both the pupil’s and societal vocational concerns as seen from a holistic overview thus scoring the highest group mean of 4.685. On the other hand, pupil’s non-vocational concerns in art education were rated lowest with a group mean score of 3.544. To harmonize the results given above, the 3 items that received the greatest support were are ranked as follows:
As shown in the above table, majority of the art teachers strongly agreed with the purpose of art education to cater for both the pupil’s and societal vocational concerns as seen from a holistic overview thus scoring the highest group mean of 4.685. On the other hand, pupil’s non-vocational concerns in art education were rated lowest with a group mean score of 3.544. To harmonize the results given above, the 3 items that received the greatest support were are ranked as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Mean Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Make artistically gifted students to recognize responsibilities to society as designers or</td>
<td>4.217</td>
</tr>
<tr>
<td>Appreciate as well as make formed and educated aesthetic judgments in</td>
<td></td>
</tr>
<tr>
<td>Art works with artists and designers.</td>
<td></td>
</tr>
<tr>
<td>Help students who like art attain a career in it</td>
<td>4.913</td>
</tr>
<tr>
<td>Make students to appreciate as well as extend the vocational importance of art within society.</td>
<td>4.609</td>
</tr>
<tr>
<td>Provide an avenue for students to express values and connect with their peers.</td>
<td>4.739</td>
</tr>
<tr>
<td>Help the students to use their aesthetic abilities in addressing societal issues.</td>
<td>4.217</td>
</tr>
<tr>
<td>Inspire students with the habits of mind to make explicit, interpret, and critique a world-view.</td>
<td>3.870</td>
</tr>
<tr>
<td>Appreciate the pupil’s imagination and sensitivity to societal issues</td>
<td>4.174</td>
</tr>
</tbody>
</table>
Further, on a single item analysis it was evident that a majority of art teachers in Nairobi province strongly favored on the item, the role of art education as aiming:

- To enable students appreciate as well as make informed and educated aesthetic judgments in society as artists and designers. With a mean score of 5.

However, a majority of the art teachers also disagreed with the item that stated that the purpose of art education in the curriculum is:

- To provide leisure time opportunities for the art student as he or she moves from other intellectually exhaustive subjects. With a mean of 2.044.
Table 4.4 Data on the Viewpoints of Art Teachers in Central Province

<table>
<thead>
<tr>
<th>VOCATIONAL CONCERNS</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>Mean</th>
<th>Group Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recognize the importance of the aesthetic passion in the various vocations in society.</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>20</td>
<td>15</td>
<td>45</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3.250</td>
<td>4</td>
</tr>
<tr>
<td>Provide utilitarian skills useful for the various general, textile and industrial settings.</td>
<td>5</td>
<td>25</td>
<td>10</td>
<td>40</td>
<td>5</td>
<td>15</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Enable the students to fulfill their societal role as designers, architects and etc</td>
<td>3</td>
<td>15</td>
<td>12</td>
<td>48</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>-</td>
<td>-</td>
<td>3.750</td>
<td>4</td>
</tr>
<tr>
<td>Help develop vocational skills that are of economical need to society.</td>
<td>20</td>
<td>100</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td><strong>PLUS NON- VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encourage growth of imaginative ideas.</td>
<td>6</td>
<td>30</td>
<td>2</td>
<td>8</td>
<td>9</td>
<td>27</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3.45</td>
<td>3.188</td>
</tr>
<tr>
<td>Provide leisure time opportunities for the art major as he or she moves from other intellectually motive subjects.</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>15</td>
<td>1.25</td>
<td>3.188</td>
</tr>
<tr>
<td>Inspire students to great art of the past and present.</td>
<td>18</td>
<td>90</td>
<td>2</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.9</td>
<td>3.188</td>
</tr>
<tr>
<td>Offer opportunities for students to release and express inner feelings using art and arts.</td>
<td>2</td>
<td>10</td>
<td>1</td>
<td>4</td>
<td>15</td>
<td>45</td>
<td>2</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>3.15</td>
<td>3.188</td>
</tr>
<tr>
<td><strong>TOTAL NON- VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Promote social skills that foster awareness of and tolerance of differences.</td>
<td>-</td>
<td>-</td>
<td>12</td>
<td>48</td>
<td>8</td>
<td>24</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3.6</td>
<td>4.375</td>
</tr>
<tr>
<td>Promote the transmission of a peoples culture</td>
<td>14</td>
<td>70</td>
<td>6</td>
<td>24</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.7</td>
<td>4.375</td>
</tr>
<tr>
<td>Enquire students with arts of the world’s cultures</td>
<td>8</td>
<td>40</td>
<td>8</td>
<td>36</td>
<td>4</td>
<td>12</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.2</td>
<td>4.375</td>
</tr>
<tr>
<td>Promote cultural literacy in our society.</td>
<td>20</td>
<td>100</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>4.375</td>
</tr>
</tbody>
</table>
From the findings given in the table above, majority of the art teachers from Central province advocated strongly upon the pupil’s vocational concerns in art education with a group mean of 4.588. They scored the lowest in regard to the pupil’s non-vocational concerns in art education with a group mean of 3.188. Most of the art teachers were overwhelmingly supportive of the following 4 items. Below are the rankings of the four popular items:
Table 4.5: A summary of the highest scores in the questionnaire by Central province art teachers

<table>
<thead>
<tr>
<th>SCORES</th>
<th>ITEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>To promote cultural literacy in our society.</td>
</tr>
<tr>
<td>5</td>
<td>To develop vocational skills that are of economical benefit to society.</td>
</tr>
<tr>
<td>4.9</td>
<td>To enable the learner to produce artworks for utilitarian functions</td>
</tr>
<tr>
<td>4.9</td>
<td>To expose students to great art of the past and present.</td>
</tr>
</tbody>
</table>

A majority of the art teachers from Central Province considered that the purpose of art education in secondary schools to be geared towards its utilitarian importance to the society. This is in promoting cultural literacy, developing vocational skills that are of economic benefit to society through enabling the learner to produce artworks for utilitarian functions and exposing him or her to great art of the past and present.

On the other hand, a majority of the art teachers strongly disagreed with the item that stated that the purpose of art education in the curriculum is:

- To provide leisure time opportunities for the art student as he or she moves from other intellectually exhaustive subjects. With a mean of 1.25.
4.3 Questionnaire Data on Secondary School Administrators

The data gathered in this section was important in answering the second objective of this study. This objective was:

- To find out secondary school administrators’ viewpoints on the role of art education

22 secondary school administrators from Nairobi province and 20 secondary school administrators from Central province responded to the questionnaires used in this study. The general information was sought for these respondents included their gender and academic qualification. For that reason, this section will highlight this information also giving their reactions to the given items showing the role of art education.

4.3.1 Secondary school administrators’ gender.

As shown in the table 4.12 below, central province had more male administrators than their female counterparts. However, in Nairobi province there was an almost equal distribution of both male and female head teachers.

<table>
<thead>
<tr>
<th>Gender</th>
<th>No. of administrators</th>
<th>Percentage</th>
<th>Gender</th>
<th>No. of administrators</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>12</td>
<td>55%</td>
<td>Male</td>
<td>17</td>
<td>85%</td>
</tr>
<tr>
<td>Female</td>
<td>10</td>
<td>45%</td>
<td>Female</td>
<td>3</td>
<td>15%</td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>100%</td>
<td>Total</td>
<td>20</td>
<td>100%</td>
</tr>
</tbody>
</table>
4.3 questionnaire data of Nairobi province secondary school administrators on the role of art education.

The following section therefore portrays what the Nairobi province secondary school administrators saw as the appropriate role of art education. This information is displayed in the following table:
Table 4.7 Data on the viewpoints of secondary school administrators in Nairobi province.

<table>
<thead>
<tr>
<th></th>
<th>SA=5</th>
<th>A=4</th>
<th>N=3</th>
<th>D=2</th>
<th>SD=1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>f</td>
<td>fx</td>
<td>f</td>
<td>fx</td>
<td>f</td>
</tr>
<tr>
<td><strong>VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skills needed for student's future</td>
<td>2</td>
<td>10</td>
<td>1</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Make the learner to produce artworks for</td>
<td>9</td>
<td>45</td>
<td>13</td>
<td>52</td>
<td>-</td>
</tr>
<tr>
<td>various functions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Skills, attitudes and techniques useful for</td>
<td>1</td>
<td>5</td>
<td>9</td>
<td>36</td>
<td>13</td>
</tr>
<tr>
<td>student's vocation in art</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Help the student to attain a career in art and</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td><strong>NON-VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recognize the importance of the aesthetic</td>
<td>3</td>
<td>15</td>
<td>4</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>perception in the various vocations in society.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Provide utilitarian skills useful for the various</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>material, textile and industrial settings</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Help the students to fulfill their societal role</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>as artists, designers, architects and etc</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Help vocational skills that are of economical</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>use to society</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td><strong>VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encourage growth of imaginative ideas.</td>
<td>18</td>
<td>90</td>
<td>2</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Provide leisure time opportunities for the</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>art aesthetic she moves from other intellectually</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>subjects.</td>
<td>-</td>
<td>-</td>
<td>13</td>
<td>52</td>
<td>7</td>
</tr>
<tr>
<td>Provide students to great art of the past and</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>present.</td>
<td>-</td>
<td>15</td>
<td>2</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>Offer opportunities for students to release</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>and express inner feelings using art</td>
<td>-</td>
<td>15</td>
<td>2</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td><strong>NON-VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Promote social skills that foster awareness of</td>
<td>16</td>
<td>80</td>
<td>3</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>mutual and tolerance of differences.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Promote the transmission of a people's culture</td>
<td>3</td>
<td>15</td>
<td>17</td>
<td>68</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Promote students with arts of the world's cultures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>that is unique to the culture of this</td>
<td>-</td>
<td>3</td>
<td>12</td>
<td>17</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Promote cultural literacy in our society.</td>
<td>14</td>
<td>70</td>
<td>1</td>
<td>4</td>
<td>7</td>
</tr>
</tbody>
</table>

Group mean

**VOCATIONAL CONCERNS**
Mean = 2.546

Mean = 4.409

Mean = 3.5

Mean = 2.409

Mean = 3.216

Mean = 2.386

Mean = 4.727

Mean = 4.456

Mean = 3.5

Mean = 4.864

Mean = 4.318

Mean = 4.591

Mean = 4.045

Mean = 3.046

Mean = 4.318
<table>
<thead>
<tr>
<th>Societal Vocational Concerns</th>
<th>Group mean</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>artistic gifted students to recognize possibilities to society as designers or</td>
<td>2.636</td>
<td></td>
</tr>
<tr>
<td>students appreciate as well as make educated aesthetic judgments in artists and designers.</td>
<td>2.773</td>
<td></td>
</tr>
<tr>
<td>students who like art attain a career in it</td>
<td>2.5</td>
<td></td>
</tr>
<tr>
<td>students to appreciate as well as the vocational importance of art within it</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Societal Non-Vocational Concerns</th>
<th>Group mean</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>an avenue for students to express and connect with their peers</td>
<td>4.682</td>
<td></td>
</tr>
<tr>
<td>the students to use their aesthetic in addressing societal issues.</td>
<td>4.955</td>
<td></td>
</tr>
<tr>
<td>the students with the habits of mind to make explicit, interpret, and critique</td>
<td>4.818</td>
<td></td>
</tr>
<tr>
<td>the pupil’s imagination and sensitivity to</td>
<td>4.909</td>
<td></td>
</tr>
</tbody>
</table>

The table given above shows that a majority of the secondary school administrators from Nairobi province strongly supported with the view that the role of art education should focus on both the pupil’s and societal non-vocational concerns from a holistic perspective. They had a group mean score of **4.841**. However, they were non-committal in advocating for secondary school art education focusing on societal vocational concerns with a group mean of **2.501**.

On a single item analysis, the table shows that the secondary school administrators Disagreed with the item showing that the role of art education should enable the students to fulfill their societal role as artists, designers, architects and etc with a group mean of 1.682. Nonetheless, they Strongly Agreed that the role of art education in secondary schools is supposed to help the students to use their aesthetic sensibilities in addressing societal issues. This item scored a group mean of **4.955**.
Table 4.8 Data on the viewpoints of secondary school administrators in Central province

<table>
<thead>
<tr>
<th></th>
<th>SA=5</th>
<th>A=4</th>
<th>N=3</th>
<th>D=2</th>
<th>SD=1</th>
<th>Group mean</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VOCATIONAL CONCERNS</strong></td>
<td>f</td>
<td>f</td>
<td>f</td>
<td>f</td>
<td>f</td>
<td></td>
</tr>
<tr>
<td>Help skills needed for the student’s future</td>
<td>10</td>
<td>40</td>
<td>17</td>
<td>2</td>
<td>-</td>
<td>3.591</td>
</tr>
<tr>
<td>Enable the learner to produce artworks for aesthetic functions</td>
<td>67</td>
<td>24</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>4.591</td>
</tr>
<tr>
<td>Help skills, attitudes and techniques useful for student’s vocation in art</td>
<td>-</td>
<td>11</td>
<td>44</td>
<td>21</td>
<td>4</td>
<td>3.318</td>
</tr>
<tr>
<td>Help the student to attain a career in art andество</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>13</td>
<td>39</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>TOTAL VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recognize the importance of the aesthetic sense in the various vocations in society.</td>
<td>4</td>
<td>12</td>
<td>21</td>
<td>1</td>
<td>-</td>
<td>3.136</td>
</tr>
<tr>
<td>Provide utilitarian skills useful for the various vocational, textile and industrial settings.</td>
<td>20</td>
<td>60</td>
<td>7</td>
<td>3</td>
<td>-</td>
<td>4.409</td>
</tr>
<tr>
<td>Enable the students to fulfill their societal role as designers, architects and etc</td>
<td>7</td>
<td>12</td>
<td>8</td>
<td>-</td>
<td>9</td>
<td>2.318</td>
</tr>
<tr>
<td>Help vocational skills that are of economical and social importance</td>
<td>-</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>2.136</td>
</tr>
<tr>
<td><strong>NON-VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fosters imaginative growth of ideas.</td>
<td>10</td>
<td>21</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>4.955</td>
</tr>
<tr>
<td>Provide leisure time opportunities for the art student or she moves from other intellectually stimulating subjects.</td>
<td>50</td>
<td>90</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>4.682</td>
</tr>
<tr>
<td>Expose students to great art of the past and present.</td>
<td>60</td>
<td>85</td>
<td>4</td>
<td>1</td>
<td>3</td>
<td>4.727</td>
</tr>
<tr>
<td>Provide opportunities for students to release tensions and express inner feelings using art forms</td>
<td>40</td>
<td>100</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>4.864</td>
</tr>
<tr>
<td><strong>TOTAL NON-VOCATIONAL CONCERNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Promote social skills that foster awareness of and tolerance of differences.</td>
<td>1</td>
<td>20</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>4.909</td>
</tr>
<tr>
<td>Promote the transmission of a people’s culture.</td>
<td>22</td>
<td>110</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>Enrich students with arts of the world’s cultures and with art that is unique to the culture of this country.</td>
<td>1</td>
<td>21</td>
<td>1</td>
<td>4</td>
<td>-</td>
<td>4.955</td>
</tr>
<tr>
<td>Promote cultural literacy in our society.</td>
<td>22</td>
<td>110</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
</tr>
</tbody>
</table>
ALVOCATIONAL CONCERNS

SOCIETAL VOCATIONAL CONCERNS

<table>
<thead>
<tr>
<th>Item</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>Mean</th>
<th>Group mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statistically gifted students to recognize responsibilities to society as designers or</td>
<td>2</td>
<td>10</td>
<td>1</td>
<td>4</td>
<td>19</td>
<td>57</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3.227</td>
</tr>
<tr>
<td>Students appreciate as well as make educated aesthetic judgments in art and design.</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>4</td>
<td>18</td>
<td>54</td>
<td>1</td>
<td>2</td>
<td>-</td>
<td>3.091</td>
</tr>
<tr>
<td>Students who like art attain a career in it</td>
<td>2</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>3</td>
<td>19</td>
<td>38</td>
<td>-</td>
<td>2.318</td>
</tr>
<tr>
<td>Students to appreciate as well as make the vocational importance of art within</td>
<td>5</td>
<td>25</td>
<td>12</td>
<td>48</td>
<td>3</td>
<td>9</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.182</td>
</tr>
</tbody>
</table>

SOCIETAL NON-VOCATIONAL CONCERNS

<table>
<thead>
<tr>
<th>Item</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>f</th>
<th>fx</th>
<th>Mean</th>
<th>Group mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>An avenue for students to express and connect with their peers</td>
<td>18</td>
<td>90</td>
<td>3</td>
<td>12</td>
<td>1</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.773</td>
</tr>
<tr>
<td>Students to use their aesthetic sense in addressing societal issues.</td>
<td>21</td>
<td>105</td>
<td>1</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.955</td>
</tr>
<tr>
<td>Students with the habits of mind to make explicit, interpret, and critique</td>
<td>20</td>
<td>100</td>
<td>2</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.909</td>
</tr>
<tr>
<td>The pupil's imagination and sensitivity to issues</td>
<td>21</td>
<td>105</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.909</td>
</tr>
</tbody>
</table>

The results shown in the table given above illustrate that most of the school administrators from Central province Strongly Agreed to the role of art education focusing on societal non-vocational concerns i.e. with a group mean of 4.966. On the other hand, it is also clear from the table that a majority of the school administrators were neutral on the role of art education focusing on societal vocational concerns with a group mean of 3.

It is also evident from the table that a majority of the school administrators Strongly Agreed on the role of art education being:

- To promote the transmission of a people’s culture. (5)
- To promote cultural literacy in our society. (5)

Also evident from the table are a majority of the school administrators who were undecided on whether the role of art education in secondary schools should be
• To develop vocational skills that are of economical benefit to society. With a group mean of 2.136
• To enable the students to fulfill their societal role as artists, designers, architects and etc. With a group mean of 2.318.
• To help students who like art attain a career in it. With a group mean of 2.318.

For that reason, the next section will then compare the viewpoints of art teachers and secondary school administrators on the role of art education. This will test the hypothesis given in the first chapter of this report.

4.4 Comparison of Nairobi province Secondary school art teachers’ and administrators viewpoints’ on the role of art education.
This section will compare the viewpoints of the art teachers and administrators on the role of art education. The results were to meet the third objective of the study and also test the null hypothesis stipulated in this study, which states that:
• H₀: There is no significant difference in viewpoints of secondary school art teachers and administrators on the role of art education.

Therefore, data analysis was done with respect to the given six subgroups reflecting the following perspectives or concerns in art education: -
1. The pupil’s vocational concerns.
2. Societal vocational concerns.
3. The pupil’s non-vocational concerns.
4. Societal non-vocational concerns.
5. Both the pupil’s and societal vocational concerns.
6. Both the pupil’s and societal non-vocational concerns.

To test the hypothesis, to find out whether there was any significant difference in the viewpoints of secondary school art teachers and administrators on the role of art education, which focus on each of the above given concern, the Chi-square technique was adopted. This was to statistically prove or disapprove the stated null hypothesis. The table
sbowstheresultsof this analysis. Appendix shows the calculations that were done by the researcher.

**Table 4.9 Chi-square values on the given concerns in art education**

<table>
<thead>
<tr>
<th>Concerns in art education</th>
<th>Nairobi Province</th>
<th>Central province</th>
</tr>
</thead>
<tbody>
<tr>
<td>pupil's vocational concerns.</td>
<td>Chi= 68.79</td>
<td>Chi= 49.14</td>
</tr>
<tr>
<td>formal vocational concerns.</td>
<td>Chi= 114.12</td>
<td>Chi= 42.06</td>
</tr>
<tr>
<td>pupil's non-vocational concerns.</td>
<td>Chi= 34.09</td>
<td>Chi= 45.04</td>
</tr>
<tr>
<td>formal non-vocational concerns.</td>
<td>Chi= 7.83</td>
<td>Chi= 44.04</td>
</tr>
<tr>
<td>in the pupil's and societal vocational concerns.</td>
<td>Chi= 131.22</td>
<td>Chi= 56.06</td>
</tr>
<tr>
<td>in the pupil's and societal non-vocational concerns.</td>
<td>Chi= 35.62</td>
<td>Chi= 53.25</td>
</tr>
</tbody>
</table>

*At the degree of freedom is 4, at 5% significance level, the table value being 9.488*

As shown in the above given table, the chi-square values indicate that, in Central province secondary school art teachers and administrators held significantly different viewpoints towards all the given concerns in art education. This is because the calculated chi-square values were much higher than their table value of 9.488 showing that they were not in agreement on the shown concerns in art education. Therefore, the null hypothesis should be rejected, meaning that the viewpoints of art teachers and administrators were significantly different.

In Nairobi province, the secondary school art teachers and administrators also held significantly different viewpoints on most of these concerns in art education. However, they were in agreement on the role of art education focusing on societal non-vocational concerns. This was because the calculated chi-square value of 7.84 was lower than its table value of 9.488. Therefore, the null hypothesis can be accepted, meaning that the viewpoints of art teachers and administrators focusing on the societal non-vocational concerns in art education were in agreement or similar.
The next section will then present the findings from the open-ended interview schedule. These will give an in-depth outlook on the role of art education from the respondents’ viewpoint.

4.5 Data for the secondary school art teachers’ and administrators’ interview schedule.

In this study, an unstructured interview schedule was used to gather the respondents’ viewpoints on the role of art education in secondary schools. Therefore, the following groups of respondents were interviewed:

- Twenty art teachers in Nairobi province,
- Twenty art teachers in Central province,
- Seventeen secondary school administrators in Nairobi province and
- Fifteen secondary school administrators in Central province.

From the qualitative data gathered by the researcher, themes were assembled and categorized to find out the majority held viewpoint. These were documented in the following section, which further shows photographic evidence of important practices within the secondary schools.

4.5.1 Interview data from Nairobi Province secondary school art teachers.

From a large proportion of the art teachers in Nairobi province, art education was seen as essential but threatened to the education of Kenyan youth. This was in face of what they perceived as considerable threats laid on the subject in the curriculum. Some of the art teachers gave various complaints, a case in point is an art teacher who spelt out one instance saying, ‘one time my headmaster commented that, “I wish you were teaching something of substance such as mathematics or science since you are a good teacher and students like you.” ’ Another art teacher lamented that parents are always asking their children, “Why art?” “Where will art take you?” “Why art education when art is a gift? Did Picasso or Leonardo da Vinci ever learn art in school and yet they are great artists?” According to these art teachers, students were also wondering, for instance, one asked “i want to do medicine, why then should i learn art? How will it help me?”
In spite of these questions, the art teachers portrayed significant degrees of commitment and determination to secure a proper place for art education in the secondary schools. In this respect, they individually agreed that the formulation of a justification for their vocation was both timely and relevant. For that reason, when asked whether art education was important in the secondary school curriculum all the art teachers were overwhelmingly positive. However, when they were asked why the subject was important, their views were varied as shown in the table below. The art teachers said that art education is important because:

Table 4.10 Table showing Interview data from Nairobi Province secondary school art teachers.

<table>
<thead>
<tr>
<th>VIEWPOINTS ON THE ROLE OF ART EDUCATION</th>
<th>FREQUENCIES (f)</th>
<th>PERCENTAGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art learning is beneficial to the student’s learning of other subjects.</td>
<td>2</td>
<td>10%</td>
</tr>
<tr>
<td>It helps talented students attain a career in art.</td>
<td>7</td>
<td>35%</td>
</tr>
<tr>
<td>It is intrinsically important.</td>
<td>3</td>
<td>15%</td>
</tr>
<tr>
<td>It is a foundation for other careers unrelated to art</td>
<td>1</td>
<td>5%</td>
</tr>
<tr>
<td>It promotes individual expression, which forms a link to both self-education and socio-economic purposes.</td>
<td>2</td>
<td>10%</td>
</tr>
<tr>
<td>It is economically beneficial to students from poor family backgrounds.</td>
<td>4</td>
<td>20%</td>
</tr>
<tr>
<td>It provides a service role to the school.</td>
<td>1</td>
<td>5%</td>
</tr>
</tbody>
</table>

As the table 4.10 illustrates, seven of the art teachers stressed that art education is important in the secondary school curriculum because it helps talented students attain a career in art. For example, one art teacher testified that:

Art and Design is an important subject because it helps talented students to pursue their talents to greater heights especially in gaining an art career such that one can become an architect, an interior designer, an artist and others.

When further asked by the researcher to clarify this position, the respondent emphasized that:
"... Students should be left to pursue their talents without interference. We should give them a chance to explore art to the fullest so that they can advance their career in art.... 

... Art is basic in life. We need artists in the society. Almost everything in the society must be artistic for it to be accepted and appreciated."

According to this art teacher art education should therefore be reserved for only the talented art students, thus she continued to state that:

"I believe that the purpose of schooling is to mature you and to prepare you for life. To make you and give you confidence in life. To encourage you in attaining self-satisfaction. To lead you to acknowledge that 'I was good in art and was given a chance to pursue the subject in greater heights'."

On the same issue another art teacher expressed almost similar sentiments although with different concerns by saying that:

"Art learning enhances creativity thus creating self-employment. However it is important to note that the 8-4-4 curriculum is not market driven. It confuses rather than enlightening the student. This is because art in Kenya is driven more towards the Jua kali sector rather than focusing on the real professional art in our modern world."

This art teacher strongly believed that the curriculum should be more dynamic in fitting an artistically talented student to the current world by giving the following query:

"... So that the main question is – How do we incorporate information technology in art learning to meet the demands of the present society? Art education should be tailored to suit the market, which is dynamic in nature."

Conversely, the table 4.10 shows that only one out of the twenty interviewed art teachers believed that art education is important because it is a foundation to other careers unrelated to art. This was a different response from the one held by the majority of the art teachers. The respondent testified that:

"...Yes it is important because it gives students a very firm foundation for other careers out there. It gives them the necessary skills, knowledge and attitudes needed for survival out there.
... It does not mean that one should learn art to become an artist; skills learnt in art are essential to other careers as well.”

To justify the above given statement she further noted that:

“... It is because art education develops in students skills such as critical and creative thinking that are particularly beneficial in almost all careers in our present society.
... In this case art education is basic to all talented and not talented but interested students.”

Yet this art teacher declared that, ‘I’ve taught people who are not just become painters, but they have been uplifted to other careers such as managerial positions. They usually appreciate that they learnt art and that it has helped them to be better people at work.’

As also evident in the table 4.10, only one of the twenty art teachers said that art education is important in a secondary school because it provides a service role to the school. Thus he said that:

“Art in a school becomes one of the interesting varieties of what we have in school. Art brings a refreshing variety in a school.
... In schools where art is taken as a subject, it is very decorative within the school environment. This is why some principals like it since the school will not have to hire artists for decorating the school.”

To illustrate the above given viewpoint, the picture A given in the appendix D shows an example of a mural that is of decorative worth within one of the school environment. As shown in the given photograph, art students used their artistic skills to give an identity to the carpentry and woodwork classrooms. It was also evident that artistic skills of students in some schools were used to illustrate or rather symbolize the sports club within the school playground. An example is as shown in the picture B at the appendix D.

Revealed also in the table 4.10, were four art teachers out of the twenty art teachers who believed that art education is important in their schools because it is economically
beneficial to students coming from poor family backgrounds. For instance, one art teacher commented that:

...This school is situated at a catchment area with a rich area such as Nairobi south and another catchment area of Mukuru slums with a big number of students coming from there. In those slums there is a lot of poverty. When their houses are burnt, for a boy who is doing art and design, he is economically empowered because he can make things and sell them thus be able to feed the family.

... In this respect, I teach them product design so that they can for example buy, modify, paint, apply vanish and sell their products.

... Art learning in this case forms a link between people out there and the students.

When further inquiry was made on the given concern, the art teacher made it very clear that, 'when students are able to fulfill their financial needs as dictated by their poor family backgrounds they are able to appreciate the subject more. Even other students admire them and some of them are lured to pursue the subject.' Evident is an advocacy for the fulfillment of the student's immediate economic needs as dictated by his or her financial family background.

To further clarify this evidence of economic activity within one of the schools, the poster shown below was photographed from the teachers' staff room. As shown in the picture at appendix form three students had—with the guidance of the art teacher—started a small entrepreneurship project whose proceeds were intended to help in the buying of expensive art equipments that were much needed by the students.

When further interviewed about this matter, the art teacher said:

"You know art tools and materials are quite expensive. There are some needy students who are willing to create and sell art. I usually identify these students and encourage them to make not only good artistic pieces for their classroom projects but also make something that will sell.

... From the proceeds of their sales they are able to buy their own art materials and tools such as brushes and paints, V.A.T. dyes e.t.c. They save a part of the money for their general subsistence and they use the rest for class work."
... I have come to realize that this practice has increased the popularity of the subject among the principal, the board of governors, teachers and parents. It has also motivated the students to perform very well in their national examinations.”

As examples of the exhibition projects done by the students is as shown in the picture D at appendix D.

Also shown from the table 4.10 were three art teachers out of the twenty-interviewed sample, who admitted that art education is important to secondary school students because it is intrinsically important. For example, one art teacher confessed that ‘in secondary schools art is more than a teacher to the student it is a counselor. In most schools teachers do not know their students.’ To this effect, when clarification was sought the teacher believed that:

“... The challenge of bringing up a young person at this age is more complex than ten years ago. For example, this is a day school where the parent leaves the child at school at 7:00 am only to pick him or her at 7:00 pm. Thus as a teacher, the everyday challenge is just getting to know the inner self of the student. This is psychological and i have learnt that through art making one can be able to penetrate a students thinking.”

However, when asked whether it would be appropriate and practical for the secondary school art education to mainly focus on this intrinsic role of art education, she said:

“Art is a process and not an event. To reduce it to an event is to kill creative talent from the student.

... But what can we do as art teachers? It is unfortunate that art as a form of language for the child right from the nursery school stage, it has been promoted just until the primary education stage when it is curtailed thus it is not examinable. This is dangerous because at that age their main language is art.

... Therefore students come to us at form 1 level with drawing styles that are underdeveloped. The children leave art in std 3 they come to secondary and its like they are starting art afresh. This is problematic for us as art teachers and thus we have to then look at the importance of art education from a practical perspective that is from developing it as a language for the child. This issue has further made the enrollment to go down for the subject since the interest for the subject is not there and it is hard for the art teacher to renew this interest.”
To further justify the above given viewpoint another art teacher gave the following account:

“In the year 2002 I had four boys who gave me 3A’s and 1B+ thus the mean grade for the art subject was very high, but the boys got E’s in all the other subjects. When they were here they even won a competition and went to Belgium.

However when they were in class we used to bond in a special way. It was through art that they could express themselves. This is because other teachers saw them as failures and as a result they used to be punished. These boys were very difficult in school and outside school. They found art as a channel through which they could express themselves and they found the art room as a place they could feel accepted and appreciated.”

When the researcher intentionally questioned further on this phenomenon by asking the art teacher on how she handles these students who have disciplinary difficulties through art classes, she testified that:

“... The hanging of their best art works in class or on the school notice board is very important and rewarding to them. This is because; it makes them feel very important and appreciated. It also motivates them so that for example a boy would want to do well so that his work is put up.

... I have even come to see that when the work is finally put up you cannot measure up the joy that the student has, he feels good to even tell his friends about his artwork.”

Another art teacher gave the following claim that further enhanced the given view by saying that:

“... Sometimes girl students are ashamed of what they create so that they become very sensitive that sometimes the way you critic their art works will determine their interest in art.”

On the other hand, several art teachers thought that art learning in their schools was hampered by the school administration, which recommended students with disciplinary problems to study art. For example one art teacher said that ‘the administration in my school thinks that the art room is a rehabilitation center for undisciplined students.’
Another viewpoint that was held by two of the twenty interviewed art teachers was that art education is important in the secondary school curriculum because art learning is beneficial to the student’s learning of other subjects. To illustrate this point, one art teacher said:

“It gives them (learners) the skill to do other subjects better for example, when you have been trained to see and create an effect of 3 dimension in 2 dimensional work you are able to objectively visualize abstract entities thus you are able to perform well in the sciences and the languages.”

To further clarify this viewpoint another art teacher stated that, ‘art education develops in students analytical, creative and problem solving skills that are especially important in the learning of other subjects e.g. Mathematics, science and others.’ Another art teacher said that ‘art education provides an intensified student motivation to learn thus increasing school attendance among students.’

Finally, among the twenty art teachers there were only two of them who believed that the importance of art education stemmed from its promotion of individual expression, which is a link to both self-education and socio-economic purposes. One of these two art teachers suspected that:

“There is something that art education does to a learner particularly in the development of perceptual, conceptual, intuitive and analytical abilities needed in the solving of problems in society. The, artists can therefore be said to be very subjective and this develops the student to be a good person.”

When further asked to elaborate on this issue the art teacher said that:

‘The learning of art leads to critical thinking where students can develop their own ideas about the world into visible form. In other words, they can develop their own ideas out of life. ... Art and design as a subject covers a very wide area with different themes. In this respect, an artist has a wide area of learning. Specifically an art student is usually used to laboring with his or her work. He or she develops virtues of empathy, patience, tolerance and endurance in pursuing these themes. Thus through art learning the students become better persons in
society. In this respect art learning provides greater community participation and support."

From the above data in respect to the views of art teachers in Nairobi province the following section will give the viewpoints of art teachers in Central province on the role of art education.

4.5.2 Interview data from Central Province secondary school art teachers.

In Central province, the researcher visited the enlisted secondary schools. They had remarkable artistic murals, and sculptures. The art students with the help of their teachers had made these works of art for the school. Significant also, was the concern made by the art teachers that they were getting adequate support from their respective secondary school heads. This was in spite of the stringent financial constraints faced by some of these rural schools.

Nonetheless, most of these art teachers complained of getting frustrated by the fact that they could not acquire formal T.S.C employment despite their application for teaching vacancies in their respective schools. For example, one art teacher complained saying that:

"I feel the government is not taking the subject seriously. This is because when the school asks for an art teacher the T.S.C. does not employ. Therefore they kill the morale of the art teacher, the B.O.G. and the secondary school head.

... It is very easy for a principal to scrap the subject because on top of buying art tools and materials he has to pay the B.O.G. art teacher. He will do this on the grounds of the expenses the subject incurs from the school budget which are sometimes too much.

In spite of the stated problems these art teachers had varied viewpoints on what they perceived as the role of art education. The table given below shows a classification of these viewpoints:
Table 4.11 Table showing Interview data from Central Province secondary school art teachers.

<table>
<thead>
<tr>
<th>VIEWPOINTS ON THE ROLE OF ART EDUCATION</th>
<th>FREQUENCIES (f)</th>
<th>PERCENTAGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students can sell their art works and earn a living.</td>
<td>3</td>
<td>15%</td>
</tr>
<tr>
<td>Art education instills social responsibility in students.</td>
<td>1</td>
<td>5%</td>
</tr>
<tr>
<td>Art enhances the appearance of the school.</td>
<td>7</td>
<td>35%</td>
</tr>
<tr>
<td>Art helps to regain confidence in academically weak students.</td>
<td>3</td>
<td>15%</td>
</tr>
<tr>
<td>Art helps talented students attain a career in art.</td>
<td>4</td>
<td>20%</td>
</tr>
<tr>
<td>Art moulds the students to re-look at their cultural heritage.</td>
<td>2</td>
<td>10%</td>
</tr>
</tbody>
</table>

Evident in the table above are seven art teachers who declared that art education is important in the secondary schools because it enhances the appearance of the school. As an explication of this viewpoint one of the art teachers asserted that:

"...Where you find an art department collapsing is where it is not being felt. Therefore the issue is with the art teacher.

...Art education makes the school to have an identity for example, the sign board you just saw while entering the school was made by the students. From the time i came to this school let me say with the help of the students we have been able to make even the sign boards of the different tree species, the school flag and badge."

Manifest in most of the schools visited were the different ways in which art was used to enhance the appearance of the school. As an example the picture E shown in appendix D is a reflection of this viewpoint. The shown photograph illustrates that art education can give an identity to a school. It is then evident that students with the help of the art teacher
had made deliberate effort of going to the extent of painting the map of the school location as a guide to the school’s visitors.

Another method of enhancing the appearance of the school was through an expressive sculptural representation. For example, one of the schools had a sculpture that signified the academic struggle of a teacher and his student. As shown in the picture F at appendix D, the student is trying to balance himself while walking on the lap of the teacher. This portrays the faith the student has on his teacher who on the other hand is holding a book giving instructions to the student.

An additional way of enhancing the school appearance that was evident in some of the schools was through the painting of murals that portrayed societal issues. The art teachers saw these issues as being of great influence to the retracing of the youths’ identity in society. An example was a mural painting that communicated on HIV-AIDS and its effects on secondary school youth- although the art students did not make it. The mural is as shown in picture G at appendix D. The enhancement of the school environment was seen as important by several art teachers because, ‘through this the headmaster and parents appreciate the subject more. Therefore they will be able to fund it because they can see that the product is worthwhile.’

Apparent also as shown in the table 4.11 were four of the twenty art teachers said that art education is important in the secondary school curriculum because it helps talented students to attain a career in art. As an example, one of the art teachers reiterated that, ‘immediately after school, it creates self employment such that they can stand on their own.’ Another art teacher asserted that:

"...The subject is important because it can assist the students in future that is after leaving school they can get employed or be self employed within the different art related careers."

When pressed further to explain this issue the art teacher said that:

"It is useful to note as a teacher what the student has learnt. That is can the student practice after being taught?"
.... So that when a child asks you where to buy materials cheaply or how to do this so that she can go beyond class work, it is important. This is because she wants to experiment more than what she has learnt in class so that she can open up something of economic benefit in the future. This to me carries more weight."

Another set of three art teachers attributed the role of art education to enabling students sell their art works and earn a living. One art teacher for instance claimed that, 'once the student does the subject, directly from what one has learnt one can do it outside and earn a living unlike other subjects.' So that the teacher gave the following belief about schooling:

"...We learn here so that we can fit in society and in that case we can support ourselves. Art and Design in this case is essential because it helps us in realizing this function."

An additional three art teachers saw the role of art education in their secondary schools as that of regaining confidence to academically poor students. Most of the art teachers who subscribed to this viewpoint believed that art is of intrinsic benefit to the slow learners in other subjects. Clearly shown was the belief that students who do not perform well in the other subjects are usually pushed by the administration and parents to do art. One of these art teachers said that:

"You know other teachers in my school usually argue that art is addictive to the students. They say that most of my students are dreamers in their classes. For example, they are busy drawing cartoons of their teachers. Hence, they say that art is destructive....

... However, i believe that most of these low performers are the most creative if they were given a chance to express themselves."

To support this latter statement, another art teacher declared that, 'it seems to me that there is a similarity between the commonly called undisciplined, unruly students with artists. I say this because the power of creativity is such that it shuns rote learning that is commonplace with most of the other subject area teachers.' When further questioned on this matter the respondent said that 'art in a school is an inspirational variety. This is
because it is therapeutic and open. In this respect the student initiates the learning process. Thus the art teacher is very loved by the students since they know that in the art class there is no cane, there is relaxation which is good for the child.’ As a verification of the given viewpoint the picture H given at appendix D portrays a form of free expression opportunities given to the students by the art teacher. This painting was displayed on one of the walls in one art room. Evident in this piece of art is the quality of self-expression.

There were only two art teachers who thought that art education is important in their secondary schools because it moulds the students to re-look at their cultural heritage. One of the teachers commented as follows:

“Is there any subject that makes you aware of your roots? Art makes you aware of your historical development, which enables you to be involved in how it all started....”

... It encourages the students to ask themselves why Japanese art is different from Kenyan art. Doesn’t this help in bringing peace in the world? Doesn’t it help the students to appreciate and respect the differences of people and their culture? If all the peoples’ differences were respected doesn’t this bring us close to our creator?

In one of the school compounds there was also some evidence of murals that were painted with a cultural theme behind them an example is as given in picture J at appendix D. Finally, only one art teacher said that the role of art education in the secondary school curriculum is to instill social responsibility in students. This art teacher declared that:

“Art education instills social responsibility to students. This is so as that they can have their own character on issues like corruption, drug abuse, crimes and others.

... It makes someone aware of what is happening in the environment. Therefore since an artist does not only make art but also takes care of the art work, it remains that the art student is able to be responsible in for example addressing on what is going on in the environment.”
When the researcher sought clarification on this viewpoint the respondent elaborated by saying, 'Art educators should be empowered so as to educate the society through the students.' At another instance the art teacher said,

"Art seeks to fulfill certain essential needs in the general society and in the individuals. We can learn as art educators from the characteristics of an artist.

... An artist is usually a law-abiding citizen since he is sensitive to other peoples’ creativity. He understands other people knowing that we exist from different cultures.

... An artist tolerates other peoples’ opinions thus promoting peace and understanding them better.

... Currently when environmental degradation is rampant in Kenya, do you know that the artist is the major protector of the environment?

... Isn’t it important that as art teachers we are bringing up sensitive people by us being sensitive to our students?"

4.5.3 Other findings.

In spite of the given viewpoints on the role of art education it was unanimously agreed by most of the art teachers from the two provinces that their implementation of the given views faced some difficulties. It was therefore seen as being important to present some of the problems and other issues that the art teachers undergo while teaching the subject. This will be presented in this section.

The nature and aim of this study was to find out art teachers viewpoints on the role of art education in the secondary school curriculum. However, art teachers noted that there were many problems they were facing in school of which the most contentious ones are as follows:

1. Lack of enough art education textbooks.
2. The ‘optional concept’ in subject selection.
3. Poor funding of the subject.
4. Lack of relevant facilities.
5. Misconception of the subject.
6. Art teachers are killing the subject.
7. The 8-4-4 curriculum being a congested programme.
As indicated, one of the problems that majority of the art teachers complained about was the lack of enough art education text books. One art teacher had this to say about the stated issue,

"Since 1989 the school has never purchased new literature on art for students, except the normal class books that are recommended by the curriculum.

... There are few copies of art and design books apart from the notable copies. One of the reasons is that the books that are relevant for art education are very expensive for the parents to afford or for the school for that matter."

Another problem was the 'optional concept' in subject selection of which one of the art teachers commented that,

"This subject is classified under technical, creative and applied department amongst other optional subjects like computer, French, German and Business Education.

On admission, form one students are supposed to select only one option. This limits the number of students joining the art option. Therefore many of them select subjects that are thought to be luxuriant and marketable like French, computer and German. This has led to few students selecting the subject. Many talents especially at form one level tend to be wasted because of many options; therefore few students particularly the talented end up selecting the subject."

As further evident, several art teachers felt that another major problem they were experiencing in their schools was the poor funding of the subject. Within this group, one of the art teachers declared that:

"The assumption that has been made by people is that the subject is expensive. This has created less concern in terms of the allocation of expenditure to the subject. The funds allocated to other subjects are normally comparatively high. The budget of each year for the subject does not satisfy its needs."

It remained clear from these art teachers that most of the problems stated were largely unintentional. For example, another problem that was largely controversial was the lack of relevant facilities. In this case one of the art teachers cited that:
"We have a small art room and due to this factor necessary equipments are not available. In fact the art room used to be a normal class, but was latter partitioned to be an art room. At times, the lower classes population may not conveniently work well because of poor spacing.

... Field trips and excursions are also rarely conducted. Although the school administration supports academic trips, a small number of students may limit the possibility of any academic trip. This is because of the uneconomic factor, since the class has few students."

Another issue that proved problematic was the misconception that is held on the subject. It was clearly admitted by most of the art teachers that there were many held misconceptions held by people on the subject. For instance, one of the art teachers said that:

"Many people, including some teachers regard art as a luxury subject done for the sake of enjoyment or leisure. Some of them are unable to define art. This is done due to their thinking that; it only involves drawing i.e. "Pencil and paper subject"."

Another art teacher declared that students that were misconceived about the notion about art. Thus she stated that,

Many of the students lack confidence and courage to tackle anything concerning art and design. In fact many of them believe that art as a subject has its "owners." Their colleagues, however, admire a few who can be able to do it. Due to this factor, a few students may select the subject. Because of a small number of students, support from teachers or the school administration is dragged, because of the belief that a subject must consist of at least three quarters of the class population.

Significant also were a small number of the art teachers from the two provinces who believed that the main problem in secondary school art education stemmed from the art teacher. They said that it was the art teachers who are killing their subject. For example, one art teacher stated that:

"Art teachers kill art because majority of them have not had formal training in art thus they are approved trainees."
... Another issue is that you can find an art teacher who has taught for more than ten years but has not produced art works. In this case he or she is not a role model to the students. Thus the art teachers therein fail to reassert the relevance of the subject in the curriculum."

However, other art teachers thought differently. For example, one of the art teachers confessed that:

"Some art teachers are freelancers thus they cannot be trusted. In this respect school principals cannot trust these types of teachers. Other art teachers have driven the school resources for their own work. Yet still, most of the art teachers have closed the doors of the art room from the rest of the school. Therefore, the subject slowly segregates itself from the rest of the school that is why in some schools it is not even felt."

The other problem that was given by the art teachers was that they the 8-4-4 curriculum is congested. For example, one of the art teachers declared that, 'Within the curriculum, art learning is not given ample time for talent development. This occurs in situations which makes less than adequate provisions for time, facilities and personnel thus declining the learning results.'

Contrary to this viewpoint, another art teacher said that the 8-4-4 curriculum had in the recent past and even until today not been perceptive to change. This, she stated was in the face of shying away from contemporary modern art. For that reason, the respondent made it clear that the curriculum had even eliminated the cultural aspect of art which she saw as being very important in the students' discovery of their past, recent past and present.

Another point that this art teacher made quite patent was the fact that the 8-4-4 curriculum did not allow for specialization. Instead she declared that in this system, 'you have to do everything that is offered in the syllabus.' According to her, 'Specialization makes the student to improve on what he or she is good at. Thus the 8-4-4 syllabus should be made to suit the needs of learners to develop their interest even without them being talented in art. There are students who don't have the talent but they have the interest. This curriculum does not consider that because there is no time, you have to finish the syllabus where there are so many topics. There is still the art project that takes
six months and is only twenty marks. So that with the 8-4-4 curriculum, as an art teacher, you cannot concentrate with a student without the talent.'

4.6 Interviewed data from secondary school administrators in Nairobi province. The secondary school administrators in Nairobi province that were interviewed in this study included the following individuals:

1. The art curriculum developer from K.I.E.
2. The national K.N.E.C. examination coordinator in charge of art and design.
3. The national secondary school inspector for art and design.

4.6.1 Interviewed data from secondary school policy administrators. The policy administrators interviewed in this study included:

1. The art curriculum developer from K.I.E.
2. The national K.N.E.C. examination coordinator in charge of art and design.
3. The national secondary school inspector for art and design.

It is essential to note that the above named policy administrators are not only art specialists but they have been art teachers for sometime before assuming their current positions. Therefore, it would be important to note that these administrators are charged with the responsibility of overseeing the implementation of the national educational policy that stands for the 8-4-4 curriculum. In this respect, the researcher saw it as important to inquire on their viewpoints on the role of art education. This was in order to find out whether they were in agreement with the national curriculum policy backing the current art education program in Kenya.

1. The art education curriculum developer in art education

The art education curriculum developer in K.I.E believed that, 'when we don’t teach art in schools we expose our youth to an incomplete world.' To further clarify this statement, she attributed the role of art education in secondary schools to 'the practice of self-expression and stress release in terms of the students identifying themselves.' It was in this respect that she thought that art education creates leisure for the students. This then
prompted the researcher to seek more amplification of the already given viewpoint. Thus she continued to explain as follows:

"... Art is in us and in making art we are able to release that us in us and expose it to the world. Every time we release our children to learn art we enable them to know themselves and thus this is transferable to other subjects and to the society in general."

This viewpoint was later supplemented and expounded by her saying that, 'the creative aspect enhances self-expression, which then prepares the child to receive other subjects as well.' She further emphasized that:

"A person who has learnt art in school should be a person who not only appreciates himself but also appreciates the environment and others. This is a person who is stress free. A person who is very good at communication, to see the mind of others, therefore good in leadership. He is in agreement with himself politically, socially, economically, culturally and technologically."

Within this viewpoint, the curriculum developer further said that:

"If the youth got to be taught on the productive use of leisure time they would inspire their peers encouraging peer teaching thus further teaching good morals among the peers."

To further complement the above view she cited that:

"To me, art education should focus on creating awareness of contemporary issues through peer education. The contemporary issues are such as HIV AIDS, drug abuse, gender issues, early marriages etc. This will encourage the constructive use of leisure time."

Despite this exposition on the role of art education, the curriculum developer articulated some problems that she felt were hindering the development of art education in secondary schools. For example, she expressed concern about the cooperation given by some art teachers despite them being surrounded by an environment that is hostile to art. She wondered whether a teacher who is not self-motivated could be able to motivate even his or her students. She also regretted that the policy makers were not favoring art education. This was in the face of a lack of consultative meetings chaired by the ministry
of education to rejuvenate the way forward for art education in Kenya. It was also made clear by her, that by making art education non examinable at the primary school level, this created a ripple effect to the other tiers of education, i.e., the secondary and tertiary levels.

2. The national secondary school inspector for art and design.

It was also made clear by the national secondary school inspector in charge of art and design that the subject has been shortchanged in the recent past. This she attributed to the fact that the major policy, which highlighted the importance of school to work transition, had been poorly implemented through the years. Therefore, she said that this educational vision had at first given a direction for art education in this country. When the researcher asked her on what the role of art education in secondary school should be she emphasized on enabling the students to become self reliant. Thus she said, ‘once a student has done art he or she does not have to be employed after school since he or she can be self sustaining and self reliant.’ However, she complained that this vision for the country’s art education had been facing various difficulties. As an inspector who had a wealth of experience in dealing with art teachers and head teachers she admitted that there had been a feeling of mistrust between the two groups of individuals. Thus she said: -

“Principal usually complain on the type of art teachers they have thus they say they are eccentric that is they are odd not ok.

... You know, in normal conventional life some people have a problem with art teachers since they are creative in nature. Thus they are a problem since you cannot find an art teacher with a suit. They are colored all over and looking very casual.

... On overall art teachers look at principals in an odd way they find it easy with creative principals i.e., someone who is not an official straight jacket person like a sportsman or a musician.

... Because of their varied tests, sometimes the headmaster’s office is too conventional. While on the other hand the principal is very cautious of this cowboy like teacher.”
Despite the given concern, the inspector had also an issue with one inevitable problem that the subject encountered. This problem was as follows:

"With the economic status of the country it is proving to be an expensive subject. It is not in all schools that students can afford it. So that many head masters feel that it is expensive to maintain. Therefore, in many schools the headmasters determine the numbers of art students who are supposed to do the subject. This then blocks talented or interested students who would have done art."

She also complained that Kenyan art teachers and the K.I.E were not writing books concerning art. This was in the light of the fact that books from outside were very expensive for the students to afford. She further admitted that art teachers were not doing research thus they needed constant in service programs.

3. The national K.N.E.C. examination coordinator in charge of art and design.

The national K.N.E.C. examination coordinator in charge of art and design also expressed concerns about the marginalisation of art education in the curriculum. To comment on this issue, he questioned the authority that secondary school heads have in determining which type of subjects to be pursued in their schools. This he said, have left many head teachers to sideline the subject thus eventually scraping it in order to encourage students to pursue the so called "academic subjects.” He further said that ‘the subject has been thought of by educational stakeholders as either a practical subject or a technical subject. However, this is a mechanical way of thinking.’

When the researcher further asked him on the role of art education, he admitted that it would be against his professional ethics to clearly portray his views on this question. However, the researcher asked him on why he decided to pursue the subject where he recalled the following:

"I took art in secondary school for two reasons. I took it as a career choice not just for fun and also because i liked it as an outlet since it was not stressful and as a person i was attracted to it.

... I remember my art teacher was very encouraging; he used to appreciate me because i was good."
In this respect, he further coined the following remarks:

"Any child who does art has to fight a counter current there are only very few students who will be encouraged to do art by their parents."

When asked on what would be his recommendation for the promotion of art education in Kenya, he said, 'art teachers should sell their subject to the students, the school and the society in general. This is by ensuring that the students are improving in their skills and also in their examinations.'

4 Interview data from Nairobi province secondary school heads on the role of art education.

This section will therefore analyze the interviewed seventeen secondary school heads in Nairobi province. It is however important to note that most secondary school head teachers declined to be interviewed.

A majority of the interviewed head teachers feared that art was too expensive. Others complaining of unavailability of in-service programmes vital in informing some of their colleagues on the importance of the subject. They therefore confessed of having only little knowledge about art. They made it clear that some of their colleagues had a negative attitude to the subject due to a lack of knowledge on its importance. So that, a number of them said that it was only the art and design teacher that always faced the risk of having to justify its importance. This was in the face of the rigorous economic pressures faced by secondary schools today.

Some of these school heads confessed that the sustainability of the subject in the curriculum was as a result of tradition. They claimed that most of their schools had a long tradition of having art in their curricula, thus they would not in that case drop the subject.

When interviewed, the 17 secondary school heads attributed the role of art education to the following:
Table 4.12 Table showing interviewed data from Nairobi province secondary school heads on the role of art education.

<table>
<thead>
<tr>
<th>VIEWPOINTS ON THE ROLE OF ART EDUCATION</th>
<th>FREQUENCIES (f)</th>
<th>PERCENTAGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td>It helps students from economically disadvantaged families to be self-reliant.</td>
<td>3</td>
<td>17.7%</td>
</tr>
<tr>
<td>It develops in born talent.</td>
<td>6</td>
<td>35.3%</td>
</tr>
<tr>
<td>It communicates cultural issues.</td>
<td>1</td>
<td>5.9%</td>
</tr>
<tr>
<td>It develops interpersonal skills in students.</td>
<td>2</td>
<td>11.8%</td>
</tr>
<tr>
<td>It diversifies the curriculum in general.</td>
<td>2</td>
<td>11.8%</td>
</tr>
<tr>
<td>It plays a service role to the school.</td>
<td>3</td>
<td>17.7%</td>
</tr>
</tbody>
</table>

As shown in the above given table 4.12 six out of seventeen secondary school heads in Nairobi province believed that art education is important because it develops in born talent. For example, the one secondary school head had a view that was in line with some head teachers, by saying that:

"Yes i believe that the subject is very important. This is because it is one of the subjects that develops talents, thus it is not like all the other subjects.

... Students go to school to develop talent. Going to school then means to go to fine tune one's talent. Talent is something in you and only art as a subject can develop it."

When the researcher made further clarification of this viewpoint, the respondent said that:

"I have been an administrator in one secondary school where there was no art teacher but to my surprise the students did good work. So i think this is an issue of talent."
In this respect, one head teacher testified that:

"... Since art is a natural gift like singing, soccer or acting usually the students are not many. It therefore becomes a booster subject, which is a subject where most students pass. In this case the learner is already an expert this is an assurance that the learner will pass highly thus enhancing the overall performance of the school."

Prevalent also were three out of seventeen head teachers who believed that art education is important in the secondary school curriculum because it helps students from economically disadvantaged families to be self-reliant. For this viewpoint, one of the head teachers declared that most of the students in his school had huge debts in school fees. Another head teacher complemented this position by saying that 'the artistic skills students were learning in school used to help them survive both at school and at home.' When the researcher further sought for amplification from one head teacher who shared a similar view, he affirmed that:

"Within the school neighborhood i once realized that some of the art students in my school created some stickers for the matatus for a fee. In seeing this i was very impressed that a student could be self reliant while at school.

... For that case i have no problems with the subject in my school. This is because i believe that education should help a student to survive within the society in a dignified manner."

As manifest in the table 4.12 there were also further three out of seventeen secondary school heads who perceived the role of art education as playing a service role to the school. A case in point is one of the head teachers who believed that:

"As for me i can say that the importance of art education in a school is when the art class helps in the beautification of the physical layout of the school. It can also lend a hand in designing costumes and stage sets for activities such as drama and music festivals.

... Even in this school the art department helps in designing things like cards, calendars that can be sold in school functions."
Another head teacher supported the given viewpoint by saying that:

"In my school the art department helped in the grooming not only of the school but also of the students in general. You can imagine a form 1 student observing a form 3 student doing some artwork for the beautification of the school. Doesn't this have reinforcing and motivating effects to the student?

... I think art learning in a school is important for that reason."

The findings from the interview show that two head teachers as shown in the table 4.12 advocated for art education since it diversifies the curriculum in general. For example one of the administrators said that:

"As you know, this is a national school so that we pride to be offering art and design in our curriculum so that we can have a wide curriculum.

... It is an inborn talent so that the students pursuing it are actually specialists in their own right. Thus it is a booster subject since all students taking the subject usually pass it in national examinations.

... Students are usually few; this heightens the mean score of the subject."

However, the other head teacher thought that the inclusion of the subject into the curriculum offered students an opportunity to practice divergent thinking skills. According to him, the study of the subject is healthy to all students since 'it gives them something more than the 3R's that is read, write and, recite.'

From the given table 4.12 it is clear that only one secondary school head declared that the role of art education in the secondary schools should communicate on cultural issues. Within this view the respondent stressed that the cultural domain of life is of great importance to the education of Kenyan youth today. Thus, this administrator said that:

"...One of the problems that the country faced in the recent past was the designing of the so-called Kenyan dress. If you were keen on the proceedings, it was manifest that we are not culturally aware of our roots. For this, I do think that art as a subject is very important since as an example the K.C.S.E national art exams have recently focused a lot on these issues."
It was also made clear by two head teachers that art education develops interpersonal skills in students. For instance, one head teacher affirmed the position that art education is important in secondary schools since it promotes 'self-expression and stress release for the satisfaction of the student as well as creating leisure for other students.' After the researcher sought illumination of this viewpoint the respondent declared that:

"Art is in us and in making art we are able to release that us in us and expose it to the world.

... Every time we release our children to learn art we enable them to know themselves better. This is transferable to the relating of the students within the school and the society at large."

Another secondary school head indicated that art education is important because it is a form of recreation for the students. This head teacher believed that, 'the youth usually get themselves into drugs and bad behavior because they have a lot of energy and they don't know how to use it. If they got to be taught on the productive use of leisure time they could inspire their peers and this would be good to them."

4.7 Interviewed data from secondary school heads in Central province.
Seventeen secondary school head teachers in Central province were interviewed in this study. These head teachers perceived the subject as being important. The rest of the head teachers thought that the subject was as important as the other subjects thus according to them it ought not be prioritized against the other subjects.

The interviewed head teachers showed a deep concern for the subject. However, they said they were facing constraints that should be addressed immediately. An example was the lack of qualified art teaching staff in their schools. Some of them were also concerned with the expensive nature of materials and tools used in art. Conversely others declared that art education in their schools was the least expensive. This was because in its true nature the subject should be innovative. Therefore, one of the head teachers claimed that he had constant discussions with the art teacher and they had concurred to the fact that
the school would recycle some of the materials being used by the students. This would reduce highly the unnecessary expenses that would be incurred.

When these head teachers were asked on why the subject was important, they gave varied results as shown in the table below:

Table 4.13 Table showing Interviewed data from secondary school heads in Central province.

<table>
<thead>
<tr>
<th>VIEWPOINTS ON THE ROLE OF ART EDUCATION</th>
<th>FREQUENCIES (f)</th>
<th>PERCENTAGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td>It develops creativity unlike other subjects.</td>
<td>3</td>
<td>17.7%</td>
</tr>
<tr>
<td>It creates self-employment immediately after school.</td>
<td>2</td>
<td>11.8%</td>
</tr>
<tr>
<td>It is beneficial to academically challenged students.</td>
<td>3</td>
<td>17.7%</td>
</tr>
<tr>
<td>It makes the school beautiful.</td>
<td>6</td>
<td>35.3%</td>
</tr>
<tr>
<td>It helps the students to express their views on social issues</td>
<td>3</td>
<td>17.7%</td>
</tr>
</tbody>
</table>

The results shown in table 4.13 shows that six out of seventeen head teachers believed that art education is important because it makes the school beautiful. Within this conception, one head teacher said that,

"They make the school beautiful, like now my office looks better also the school looks artistic." Another head teacher affirmed that the art teacher in his school always prepared with the students an exhibition in occasions such as the prize-giving day. In these occasions, the head teacher declared that ‘students were very enthusiastic about them and as a result they produced good art works.”

However, it would be important to note that many of these head teachers believed that it was through these activities that students could also gain skills that are important for their future.
Three of the seventeen head teachers attributed the importance of art education to the perception that it is beneficial to academically challenged students. In this respect, one of the head teachers said that:

“I think the study of art triggers creativity to lowly performing students. I think that it is through this that it triggers their mind to learn.”

When clarification was sought, this head teacher declared that:

“This is a rural day school where the students who are admitted in this school usually have not passed very well in their exams. ... When they come and find art, we encourage them to take the subject since it is something they can do with their own hands with a lot of mental concentration. This i think is of benefit for them.”

There were also three head teachers who believed that art education was important since it develops creativity unlike the other subjects. Thus one of them commented that:

“Art learning is important because it enables students to develop their creativity skills. That is why you will find that most of the art students are active and good members of the drama club for example. So that, i think this skill is very important in the lives of the students, such that they can look at an issue from different related perspectives.”

The table 4.13 shows that only three of the seventeen head teachers were of the idea that the role of art education in secondary is to help students express their views on social issues. As an example, one head teacher contributed that:

“I think other than being creative in art you can communicate a lot. ... It is through art for example that people are able to communicate on cultural issues.”

Another head teacher was in agreement, by saying that:

“... To me art learning helps in the preservation of our national heritage. This is because when i visit the art room most often i don’t fail to see some art works made by the students of for example, the traditional Kikuyu village. It is important because students are more knowledgeable of their cultural roots. Therefore, it enables them to have an identity.”
There was however one head teacher who attributed the importance of art education as follows:

“So many issues in society today are affecting the youth. I think when students learn in art they in one-way or another communicate about these issues. That is why I strongly believe that the importance of art education is because it instills some values in our students and not to only build career people. In this way we are able to invest in our students not for our students.”

Also evident were two head teachers with the view that art education creates self-employment for the students immediately after school. When an inquiry was made on this conception, one of the head teachers declared that ‘the skills art students get in school are sufficient for enabling them to become self employed once they have finished school.’ Another head teacher declared that, ‘immediately after school art education creates an element of self employment such that the student can stand on his or her own.’ These respondents reiterated that their schools being from a rural setting, the issue of economic self-sustenance was central especially for the lowly academically endowed students because ‘it guarantees them an occupation.’
CHAPTER FIVE

INTERPRETATION AND DISCUSSION OF FINDINGS

5.0 Introduction

This chapter focuses on the interpretation and discussion of the data analyzed in the last chapter. The interpretation and discussion presented here are thus based on the objectives of this study.

5.1. Secondary school art teachers.

In a context of spiraling budget cuts, it has been evident that art is often the first subject to come under attack as it is sometimes seen as an unnecessary frill. According to Cahan (1996), the response among many art advocates would be ‘to try and protect the small piece of turf that one thinks he controls despite the fact that this piece of turf keeps getting smaller.’ Rather than strengthening the role of art education, such a defensive response reinforces its marginalized position in schools, (Cahan 1996). It is with this in mind that this section will interpret and discuss the art teachers’ viewpoints on the role of art education.

5.1.1 Art teachers’ background information.

The findings of this study revealed that on overall, there exists gender disparity among art teachers in the two provinces. That is, thirty five percent of the art teachers in this study were male and sixty five percent of them were female. As further shown in table 4.2 male art teachers were under-represented in the two provinces, since in Nairobi province they were only thirty percent and in Central province they were forty percent. Showing that male art teachers were greatly under-represented.

It was also found that a majority of the art teachers had not been in the teaching profession for very long. The findings therefore prove that there exists a similarity within the service duration of art teachers from the two provinces respectively. That is, ninety percent of the art teachers in Nairobi province and all the art teachers from Central Province had taught art and design for twenty years and below. Alternatively, it would be
It was apparently then important to seek the location of secondary schools offering art and design as a subject. As shown in the above table 4.1, ninety six percent of the secondary schools offering art and design as a subject from Nairobi Province were situated in urban areas. However, in Central Province all of the secondary schools offering the art and design were predominantly from rural or peri-urban areas. The researcher saw this latter finding as being significant since it existed within an environment that had proved economically problematic in some of the poor schools within Central province. To further help explain this paradox the analyzed interviews showed that thirty percent of the art teachers declared that art education is important in the secondary schools because it enhances the appearance of the school. For example, one of the art teachers asserted that:

"...Where you find an art department collapsing is where it is not being felt. Therefore the issue is with the art teacher."

In this respect this teacher proposed that art education assumed a service role within his school setting to advocate for its importance. This advocacy was in line with the calls for the opening of the art classroom to the school and the society in general.

Therefore this next sub-section will present the background characteristics of art teachers from these two provinces.

**5.1.2 Secondary school art teachers’ viewpoints on the role of art education.**

As was indicated earlier, the first objective of this study was to find out art teachers’ viewpoints on the role of art education. This was in order to explore their basic curriculum philosophy on the question- what is art education for? Or in other words why invest in it? This query was seen as important by the researcher because as Kern (1978) has cited, ‘when basic ideas are in the process of transformation, there is and must be an inevitable grinding of opinions.’ According to him, there must be inevitable controversy...
and debate because ideas, by their very nature, cannot and do not change unless they are challenged by new ones.

In this respect, all the art teachers from the two provinces regarded the reflection on the role of art education in secondary schools as both timely and relevant. As had been earlier mentioned, this was in the face of the ever-increasing budgetary cuts and sidelining of the subject from the school curriculum.

The findings therefore portrayed that, a majority of the art teachers in Nairobi province strongly agreed with the purpose of art education catering for both the pupil’s and societal vocational concerns in art education as seen from a holistic overview, as shown in the table 4.2. Thus, they scored the highest group mean of 4.685. This concern in art education focuses on the following:

a) To enable artistically gifted students to recognize their responsibilities to society as designers or artists. 4.217
b) To enable students appreciate as well as make informed and educated aesthetic judgments in society as artists and designers. 5
c) To help students who like art attain a career in it. 4.913
d) To enable students to appreciate as well as understand the vocational importance of art within the society. 4.608

Within this perspective, these art teachers reflected Barrett’s (1979) curriculum philosophy which stated that art education should provide opportunities for the pupil to not only discover himself, but also guide the pupil to find out how his main interests, obsessions, needs and abilities relate to others and society in general. It would be important to note that this concern was biased towards vocational interests of their students. These art teachers assumed that a student’s intrinsic engagement and interest in art is for a vocational purpose, which would further have a spillover effect to the society. This has been advocated by Stankiwicz (1996) who recommends that school-to-work transfer should be viewed from the perspective of “explicitly helping students make connections between what they are learning and how that knowledge might be applied in other situations”. He is in agreement with Mc Cathy et al (2004) who in their research,
campaigned for a view of art education that develops individuals who are more empathetic and more discriminating in their judgments of the world around them.

To illuminate on this concern, the interview data gathered significant in-depth views from the art teachers. So that, for example, as shown in table 4.40, thirty five percent of the art teachers believed that art education is important in the secondary school curriculum because it helps talented students attain a career in art. These art teachers were in a tussle with five percent of them who believed that art education is important because it is a foundation to a student’s choice of other careers unrelated to art. There were also another twenty percent of the art teachers who believed that art education is important in their schools because it is economically beneficial to students coming from poor family backgrounds. Appendix E shows an analytical tool that highlights the various bipolar perspectives in the art teachers’ viewpoints on the role of art education. It further specifies that Nairobi province art teachers advocated for a holistic dimension of the following roles of art education:

- It should be tailored to suit the market.
- It is of intrinsic value to an individual student.
- It helps a student to survive within the society.
- It is intrinsically important.
- It promotes interpersonal skills in students.
- It helps in the preservation of our national heritage.

Within these groups of art teachers the interesting thing to note is that there exists a particular instrumental attitude towards human relations. This attitude according to Cahan (1996) is a second cousin to a connection of schooling that sees it as preparation for the student’s future whether immediate or far. Within this conception, work is viewed, as a means of earning rewards indigenous to the work itself, so that, if this is violated then it becomes labor (Cahan 1996). In other words these art teachers were advocating for either present or future rewards in and for their student’s engagement in art education. Therefore, the former group of art teachers who believed that art education is important
In the secondary school curriculum because it helps talented students attain either a career in art or in one unrelated to art propagated for an interaction of the following types of rewards:

**INTRINSIC REWARDS**
These are those secured in the act of work itself; that is doing the job provides satisfactions that are valued for their own sake.

**EXTRANEOUS REWARDS**
These are those that are neither a part of the process nor the product of this process. (i.e. in them getting a career either in art or not)

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**Figure 4.0: A diagrammatic representation showing the interaction of intrinsic and extraneous rewards in art education**

The other group of art teachers believed that art education is important in their schools because it is economically beneficial to students coming from poor family backgrounds were advocating for an interaction of the following types of rewards:

**INTRINSIC REWARDS**
These are those secured in the act of work itself; that is doing the job provides satisfactions that are valued for their own sake.

**EXTRANISIC REWARDS**
These are those that come not from the process of working but from the product of that work.

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**Figure 5.0: A diagrammatic representation showing the interaction of intrinsic and extrinsic rewards in art education**

Additionally, on a single item analysis, a majority of the art teachers disagreed with the item stating that the purpose of art education in the curriculum is:

- To provide leisure time opportunities for the art student as he or she moves from other intellectually exhaustive subjects. With a mean of **2.044**.
This further means that these art teachers did not advocate for the role of art education to be oriented towards solely providing for the students leisure time opportunities. For instance, many of these art teachers were negative to this item while disclosing many held misconceptions about the subject. One art teacher said that ‘many people, including some teachers regard art as a luxury subject done for the sake of enjoyment or leisure. Some of them are unable to define art. This is done due to their thinking that; it only involves drawing i.e. “Pencil and paper subject.”’ To further clarify this concern, it seems that the art teachers from Nairobi province were more fascinated by the artistic endeavor of marrying life’s enjoyment with work. This then meant that if one has to work for survival, one can just as well try to enjoy it, for that after-all is the point of life: surviving happily.

On the other hand, the findings shown in the table 4.4 portray that a majority of the art teachers from Central province scored highly in advocating for the pupil’s vocational concerns in art education with a group mean of 4.588. This concern in art education focused on the role of art education being:

a) To develop skills needed for the student’s future workplace. 4.55
b) To enable the learner to produce artworks for utilitarian functions. 4.9
c) To develop skills, attitudes and techniques useful for the student’s vocation in art. 4.55
d) To help the student to attain a career in art and design. 4.35

This finding was further complemented by the interviewed findings. This was in accordance to the interviewed data of the Central province art teachers who attributed the role of art education to the following:

- Thirty five percent of them said that it enhances the appearance of the school.
- Twenty percent said that it helps talented students attain a career in art.
- Fifteen percent contributed that art education regains confidence to academically poor students.
Fifteen percent of them cited that students could sell their art works and earn a living.

Five percent insisted that art education instills social responsibility in students.

Ten percent of the art teachers contributed that art education moulds the students to re-look at their cultural heritage.

On the contrary, it would be worthy to note that the same art teachers scored the lowest on advocating for the pupil’s non-vocational concerns in art education with a group mean of 3.188. Showing that they were undecided on whether art education should reflect these concerns. This evidence was further complemented by their sentiments of strongly disagreeing to the item that stated that the purpose of art education in the curriculum is:

- To provide leisure time opportunities for the art student as he or she moves from other intellectually exhaustive subjects. With a mean of 1.25.

Therefore there was a stress on the provision of vocational skills to the students for them to become self-reliant. This finding would be complemented by perhaps qualitative photographic evidence of many murals and environmental sculptures within most of the schools’ surroundings. Appendix F shows that only three art teachers advocated for a holistic dimension of the following bipolar perspectives in art education:

It is beneficial in the learning of other subjects.  

It is intrinsically important

Within the pupil’s vocational concern, these art teachers thought that people do not just work to survive but rather for them to afford life’s enjoyment after work. However, Njoroge (1998) negates this type of thinking about education for work. Thus, in his line of argument, he proposes that the creative potential can be tapped and energized when a person finds joy and leisure in his or her work, particularly when one finds self-fulfillment and is able to define his destiny. In this respect he states that ‘a person finds meaning in life in as far as he acknowledges the contribution of the other person to the welfare of the community.’ He therefore urges educators to cater for both the pupil’s and societal development from a holistic overview.
It is therefore important to note that the findings from the art teachers in the two provinces are contrary to what was emphasized in the booklet issued by the Ministry of Education (1984) on the 8-4-4 system of education and the Kenya Institute of Education (K.I.E.) 2002-syllabus. In these two documents, there is an emphasis on economic needs of the society, that are at the expense of intrinsic values gained by pupils in art education. That is, within the provision of art education, the pupil’s need to derive meaning from his or her encounters with art is not equally emphasized.

These policy documents stressed on education for survival while the art teachers in Nairobi stressed on education for surviving happily, dignifiedly and meaningfully. However, art teachers in Central province thought that people do not just work to survive but rather to enable them to afford life’s enjoyment after work. For that reason, there seems to be a gap between the ‘official’ rationale of the national curriculum and what the art teachers propose as the role of art education. This, according to Bramal and White (2000), can be explained by the fact that the explicit aims and rational given by the official curriculum may not be owned by the art teachers. As a result, this may not relate to the operationalization of the official curriculum within the actual classroom setting. Howard (1987) has further cited that studies show that teacher conviction and initiative has more impact on what happens in the classroom than policy. It would therefore seem that a teacher would need to have a firm philosophy of the value of art before being able to give it a priority in the classroom.

However, it would also be limiting for art teachers and policy documents to focus unfairly on education for survival. It would be important to recognize that art is expressed in various styles, it reflects different historical circumstances, and also that it draws on a multitude of social and cultural resources. So that, as stated by Pankratz (1987), in an increasingly complex world, if civilization is to continue to develop, it would then ultimately depend on how well we develop the capacities of our children, to not only earn a living but to live a life rich in meaning. This, according to Walling (2001), is in agreement with the constructivism philosophy, which further draws a view of cognitive...
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development as a process in which children actively build systems of meaning and understandings of reality through their experiences and interactions. Children according to Walling (2001), actively construct knowledge by continually assimilating and accommodating new information. Within this view, Metcalf and Hunt (2002) propose for a kind of educational relevance that 'would help and require young people to examine their most basic assumptions about the kind of world that exists, and how they propose to change that world. This is from what it is into something preferable'.

5.1.3 Discussion of other findings.
As was also evident from the interviewed data, there were several points of opposition shown by the art teachers on several issues in art education.

For instance, some art teachers were skeptical in the use of the computer in art. These teachers assumed that the computer was bringing unnecessary competition to manipulative hands-on skills in art. They further complained about the inclusion of computer art in the present KIE 2002 art education syllabus. On the other hand, another group of art teachers strongly believed that the curriculum should be more dynamic in fitting an artistically talented student to the current world by giving the following query: 'How do we incorporate information technology in art learning to meet the demands of the present society?' The resolution of these composite views would then perhaps be based on Walling's (2001) sentiments. According to him, the use of computer technology in art education should address two themes, these are:

1. Using the computer to create and manipulate images and
2. Using the computer to investigate the visual arts.

The first use involves art making, while the second involves using the Internet technology to search about art history, art criticism, and aesthetics. Within this conception, the computer is therefore viewed as a tool and resource material that can be used to reinforce creative development within students. Thus it should not be seen as a threat to art in general.
An additional issue was whether art education should be only for the talented few students or whether it should be mandatory to all interested students. Cahan (1996) has stressed that art teachers should exercise restraint on the former viewpoint since it is rooted to patriarchal and exclusionary biases. Thus he stresses that the glorification of token “masters” merely reinforces the prevailing art narrative of the “gifted individual” creating objects of universal value. So that, by definition, art created outside of these limited (and limiting) criteria lacks value (Cahan 1996).

It was also clear from the analysis of the interviewed data that art teachers within the two provinces were divided on whether art education should focus on the process or the product of art making. It is important to note that the two operate holistically and neither of the two should be emphasized at the expense of the other.

Another interesting finding was that different art teachers viewed the intrinsic role of art education from diverse lenses. For example, in Nairobi province fifteen percent of the art teachers believed that art education was intrinsically important for undisciplined students. However, there was one teacher who was negative on this issue saying ‘the administration in my school thinks that the art room is a rehabilitation center for undisciplined students.’ In Central province, fifteen percent of the art teachers believed that the role of art education in their secondary schools was that it regains confidence to academically poor students. Art teachers who subscribed to this viewpoint believed that art is of intrinsic benefit to the slow learners in the other subjects.

It was also evident from Nairobi province secondary schools that the murals done reflect on the service role of art education to the school. For instance, the students made them either to denote the games department in the school, or the school art room. However, in Central province, the murals and sculptures within the school settings did not only assume an aesthetic role for the school, they also reflected societal, cultural, and historical issues. It is important to note that most of the Central province art teachers were mobilizing students to create these art works so that they could show the school administration the importance of the subject. Most of these art teachers were not
employed by the T.S.C so that according to them they had to be proactive so as to save or
retain their jobs.

5. Secondary school administrators’ viewpoints on the role of art education.

According to Smith (1982), attitudes towards educational research tend to cluster around
two positions. One group views research with skepticism. The other group views
research with faith. One group expects too much from research; the other group expects
too little. This perhaps explains the reactions of head teachers from the two provinces
towards art education. For example only sixty eight percent of the head teachers in
Nairobi province and seventy seven percent of the head teachers in Central province felt
that art education was important in the secondary school curriculum.

On the other hand, it would be important to note that the secondary school administrators
were not in agreement on the appropriate role of art education. For instance, the national
secondary school inspector in charge of art and design supported the importance given
for art education in the 8-4-4 system of education. Where, the system put a strong
emphasis on vocational education. Thus she contributed by saying that ‘once a student
has done art he or she does not have to be employed after school since he or she can be
self sustaining and self reliant.’ However, these remarks were not in conformity with
what the art education curriculum developer in K.I.E proposed as the role of art education
in secondary schools. Thus she emphasized that:

“A person who has learnt art in school should be a person who
not only appreciates himself but also appreciates the
environment and others. This is a person who is stress free. A
person who is very good at communication, to see the mind of
others, therefore good in leadership. He is in agreement with
himself politically, socially, economically, culturally and
technologically.”

Neither did these viewpoints complement on what the national K.N.E.C. examination
coordinator in charge of art and design proposed as the importance of art education. He
emphasized that the subject can be said to be important in so far as it not only enables the
students to like it as a way of self expression, but also to enable them attain a career in art.

It would be important to further note that these senior policy administrators were also not in agreement with what the head teachers proposed as the role of art education. For instance, the table 4.7 shows that the questionnaire findings show that a majority of the secondary school administrators from Nairobi province strongly supported the role of art education focusing on a holistic overview of both the pupil’s and societal non-vocational concerns, with a group mean score of 4.841. This concern in art education focuses on role of art education being:

a) To provide an avenue for students to express themselves and connect with their peers. 4.682

b) To help the students to use their aesthetic sensibilities in addressing societal issues. 4.955

c) To provide students with the habits of mind necessary to make explicit, interpret, and critique their world-view. 4.818

d) To inspire the pupil’s imagination and sensitivity to societal issues. 4.909

These findings therefore show that a majority of the secondary school administrators from Nairobi province view art education as a vehicle to raise awareness of societal issues through an individual student’s voluntarism. It would be important to note that their viewpoints reflect Barrett’s (1979) curriculum philosophy that stresses that schools must engender some self-awareness so that society can become enriched by the existence of many individuals. As a result, he stresses that, “the ‘self’ needs a means of making his or her ideas and thoughts explicit so that there is a basis for negotiation between the self and the society.” This view according to Mc Carthy et al (2004) reflects on the assumption that students are drawn to art not only for their instrumental effects, but also because art provides them with meaning embodied in a distinctive type of pleasure and emotional stimulation. Such that Mc Carthy et al (2004) contend that these intrinsic effects are not only satisfying in themselves, but that many of them can lead to the development of individual capacities and community cohesiveness that are of benefit to the public sphere.
However, in trying to compare this finding with the interviewed findings Appendix G shows that only three secondary school administrators advocated for an holistic dimension of the following concern in art education:

- It is of intrinsic value to an individual student.
- It promotes interpersonal skills in students.

The researcher found additional views on the role of art education. This is because these secondary school administrators attributed the importance of art education on the following:

- Eighteen percent of the head teachers believed that art education helps students from economically disadvantaged families to be self-reliant.
- Twelve percent believed that it diversifies the curriculum in general.
- Eighteen percent believed that art education in secondary schools is important because it plays a service role to the school.

This was in light of articulating several viewpoints on the role of art education that complemented the questionnaire data. Therefore, there were complementing views on the role of art education focusing on both the pupil’s and societal non-vocational concerns as seen from a holistic overview. For example, the head teachers advocated on the role of art education on the following:

- Thirty five percent believed that the importance of art education is that it develops in born talent.
- Six percent saw the role of art education being that it communicates cultural issues.
- Twelve percent of the head teachers attributed the importance of art education to the development of interpersonal skills in students.

On the other hand, the table 4.8 shows that most of the secondary school administrators from Central province strongly supported the role of art education focusing on societal non-vocational concerns i.e. with a group mean of 4.966. This concern in art education focuses on the following:
a) To promote social skills that foster awareness of others and tolerance of differences. 4.909

b) To promote the transmission of a people's culture. 5

c) To acquaint students with arts of the world's cultures as well as with art that is unique to the culture of this country. 4.955

d) To promote cultural literacy in our society. 5

Appendix H shows that six secondary school administrators in Central province advocated for a holistic dimension of the following concern in art education:

- It is of benefit to the society.
- It moulds the students to re-look at their cultural heritage.
- Schooling should prepare students for life.
- It promotes the acquisition of skills in students.
- It is of benefit to the individual student.
- It is of intrinsic benefit to slow learners.
- Schooling should prepare students to survive in their immediate society.
- It promotes the acquisition of societal values in students.

It would also be important to note that the interview findings were not reflecting or rather complementing the findings from the questionnaire data. This was because, as shown in the table 4.8, in spite of the three head teachers from Central province saying that art education is important in secondary schools because it helps the students to express their views on social issues, the rest believed as follows: -
Eighteen percent of the head teachers thought that it develops creativity unlike other subjects.

Twelve percent of them believed that it creates self-employment immediately after school.

Eighteen percent of them said that it is beneficial to academically challenged students.

Thirty five percent of the head teachers said that it makes the school beautiful.

It would therefore be vital to note that there is a lack of agreement between secondary school administrators as to what should be the role of art education. This reveals a lack of consultative meetings about art education in the two provinces.

5.1.1. Comparing secondary school art teachers’ and administrators’ viewpoints on the role of art education.

This section will then discuss the findings of comparing the viewpoints of the art teachers and administrators on the role of art education. To answer the third objective in this study, the researcher tested the following null hypothesis, which stated that:

- \( H_0: \) There is no significant difference in viewpoints of secondary school art teachers and administrators on the role of art education.

To test this null hypothesis, the chi-square statistical technique was adopted. This was in order to examine whether there was any significant difference in viewpoints between secondary school art teachers and administrators on the role of art education. Therefore, the following table 5.1 has a summary of the chi-square values calculated to test the null hypothesis at a five percent level of significance, while the table value of chi is 9.488. It further indicates whether the null hypothesis was accepted or rejected as a result.
Table 5.1 Table showing a summary of the chi-square values of the respondents’ responses on the named concerns in art education.

<table>
<thead>
<tr>
<th>Concerns in art education</th>
<th>Nairobi Province</th>
<th>Central province</th>
</tr>
</thead>
<tbody>
<tr>
<td>The pupil’s vocational concerns.</td>
<td>Chi= 68.79 REJECTED</td>
<td>Chi= 49.14 REJECTED</td>
</tr>
<tr>
<td>Societal vocational concerns.</td>
<td>Chi= 114.12 REJECTED</td>
<td>Chi= 42.06 REJECTED</td>
</tr>
<tr>
<td>The pupil’s non-vocational concerns.</td>
<td>Chi= 34.09 REJECTED</td>
<td>Chi= 45.04 REJECTED</td>
</tr>
<tr>
<td>Societal non-vocational concerns.</td>
<td>Chi= 7.83 ACCEPTED</td>
<td>Chi= 44.04 REJECTED</td>
</tr>
<tr>
<td>Both the pupil’s and societal vocational concerns.</td>
<td>Chi= 131.22 REJECTED</td>
<td>Chi= 56.06 REJECTED</td>
</tr>
<tr>
<td>Both the pupil’s and societal non-vocational concerns.</td>
<td>Chi= 35.62 REJECTED</td>
<td>Chi= 53.25 REJECTED</td>
</tr>
</tbody>
</table>

As shown in the above given table 5.1, the chi-square values indicate that, in Central province secondary school art teachers and administrators held significantly different viewpoints towards all the given concerns in art education. This portrays that they were not in agreement on various issues. In Nairobi province, the secondary school art teachers and administrators also held significantly different viewpoints on most of these concerns in art education. They were only in agreement on the role of art education focusing on societal non-vocational concerns.

It would therefore be important to inquire whether these points of disagreements are healthy within school institutions. It would be also important to highlight with the backing of research findings and scholarly writings on the causes, effects and possible solutions to these forms of disagreements within the educational sector.

The major finding in this study shows that the secondary school art teachers and administrators were not in agreement on the appropriate role of art education. This finding complements Bresler’s (1994) research findings where he stated that, ‘i was intrigued by manifestations of discrepancies between teacher’s beliefs about art (and sometimes their art activities outside of school) and their actual teaching of art’. These discrepancies, he suggests, can be traced to the specific context of the school, it’s goals and values. To further explain this matter, Polland and Triggs (1997) say that few teachers, however committed can hope to fulfill all their aims if the context in which they
work is not supportive. For instance, he cites that some may have one set of educational priorities; staff may take another value position. In this respect, the established practices of the school may not support the particular styles of teaching, which a teacher would wish to adopt. Staff may disagree with some aspects of government policy; the resources needed may not be available. For reasons such as these, he proposes for teachers to continually adapt, that is, they must know themselves and the situations in which they work and they must be able to make astute strategic judgments as they seek to achieve personal and professional fulfillment. This, they have to do as he says, while resolving the dilemmas posed by idealism and pragmatism.

To further try and explain the cause of these discrepancies Bresler (1994) has pointed out several fundamental dilemmas that art education is faced within the secondary school settings. The first one is that art defies a priori, and rigid criteria; yet schools feel obliged to create accurate a priori evaluation mechanisms. The second dilemma is that art is usually acknowledged to be expressive; yet schools are disciplinary systems that typically abhor expression (Bresler 1994).

Therefore to try and resolve these incongruities between secondary school art teachers and administrators in proposing on the role of art education, it would be appropriate to consider Dewey’s conception of the democratic ideal in education. According to Dewey (1934), a democracy is more than a form of government; it is primarily a mode of associated living, of conjoint communicated experience. ‘The extension in space of the number of individuals who participate in an interest so that each has to refer his own action to that of others, and to consider the action of others to give point and direction to his own.’ This is in order to have a large number of values in common, and all the members of the group to have an equable opportunity to receive and to take from others. Thus, he emphasizes on the existence of a large variety of shared understandings, meanings and experiences. However, he cautions educators that a violation of this would propagate ‘the influences, which educate some into masters, while educating others into slaves. And the experience of each party loses in meaning when the free interchange of varying modes of life-experience is arrested’. Therefore Dewey (1934) advocates for the
realization of a form of social life within the school settings in which interests are mutually interpenetrating, and where progress, or readjustment, is an important consideration, since it makes a democratic community more interesting than other communities, that are engaged in more deliberate and systematic education (Dewey 1934).

In Dewey’s main interests while defining a democratic state is a situation where the secondary educational setting would be characterized by shared understandings and meanings. This can be done at three levels as shown in the figure below:

**MICRO LEVEL**
That is a teacher’s expertise, beliefs, values and students’ background.

**MESO INSTITUTIONAL LEVEL**
These are the structures, resources and goals of the school system.

**MACRO LEVEL**
This is the ministry of education in charge for the articulation of a coherent national educational philosophy. i.e. the K.I.E, K.N.E.C and the Quality Assurance section in the ministry.

Figure 6.0: A diagram showing the three levels of which shared understandings about art education should operate (Adapted from Dewey 1934)
CHAPTER SIX
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0. Introduction
The main purpose of this study was to investigate the extent to which Kenyan secondary school art teachers and administrators were inclined in either one of the following perspectives on the role of art education:

1. The societal development perspective.
2. The pupil's development perspective.
3. The perspective catering for both societal and pupil's development from a holistic overview.

To meet this main aim of this study the following objectives were set:

1. To find out art teachers' viewpoints on the role of art education.
2. To find out secondary school administrators' viewpoints on the role of art education.
3. To compare the viewpoints of art teachers and secondary school administrators on the role of art education.

This chapter therefore presents a summary of the major findings, conclusions and recommendations based on the objectives of the study. It is divided into four sections: major findings and implications, conclusions, recommendations and suggestions for further research.

6.1 Major findings and implications.
The data given and discussed in the previous chapter, gave a variety of viewpoints on the role of art education in secondary schools. Therefore, in an attempt at an overall picture of the interview findings, the researcher conceptualized the following diagrammatical framework.
Figure 6.0: A Conceptualized Analytical Diagram Showing a Summary of the Viewpoints of Secondary School Art teachers and Head Teachers.
As shown in the diagram, the overall interview findings of this study were broadly conceptualized into two perspectives that is the individual benefit perspective which is educational and the societal benefit perspective which is non educational. The following subsections will further explain these perspectives with the aim of showing how this information is supported by the analyzed data.

### 6.1.1 Individual Benefit Perspective (Educational)

The individual benefit perspective as shown in the diagram is educational owing to the fact it can be translated into educational objectives since they specify dispositions to be acquired by the learners. This perspective credits itself as being educational since its inception is from a study of the interests of the individual learners. Therefore individual learner growth and differences are implicit within the value systems advocating for this perspective. On a broad analytical outlook, the interview data were further categorized into two groups, which are, the vocational and the intrinsic. These categories are explained below.

**a) The Vocational Category**

By advocating for vocational interests of students it means that skills imparted to the students are either for future preparatory purposes or day to day real life purposes. By vocational preparatory interests it means a preparation for future careers in art or in other careers unrelated to art. An example shown in the diagram is the viewpoint that art education is important since it provides learners with useful vocational skills. On the other hand, vocational real life interests of learners mean that they are not interested in the “doing as if” way that prepares one for a future career. Rather, these educators support a view that learners are more interested in doing the “real thing.” The main focus is therefore on how art education will bring back life’s real life concerns and experiences to the school. An example of this position is as shown in the diagram where the respondents attribute the importance of art education by saying that ‘some even earn their pocket money while still students.’

**b) The Intrinsic Category**

This category advocates for a view that traverses beyond a student’s vocational interest in art education. An intrinsic experience as seen from this perspective meaning that it
generally enriches the quality of life of the individual student. This perspective holds high of an individual student’s objectification of subjective impulses and the use of this process to instrumentally communicate pent up emotions and reactions. It is further divided into preparatory purposes and real life purposes.

By the intrinsic preparatory purpose, as shown in the diagram, it means that the therapeutic nature of an engagement of a student with art is for him or her to acquire a quality of life dimension for thriving. This perspective holds high the preparatory importance of the intrinsic import of an art student’s engagement in art. Therefore art is not for its own sake. Rather its importance is for the intrinsic enrichment to become a prerequisite for a student’s thriving thus contributing positively to his or her own quality of life in the future.

The other dimension is the intrinsic real life purpose, which attaches value to the role of art education that enhances the immediate quality of life of the individual art students. This dimension attaches value to the engagement of art for its own sake. An individual art student’s form of enjoyment, leisure and satisfaction as modes of emotional outlets are seen as cases that warrant the sustenance of an art department in schools.

6.2.2 Societal Benefit Perspective (Non-Educational)
Within this perspective, one advocates for the formation and realization of societal attitudes, values and beliefs. In this respect, it is noted that visual imagery plays a significant role in the transmission of societal attitudes, values and beliefs from one generation to the next. It is therefore non-educational since the main interest for educators is whether the society benefits from an epitomization of its social, economic and cultural interests and values. Societal interests such as national unity and development are not counted as educational objectives since they do not directly specify dispositions to be acquired by the learners.

The societal benefit perspective was further divided into two categories, which are the vocational and the intrinsic. These categories are as explained.
i) The Vocational Category

The societal benefit perspective geared to vocational purposes specifies the societal vocational importance for students to be educated in art. It is further divided into societal vocational preparatory and the vocational real life.

Within the societal vocational preparatory dimension, the diagram specifies the significance of the art education to the careers needed by the society. It recognizes why the society needs good commercial artists and designers and why art is basic to all the other careers unrelated to art.

On the other hand, the societal vocational real life dimension specifies that if learners are to train for a vocation that is of societal benefit, they have to at first practice the skills they get within school, which is a small form of society.

b) The Intrinsic Category

Within this category, there is an advocacy for art education that notices its intrinsic benefit to the society. This category is further divided into dimensions, which are societal benefits of art education as seen from either intrinsic preparatory purposes or intrinsic real life purposes.

The society benefits from an intrinsically preparatory facet in art education by engendering as well as maintaining societal values, beliefs and skills. Within this view, art education is seen as an agent of enhancing the quality of general social life. Thus the qualitative significance of art education in the socialization of students is seen as an important benefit to society. On the other hand, art education benefits the society from an intrinsically real life facet by enhancing the quality of life for the individual art students and for the other school community members.

Basing on the given explanation, the next section attempts to link these perspectives with the interview data.
<table>
<thead>
<tr>
<th>Vocational Value</th>
<th>Reality</th>
<th>Individual benefit perspective</th>
<th>Societal benefit perspective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory</td>
<td>Nrb</td>
<td>It provides learners with useful vocational skills</td>
<td>Society will need commercial artists and good designers of industrial products</td>
</tr>
<tr>
<td></td>
<td>Ctl</td>
<td></td>
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<tr>
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<td>T</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>HT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparatory</td>
<td>Nrb</td>
<td>Some earn their pocket money while still students</td>
<td>It makes the school look nice</td>
</tr>
<tr>
<td></td>
<td>Ctl</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>HT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparatory</td>
<td>Nrb</td>
<td>These students acquire a quality of life dimension for thinking</td>
<td>The students will enhance the quality of life for the individual art students</td>
</tr>
<tr>
<td></td>
<td>Ctl</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>T</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>HT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparatory</td>
<td>Nrb</td>
<td>Having an art department in school enhances the quality of life for the individual art students</td>
<td>Having an art department in school enhances the quality of life for the individual art student and for the other school community members</td>
</tr>
<tr>
<td></td>
<td>Ctl</td>
<td></td>
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<tr>
<td></td>
<td>T</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>HT</td>
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</tr>
</tbody>
</table>

**Figure 8.0: A Conceptualized Analytical Diagram Showing a Summary of the Viewpoints of Secondary School Art teachers and Head Teachers with the Analyzed Interview Data**

The colored block matrices in the diagram represent rated data in percentages as shown in the key below.

**Key:**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 – 10%</td>
<td>Light Yellow</td>
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<tr>
<td>11 – 20%</td>
<td>Yellow</td>
</tr>
<tr>
<td>21 – 30%</td>
<td>Dark Yellow</td>
</tr>
<tr>
<td>31 – 40%</td>
<td>Green</td>
</tr>
</tbody>
</table>

nrb represents Nairobi Province
ctl represents Central Province
T represents Art Teachers
HT represents Head Teachers

To further give an exploratory view of the above given data; the researcher made the following analytical tables. These tables show a summary of the data from three major perspectives, which are

- The individual benefit vs. societal benefit perspectives
The vocational vs. intrinsic value perspectives and
Preparatory vs. real life perspectives

<table>
<thead>
<tr>
<th></th>
<th>Individual Benefit (Educational)</th>
<th>Societal Benefit (Non-educational)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Nairobi</td>
<td>Central</td>
</tr>
<tr>
<td></td>
<td>Nairobi</td>
<td>Central</td>
</tr>
<tr>
<td>Teachers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Head Teachers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
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</tbody>
</table>

Key: -

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Colour</th>
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</thead>
<tbody>
<tr>
<td>0 – 10%</td>
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<tr>
<td>11 – 20%</td>
<td></td>
</tr>
<tr>
<td>21 – 30%</td>
<td></td>
</tr>
<tr>
<td>31 – 40%</td>
<td></td>
</tr>
</tbody>
</table>

nrb represents Nairobi Province
ctr represents Central Province
T represents Art Teachers
HT represents Head Teachers

Nairobi art teachers and head teachers focused more on individual benefit than on societal benefit, while Central art teachers and head teachers were more inclined the other way.

<table>
<thead>
<tr>
<th></th>
<th>Vocational Value</th>
<th>Intrinsic Value</th>
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<tbody>
<tr>
<td></td>
<td>Nairobi</td>
<td>Central</td>
</tr>
<tr>
<td></td>
<td>Nairobi</td>
<td>Central</td>
</tr>
<tr>
<td>Teachers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Head Teachers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key: -

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 – 10%</td>
<td></td>
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<tr>
<td>11 – 20%</td>
<td></td>
</tr>
<tr>
<td>21 – 30%</td>
<td></td>
</tr>
<tr>
<td>31 – 40%</td>
<td></td>
</tr>
</tbody>
</table>

nrb represents Nairobi Province
ctr represents Central Province
T represents Art Teachers
HT represents Head Teachers

Teachers focused more on the vocational perspective than on the intrinsic value perspective.
In an attempt of showing how the perspectives are supported by the analyzed data, the data were color-coded. These colored codes represented a range of percentages indicating the intensity of viewpoints supporting the given perspective.

In answering the first objective of this study the given figure shows the interview findings revealing that a majority of Nairobi province art teachers saw the role of art education from a vocational preparatory benefit to the individual. This viewpoint was coherent with the questionnaire findings, in which they strongly supported a holistic overview of both the pupil’s and societal vocational concerns in art education. The questionnaire findings also showed that they did not advocate for the role of art education to be solely oriented towards the provision of leisure time opportunities.

It was also evident that a majority of Central province art teachers noted that the importance of art education should be of vocational real life benefit to the society. This finding does coheres with the questionnaire finding of which portray a majority of them advocated for art education to focus on a pupil’s vocational concerns. They stressed upon the provision of vocational skills to enable students become self-reliant. Within this
viewpoint, these art teachers thought that people do not just work to survive but rather for them to afford life’s enjoyment after work.

A summary of the interview findings addressing the second objective of this study are as shown in the figure 8. It reveals that a majority of head teachers from Nairobi province advocated that art education should be intrinsically real life beneficial to an individual art student. This is complemented by the questionnaire findings showing that they strongly supported the role of art education focusing on a holistic overview of both the pupil’s and societal non-vocational concerns. These findings therefore show that a majority of the secondary school administrators from Nairobi province view art education as a vehicle to raise awareness of societal issues through an individual student’s voluntarism.

A summary of the interview findings further shows that head teachers from Central province said that art education is of vocationally real life benefit to the society. This viewpoint from a majority of the Central province head teachers contradicted the questionnaire findings, which showed that they were strongly supporting societal non-vocational concerns as the major role of art education.

In addressing the third objective of this study, the questionnaire findings showed that in Nairobi province, the secondary school art teachers and administrators held significantly different viewpoints on most of the initially conceptualized concerns in art education. They were only in agreement on the role of art education focusing on societal non-vocational concerns. This lack of coherence in articulating the appropriate role of art education was also shown in the interview data as shown in figure 8. This figure shows that a majority of the art teachers and head teachers in Nairobi province were not in agreement in the following perspectives in art education: -

1. The vocational preparatory benefit of art education to an individual art student.
2. The vocational real life benefit of art education to the society.
3. The Intrinsic preparatory benefit of art education to the society.
4. The Intrinsic real life benefit of art education to an individual art student.
5. The Intrinsic preparatory benefit of art education to an individual art student.
They were only in agreement by saying that art education is of vocational real life benefit to an individual art student. Their least held viewpoint focused on the following perspectives:

1. The Intrinsic real life benefit of art education to the society.
2. The vocational preparatory benefit of art education to the society.

In Central province, an analysis of questionnaire findings of art teachers and head teachers show that they held significantly different viewpoints to all the given concerns in art education as shown in table 5.1 revealing that they were not in agreement on a variety of issues. This finding was also not fully coherent with the analyzed interview findings as shown in figure 8. The reason for this is that Central province art teachers and head teachers showed some forms of agreement. They proposed for the role of school art education to focus on:

1. The vocational real life benefit of art education to the society.
2. The Intrinsic preparatory benefit of art education to an individual art student.
3. The vocational preparatory benefit of art education to an individual art student.

The art teachers and head teachers from this province were not in agreement in the following perspectives in art education:

1. The Intrinsic preparatory benefit of art education to the society.
2. The Intrinsic real life benefit of art education to the society.
3. The Intrinsic real life benefit of art education to an individual art student.
4. The vocational real life benefit of art education to an individual art student.

On overall, the art teachers and head teachers from Nairobi and Central provinces were least inclined on vocational preparatory benefit of art education to the society.

It would also be worthy noting that the senior policy administrators were not in agreement with what the head teachers proposed as the role of art education. For instance, the national secondary school inspector in charge of art and design supported the vocational importance given for art education in the 8-4-4 system of education. These remarks were not in conformity with what the art education curriculum developer in K.I.E proposed. She stressed upon the intrinsic role of art education in secondary schools. Neither did these viewpoints complement the national K.N.E.C. examination
coordinator’s viewpoint. He emphasized on the role of art education enabling the students to not only like it as a way of self-expression, but also enable them attain a career in art.

These findings therefore show that there exists a serious gap in communication with the art teachers and head teachers in the two provinces. It has also been shown that there is also a gap in communication between the art teachers and head teachers from each of the two provinces. This study therefore proposes the following conclusions, recommendations and suggestions for further research to further address this matter.

6.2. Conclusions

Based on the findings of the study, the following conclusions were made:

a) As was evident in this study teachers focused more on the vocational perspective of art education than on the intrinsic value perspective of art education.

b) It was also evident that head teachers focused more on the real life perspective in art education than on the preparatory perspective in art education.

c) There has been little cooperation between principals and art teachers, the schools and the secondary school inspector in charge of art and design. This is clearly shown by the lack of a consensus on the appropriate role of art education.

6.3. Recommendations

Based on the findings of the study, the following recommendations were made:

a) In light of the fact that art teachers generally focused more on the vocational perspective of art education than on the intrinsic value perspective, they need capacity building for a more inclusive curriculum philosophy. This can be done by the ministry of Education, Science and Technology organizing seminars, workshops and other in service courses on the stated issue. The ministry can also make available official policies, records and reports on art education. If such documented reports were constantly made, this can lay a foundation for art educational advocacy around the country.

b) The findings of this study also showed that head teachers focused more on the real life perspective in art education than on the preparatory perspective in art
education. This is quite significant and it should be a perspective that ought to inform art teachers who intend to sustain their art programs in their respective schools. This form of communication can only be made concurrent and sustained by the ministry of Education, Science and Technology:

- Emphasizing the need for cooperation between the secondary school art teachers and the administrators. This would cater for the reunification of the conflicts in determining educational priorities inherent in these individuals.
- Articulating the roles of head teachers, art teachers and the government in curriculum administration. This would ensure adequate programs that are adequately defined and coordinated.
- Bridging the gap between art education and educational policy decisions. This will form the infrastructure to improve students’ learning in art. This initiative will align art educational advocacy with the general education reform effort.

c) Art teachers should facilitate the creation of a professional art teachers association. This is because this study has effectively demonstrated that art teachers and administrators of schools that teach art and even the ministry art administrators do not seem to communicate fruitfully with each other. With such an association they probably would reflect together to the benefit of art curriculum thinking and art education in our school system.

d) Head teachers and art teachers should call on the government to re-evaluate the content of the art curriculum in the light of the modern educational needs in this changing society.

e) In order to resolve these conflicting educational philosophies it would be important that head teachers and art teachers develop a healthy working relationship. This should also be replicated between the school and the senior educational policy administrators.
f) Art teachers should constantly engage themselves in reflective practice. That is, art educators should examine how they teach and to question what is being taught. This includes art production, and responding to the art in its historical and contemporary contexts, through art criticism and aesthetics and by exploring the relationship between the arts, the self, society and culture.

g) There is a need for an art education resource book for art teachers. This resource book will enable teachers to learn current developments in the subject.

6.4. Suggestions for further research

i. There is a need for a philosophical research in art education that is based on what kind of value system that is practical to promote. This research could focus on the need for a better understanding of the values embedded and communicated in art education, and the educational goals they serve in Kenya.

ii. The major contribution made by this study was in the unearthing the building blocks of an “art curriculum philosophy.” As a result, the figure 6.0 ought to be a conceptual framework of facilitating this process. The proposed study would therefore characterize a correlational or a cause-effect multivariate analysis kind of a research that will examine quantitatively the reasons for existence for these forms of viewpoints.

iii. There is also a need to learn more about what Kenyan secondary schools provide as opportunities for art learning. Therefore there is a need for research that examines what exists, including constraining conditions, and for it to point towards ways of improvement. It is also important to study exemplary school settings and how they foster an educational climate conducive to exploration and creativity.
BIBLIOGRAPHY


APPENDIX A

QUESTIONNAIRE (For Secondary School Art Teachers)

This questionnaire aims at getting information about art education from you as an Art teacher. All information obtained through the questionnaire will be treated with strict confidence. Respond to the question by ticking on the appropriate box.

SECTION A

Personal details.

1. Gender
   - Female (  )
   - Male (  )

2. Type of school:
   - Private School (  )
   - Other Public School (  )
   - National School (  )

3. Teaching experience;
   - (  ) ...Below 10 Yrs
   - (  ) ...11 - 20 Yrs
   - (  ) ...21 - 30 Yrs
   - (  ) ...Over 31 Yrs

4. Location of the school
   - Urban (  )
   - Rural (  )
   - Peri-urban (  )

Qualifications

5. Academic Qualification:
   - KCSE (  )
   - B.A (  )
6. Professional Qualification:

P1 ( )
S1 ( )
ATS i.e. Approved Teacher Status ( )
UT i.e. Untrained Teacher ( )
Any other .......................................................
SECTION B
The role of art education

The following are statements on the role of art education tick (✓) to reflect the degree to which you support the statement.

Q. The purpose of art education in the curriculum is:

1. To encourage growth of imaginative ideas.
2. To promote social skills that foster awareness of others and tolerance of differences.
3. To help the student to attain a career in art and design.
4. To develop vocational skills that are of economic benefit to society.
5. To help the students to use their aesthetic sensibilities in addressing societal issues.
6. To promote cultural literacy in our society.
7. To enable the learner to produce artworks for utilitarian functions.
8. To provide utilitarian skills useful for the various commercial, textile and industrial settings.
9. To enable students appreciate as well as make informed and educated aesthetic judgments in society as artists and designers.
10. To inspire the pupil’s imagination and sensitivity to societal issues.
11. To enable students to appreciate as well as understand the vocational importance of art within the society.
To offer opportunities for students to release tensions and express inner feelings using art materials.

To develop skills needed for the student's future workplace.

To promote the transmission of a people's culture.

To develop skills, attitudes and techniques useful for the student's vocation in art.

To enable the students to fulfill their societal role as artists, designers, architects and etc.

To provide leisure time opportunities for the art student as he or she moves from other intellectually exhaustive subjects.

To recognize the importance of the aesthetic dimension in the various vocations in society.

To acquaint students with arts of the world's cultures as well as with art that is unique to the culture of this country.

To provide students with the habits of mind necessary to make explicit, interpret, and critique their world-view.

To provide an avenue for students to express themselves and connect with their peers.

To help students who like art attain a career in it.
To expose students to great art of the past and present.

To enable artistically gifted students to recognize their responsibilities to society as designers or artists.
APPENDIX B

Serial: __

QUESTIONNAIRE (For Secondary school administrators that is Headteacher, Curriculum developers, KNEC Examination report person and Secondary school inspectors)

This questionnaire aims at getting information from you as Secondary school administrators. All information obtained through the questionnaire will be treated with strict confidence. Tick in the space provided or answer as deemed necessary. Your honesty will be highly appreciated.

SECTION A

Personal details.

I am Female ( ) Male ( )

Qualifications

My highest Academic Qualification is:

KCSE ( ) B.A ( )
Dip.Ed. ( ) M.Ed. ( )
B.Ed. ( ) M.A. ( )
PGDE. ( )
SECTION B
The role of art education

The following are statements on the role of art education tick (✓) to reflect the degree to which you support the statement.

Q. The purpose of art education in the curriculum is:

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>To encourage growth of imaginative ideas.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To promote social skills that foster awareness of others and tolerance of differences.</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To help the student to attain a career in art and design.</td>
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</tr>
<tr>
<td>To develop vocational skills that are of economic benefit to society.</td>
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<td></td>
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</tr>
<tr>
<td>To help the students to use their aesthetic sensibilities in addressing societal issues.</td>
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<tr>
<td>To promote cultural literacy in our society.</td>
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<tr>
<td>To enable the learner to produce artworks for utilitarian functions.</td>
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<tr>
<td>To provide utilitarian skills useful for the various commercial, textile and industrial settings.</td>
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<td>To enable students appreciate as well as make informed and educated aesthetic judgments in society as artists and designers.</td>
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<td>To inspire the pupil's imagination and sensitivity to societal issues.</td>
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<td>To enable students to appreciate as well as understand the vocational importance of art within the society.</td>
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</tbody>
</table>
To offer opportunities for students to release tensions and express inner feelings using art materials.

To develop skills needed for the student's future workplace.

To promote the transmission of a peoples culture

To develop skills, attitudes and techniques useful for the student's vocation in art.

To enable the students to fulfill their societal roles as artists, designers, architects and etc.

To provide leisure time opportunities for the art student as he or she moves from other intellectually exhaustive subjects.

To recognize the importance of the aesthetic dimension in the various vocations in society.

To acquaint students with arts of the world's cultures as well as with art that is unique to the culture of this country.

To provide students with the habits of mind necessary to make explicit, interpret, and critique their world-view.

To provide an avenue for students to express themselves and connect with their peers.

To expose students to great art of the past and present.
To enable artistically gifted students to recognize their responsibilities to society as designers or artists.

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
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<tbody>
<tr>
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APPENDIX C

An interview guide for secondary school art teachers and administrators

This interview schedule will follow suite the respondent’s viewpoints. Therefore it will clarify questions and issues on the role of art in education in Kenya.

1. Is art an important subject in the secondary school curriculum? Why?

2. What would you want our students to get out of art education?
APPENDIX D:

Picture A: A picture showing a mural located within the school compound; done by art students.

Picture B: A mural within a school’s game compound; done by art students Daniel Munyua, Samuel Mwangi.
Picture C: A poster in a school’s staff room; done by one art student

Picture D: A picture showing students’ artworks in an exhibition; done by one art student
Picture E: A mural showing a school’s map and badge; done by art students.
Picture F: An outdoor sculpture made by the students; done by art students
Picture G: A photo showing a mural painting on AIDS awareness; done by art students.

Picture H: A painting portraying a student's expressiveness; done by one art student
### APPENDIX E: ANALYTICAL TOOL FOR THE INTERVIEWED DATA OF NAIROBI PROVINCE ART TEACHERS

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Analytical tool for the interviewed data of Central Province Art Teachers.

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