AN ASSESSMENT OF THE STATUS OF ARTS EDUCATION IN UGANDA

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Acronyms

A-Level Advanced Level
AiE Arts in Education
CAPE Creative Arts and Physical Education
CCFU Cross-Cultural Foundation of Uganda
CFICs Centers for Innovation and Creativity
CRE Christian Religious Education
DCMS UK Department of Culture, Media and Sports
DfES UK Department for Education and Sports
ESIP Education Strategic Investment Plan
ESSP Education Sector Strategic Plan
GDP Gross Domestic Product
GVA Gross Value Added
HIV/AIDS Acquired Immune Deficiency Syndrome
ICT Information Communication Technology
IPS Integrated Practical Skills
IRE Islamic Religious Education
LDCs Less-Developed Countries
MDGs Millennium Development Goals
MoES Ministry of Education and Sports
NAWOU National Association of the Women of Uganda
NCDC National Curriculum Development Centre
NCHE National Council for Higher Education
NIAAD Nagenda Institute of Art and Design
NTCs National Teachers Colleges
O-Level Ordinary Level
PAF Performing Arts and Film
MDD Music Dance and Drama
PE Physical Education
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<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tr>
<td>PLE</td>
<td>Primary Leaving Examinations</td>
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<td>PRSPs</td>
<td>Poverty Reduction Strategy Papers</td>
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<td>PTTCs</td>
<td>Primary Teacher Training Colleges</td>
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<td>PWC</td>
<td>Price WaterHouse Coopers</td>
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<td>SME</td>
<td>Small and Medium Enterprises</td>
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<td>TEXDA</td>
<td>Textile Development Agency</td>
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<td>UACE</td>
<td>Uganda Advanced Certificate of Education</td>
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<td>UK</td>
<td>United Kingdom</td>
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<td>UN</td>
<td>United Nations</td>
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<td>UNATCOM</td>
<td>Uganda National Commission for UNESCO</td>
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<td>UNCP</td>
<td>Uganda National Culture Policy</td>
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<td>UNEB</td>
<td>Uganda National Examinations Board</td>
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<td>UNESCO</td>
<td>United Nations Educational Scientific and Cultural Organization</td>
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<td>UNIDO</td>
<td>United Nations Industrial Development Organization</td>
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<td>UOTIA</td>
<td>Universities and Other Tertiary Institutions Act</td>
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<td>UPE</td>
<td>Universal Primary Education</td>
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<td>USE</td>
<td>Universal Secondary Education</td>
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<td>UWEAL</td>
<td>Uganda Women Entrepreneurs Association</td>
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<td>YMCA</td>
<td>Young Men Christian Association</td>
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EXECUTIVE SUMMARY

This document presents findings and recommendations from a study undertaken on the status of arts education in Uganda commissioned by the Uganda National Commission for UNESCO in 2011. The study sought to investigate the status of arts education with the aim to explore how the creative and expressive arts can be used more to improve other aspects of education, and how arts education can contribute to national development. This study hinges on the UNESCO document *The Road Map to Arts Education* 2006, which is aimed at promotion of a common understanding among all stakeholders of the importance of Arts Education and its essential role in improving the quality of education.

The study involved different instruments in the investigation of the constituent elements and the strategic importance of Arts education in Uganda. The study carried out an evaluation of the existing Arts education programs both in the formal academic institutions and in the communities as well as the existing policies/Acts underpinning Arts education. Approaches to Arts education, dimensions of Arts education and the ways and extent to which the arts interface with other educational and developmental aspects in the country were also considered.

Among the key findings is the fact that the importance and contribution of arts education to the knowledge base and to the economy of Uganda has not yet been fully appreciated by Government and other stakeholders. Whereas preliminary research findings indicate that the arts could be helpful in promoting education in other subjects, the absence of Government policy to support arts education coupled with lack of trained personnel and the costs involved in buying the necessary equipment and materials are key limiting factors to the application of the arts in the curricula at all levels of education. Very few people in Uganda are conversant with the intrinsic value of the arts, and *Arts education* was a new terminology to many stakeholders. The study thus recommends urgent government intervention by enacting policies that will provide a framework for the support of the arts in the relevant ministries. The study concludes by re-assuring
stakeholders that in addition to studying the arts for their own sake, promotion of arts in education is bound to benefit Uganda in the long-run since the arts significantly contribute to human intellectual, personal and social development, which in totality are the essential attributes of good citizenship.

1. Introduction and General Background

The arts, including: the visual arts, the liberal arts, the performing arts, and all those traditional arts practiced by the diverse peoples of a given country are essential to every child’s education. By sensitizing their perceptions, the creative and expressive arts make children predisposed to new information. The arts offer children unique ways of interpreting and signifying experiences in the world, and they have a tendency to reach their sensory, perceptual, emotional, cognitive, symbolic and creative levels. Accordingly, the arts are core academic subjects in early education systems in most of the first-world countries.

This study, which was commissioned by the Uganda National Commission (UNATCOM) for UNESCO set out to investigate the status of arts education in Uganda with the aim to explore how the creative and expressive arts can be used to improve other aspects of education both in the formal and informal settings. The study was carried out with a strong conviction that quality arts education which promotes emotional development, as well as cognitive achievement is a key factor to achieve quality education in Uganda. In addition to exploring the pedagogical benefits of arts education, the study has also considered how arts education can contribute to national development.

Several countries around the world recognize the intrinsic value of arts education and many have adopted policies for the promotion of the arts following UNESCO’s international appeal issued in 1999 for the promotion of arts in education and creativity in schools and the non-formal educational settings. In his appeal, the Director General of UNESCO extended a special invitation to educators to find ways in which the arts could provide instrumental support to learning across school disciplines. He thus stated:
At a time when family and social structures are changing, with often adverse effects on children and adolescents, the school of the twenty-first century must be able to anticipate the new needs by according a special place to the teaching of artistic values and subjects in order to encourage creativity, which is a distinctive attribute of the human species. Creativity is our hope. … I invite teachers of all disciplines to pool their efforts and work towards breaking down the barriers\(^1\) between the teaching of scientific, technical, general, literary and artistic subjects. This interdisciplinary approach is fundamental to enabling young people to understand the universal nature of the world.

(UNESCO 2001, 40-41)

Between 2001 and 2004, six regional pedagogical conferences on arts education were organized in different countries across continents (Grahamstown- South Africa 2001; Uberaba –Brazil 2001; Amman- Jordan 2002; Nadi –Fiji 2002; Helsinki-Finland 2003; and Hong Kong 2004) to share information on arts education among local experts, to develop a new pedagogical approach of arts activities, and to study ways of introducing arts education into the school curricula in order to stimulate cognitive development and to encourage innovative and creative thinking among learners. The first conference held in Grahamstown, South Africa produced a report entitled *Cultural heritage, creativity and education for all in Africa* (UNESCO 2001). This document strongly affirmed the necessity of providing all young people with an education in the arts as a means to nurture their creative capacity. As stated:

“It has therefore become essential to cultivate in each individual a sense of creativity and initiative, a fertile imagination, a capacity for critical reflection, a sense of communication and autonomy and freedom of thought and action – the whole based on moral and ethical values” (UNESCO 2001:10-11).

The African delegates resolved that a way must be found through ‘Education for All’, for these new educational needs to be met for all children and adolescents. This study has found the need to include arts education in all aspects of young and adult learning in Uganda. The incorporation of indigenous forms of expression such as African oral tradition, poetry and body language, into the arts education program was emphasized. It was argued that “introducing children to the arts via their artistic traditions and cultural heritage presents considerable advantages from all points of view, the most important being that the children are immediately given the possibility [and opportunity] to create and be creative.” (UNESCO 2001: 11-12).

\(^1\) My own emphasis
Several points raised in other regional conferences were found to be pertinent to Uganda’s education system. For example, the need to incorporate the arts as separate subjects in the Primary School curriculum, equal in status with more conventional subject areas (regional conference held in Brazil in 2001); the need to give Arts Education a central place in the school curriculum, and the need to integrate the arts especially in basic education while at the same time ensuring the integrity of the different forms of artistic expression; the importance of teacher education in all forms of arts education; (regional conference held in Jordan in 2002); the importance of a drama curriculum which recognizes and respects the local cultures and practices because of their crucial economic value, since they contribute to tourism and the spreading of indigenous culture (regional conference held in the Pacific Island 2003). Also discussed was the need to find new ways to teaching the arts in a multicultural community with the aim to promote peaceful coexistence with refugees and immigrants in European countries, USA and Canada (regional conference for Europe and North America held in Finland, 2003) and; the urgent need for research in order to establish the quantifiable impact of the arts in education (regional conference held in Hong Kong, 2004).

In 2006, UNESCO organized a ‘World Conference on Arts Education- Building Creative Capacities for the 21st Century’ in Lisbon, Portugal. The conference’s aim was to promote a common understanding among all stakeholders of the importance of Arts Education and its essential role in improving the quality of education. Consequently, a working document “Road Map for Arts Education” was generated to explore the role of arts education in meeting the need for creativity and cultural awareness in the 21st century. It places emphasis on the strategies required to introduce and promote arts education in the learning environment across the world.

1.1 Objectives of the Study

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2 It was noted that teaching of arts as separate subjects with equal status has been the case in Brazil since 1971. Coley-Agard (2001) described the systematic approach to drama in elementary and secondary schools in Brazil and outlined the formal training of drama teachers.
The primary purpose of this study was to broadly explore the current state of arts education in Uganda, and how the arts can be used to enhance the quality of education in other subject disciplines.

1.2 Research Scope

Specifically, the study was commissioned to investigate the constituent elements of arts education in Uganda, the strategic importance of arts education and the existing arts educational programs both in the formal academic institutions and in the communities. In addition, the study has examined the existing policies and Acts underpinning Arts Education, the various approaches and dimensions to arts education and the ways and extent to which the arts interface with other educational and developmental aspects in the country.

Finally, the study has proposed essential strategies for effective arts education and has in turn made several recommendations to Government and policy makers on the promotion of arts education in Uganda. It is hoped that the study will help to identify opportunities for nurturing the artistic, social and economic contribution of the visual arts to the society and economy.

1.3 Methodology of the Study

Preliminary research on the status of the arts education in Uganda was undertaken using selected methods. The study adopted the Social Science qualitative design approach. Desktop research was done in addition to observation, face-to-face and telephone interviews with respondents who are directly involved in art education at different levels both in the formal and non-formal training institutions in Uganda. Qualitative and quantitative data relating to arts education was accessed in several reports and policy documents. Desktop research was necessary in reviewing the available literature on arts education and the available policies locally and internationally. This involved reviewing library documents as well as internet-based resources. Yet observation and interviews generated data on the current practices of arts education in Uganda. A total of 40
respondents were interviewed including learners, art teachers in primary and secondary schools, university lecturers and researchers, administrators of non-government organizations, artists and artisans in the informal sector, as well as policy makers. A consultative meeting organized by UNATCOM in May 2011 also provided additional input to the study.

2. Existing Policies/Acts underpinning Arts Education

The study was informed by several national policies and Acts that give strategic direction towards national and socio-economic development, governed by the Constitution of Uganda. The study also referred to the international Declarations and Conventions that support Arts Education, to which the Government of Uganda is a signatory.

2.1 National Policies underpinning Arts Education

The Constitution of the Republic of Uganda, and several national policies and Acts were found to be pertinent to the study as indicated below:

2.1.1 The 1995 Constitution of the Republic of Uganda and the Constitution Amendment Act 2005

Access to quality education and freedom of cultural expression are some of the rights that all people living in Uganda ought to enjoy since these are enshrined in the Constitution of the Republic of Uganda. Article 30 makes education for children a human right, and in Article 34, children are entitled to basic education by the State and Parents. Article 18, clause ii) states that the State shall take appropriate measures to afford every citizen equal opportunity to attain the highest educational standard possible.  

Attaining the highest educational standard possible referred to in the Constitution of the Republic of Uganda requires decisive policies on arts education. The available publications on formal Education in Uganda, and the primary data which springs from the field research carried out in select Primary Schools in Uganda and conversations with policymakers show an increased focus on core subject areas of reading, writing and mathematics. Minimum attention is paid to arts education yet the arts in totality are core to early learning and child development. John Dewey, a renowned philosopher of

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3 The 1995 Constitution of the Republic of Uganda
education believed that arts education was a foundational part of the curriculum because it developed creativity, self-expression, and an appreciation of the expression of others.\(^4\) However, in a period when grade scores are the key drivers of the education system in Uganda, certain ‘academic’ subjects are being emphasized to the exclusion and detriment of others. As part of its strategic development plan, the Government of Uganda has prioritized science education and is proposing a different salary scale to all Science teachers at various levels of education. Whereas giving special attention to Science education may seem logical to policy makers, it is not sustainable when statistics elsewhere prove that the key driver of modern economies in developed and fast-growing countries is creativity, a key domain of the arts.

Steve Jobs, co-founder of Apple computers, commonly referred to as Macintosh computers acknowledges his arts education background as the primary foundation of his success. He states:

I decided to take a calligraphy class… I learned about serif and sans-serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great. It was beautiful, historical, artistically subtle in a way that science can’t capture, and I found it fascinating. None of this had even a hope of any practical application in my life. But ten years later when we were designing the first Macintosh computer, it all came back to me, and we designed it all into the Mac. It was the first computer with beautiful typography.\(^5\)

In order to ensure high standards in education, Government and other stakeholders must seriously consider the symbiotic relationship between science and arts education since the duo are increasingly and competitively influencing the strategic direction of modern fast-growing economies.

Article XXIV; a) states that the “State shall promote and preserve those cultural values and practices which enhance the dignity and wellbeing of Ugandans”. In addition, clause b) of this article stipulates that the “State shall encourage the development, preservation and enrichment of all Ugandan languages”. However, without clear policies and support


from the relevant organs of Government, the promotion and preservation of cultural values and practices cannot easily be realized. At the moment, there is lack of coherence in the way matters relating to arts and culture are decided, administered or supported. For example, a very minimal budget is attached to the Culture section of the Ministry of Gender and Social Development (see budget). Similarly, the budgetary allocation to the Uganda Museum, from the Ministry of Tourism, Trade and Antiquities cannot support the requisite educational activities on cultural preservation. In most schools in Uganda, teaching of creative subjects at all levels is almost impossible due to lack of adequate institutional support. Yet arts education provides an alternative multi-layered means to view reality and to experience the world, especially in the changing times. The study thus calls for an integrated approach to ensure better delivery.

In addition to the provisions in the Constitution, there are other laws of Uganda which protect the cultural norms, values and practices of the people of Uganda. For example, the Copyright and Neighbouring Rights Act, 2006 provides for the protection of literary, scientific and artistic intellectual works and their neighbouring rights. However, the lack of institutional support to implement these laws and Acts renders them blunt and unhelpful to the key players in arts and arts education thus leading to uncontrolled duplication of cultural expressions and creative laziness among learners.

2.1.2 The Uganda National Culture Policy, 2006

The constitutional right to promote and preserve those cultural values and practices which enhance the dignity and wellbeing of Ugandans is re-iterated in the Uganda National Culture Policy (2006). The National Culture Policy was designed to enhance the integration of culture into national development. Its strategies include; advocating for culture, ensuring capacity building, ensuring research and documentation, promoting collaboration with stakeholders and mobilizing resources for culture, (2006:2). The policy recognizes the potential of cultural industries to promote the livelihoods of the marginalized, the poor, and the vulnerable, and create employment opportunities and produce economic gains and incomes at all levels (2006:20). The policy recognizes the existing languages and literary arts, performing arts and visual arts and crafts and how they can contribute to national development.
However, the policy points out lack of appreciation of the contribution of the arts towards national development; lack of capacity, lack of funds and poor coordination as the major hindrance to the development of these arts. Emphasis on arts education with adequate financial support and good policies from the government would help produce culturally-sensitive individuals, who are patriotic, focused on national development.

2.1.3 The Education Act, 2008

Education and training in Uganda is governed by the Education Act and other related Acts of Parliament including University and Other Tertiary Institutions Act (UOTIA), other Acts and Charters for Universities, and the National Council for Higher Education (NCHE). The Education Act was enacted to give full effect to: education policy of Government and functions and services by Government; the decentralization of education services; the Universal Primary and Post-Primary Education and Training Policies of Government; to promote partnership with the various stakeholders in providing education services; to promote quality control of education and training; and to promote physical education and sports in schools. The Education Act proposes guidelines to be followed by stakeholders in Education at the pre-primary, primary and post-primary levels. Act 13, Clause 5 states that Government through its relevant agencies shall be responsible for the provision of instructional materials, setting policy for all matters concerning education and training, setting and maintaining the national goals and broad aims of education and evaluating academic standards through continuous assessment and national examinations, among other things. At present, text books and instructional materials are almost non-existent in most schools thus making arts education extremely difficult. The major challenge is lack of goodwill by the Government and other major stakeholders to consider arts education as a means of achieving national development. Yet the Education Act, 2008 can be used as a basis to promote partnerships between the stakeholders of arts education in the community and the formal education sector.

2.1.4 Education Sector Strategic Plan (ESSP) 2004-2015

The Education Sector Strategic Plan by the Ministry of Education and Sports (MoES) covers the fiscal years 2004/05 to 2014/15, and it succeeds the Education Strategic
Investment Plan (ESIP) of 1998-2003. The plan helps the ministry to fulfill its mission of giving support, guide, coordinate, regulate and promote quality education and sports to all persons in Uganda for national integration, individual and national development. It focuses on building an education system that contributes to Uganda’s national development goals in the context of globalization. The ESSP was designed to prepare post-primary students to enter the workforce and higher education, and preparing graduates from tertiary institutions to be innovative, creative, and entrepreneurial in the private and public sectors. Without prioritizing arts education at all levels, it is very doubtful that the MoES can successfully promote innovation and creativity for national development, as obtained in the ESSP.

John Dewey (1938), through his theory of ‘progressive education’, theorized that children’s access to arts education opens processes of enquiry that expand their perception of the world and create venues for understanding and action.

2.2 International Declarations and Conventions that support Arts Education

Several international declarations and conventions have been enacted to secure for every child and adult the right to education and opportunities that will ensure full and harmonious development and participation in cultural and artistic life. Of key importance is the international Declaration of Human Rights, 1948. Therein, Article 27, clause (i) states that everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. Article 26, Objective 1 stipulates that “Everyone has a right to Education” and clause (ii) states that “Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms”. The UN Convention on the Rights of the Child, 1992 also upholds the Children’s right to life and development; name, nationality and parental care; health and access to health services; and education.

The Dakar Framework for Action, 2000, is a re-affirmation of the vision set out at the World Education Forum to promote Education for All. It stipulates that education is a fundamental human right. Education is the key to sustainable development, peace and stability within and among countries, and thus an indispensable means for effective
participation in the societies and economies of the twenty-first century. The Dakar Framework for Action expresses the international community’s collective commitment to pursue a broad-based strategy for ensuring that the basic learning needs of every child, youth and adult are met within a generation and sustained thereafter (2000:12).

Within in the context of the UN Decade of Education for Sustainable Development (2005- 2014), arts education is considered a part of general education that enables an individual to take part in society and actively participate in shaping the future. It is an aspect of lifelong learning in the arts, with the arts and through the arts including: literature, music, fine arts, theatre, dance, applied art, film, photography, digital media, and circus, among others. As such, arts education is the task of art and cultural institutions, primary and secondary schools, universities and other tertiary institutions, extracurricular arts education and training programmes, as well as the media.

The study was further informed by the Road Map for Arts Education, whose framework was developed in the World Conference on Arts Education: Building Creative Capacities for the 21st Century, in Lisbon in March, 2006. The Road Map places emphasis on the strategies required to introduce or promote Arts Education in the learning environment. It was designed to promote a common understanding all stakeholders of the importance of Arts Education and its essential role in improving the overall quality of education. It recognizes that culture and the arts are essential components of a comprehensive education leading to the full development of the individual. The Road Map for Art Education clearly spells out the aims of arts education, approaches to arts education and dimensions of arts education, the essential strategies for effective arts education, and recommendations for Government Ministries, Policy-makers and other relevant bodies on ways to sustain arts education.

Uganda is one of many African nations that are still struggling to achieve the Millennium Development Goals (MDGs) by the year 2015. Evidently, a remarkable move towards providing education for all has been upheld by the Ugandan government through the introduction of Universal Primary Education (UPE) and Universal Secondary Education (USE). However attaining quality education still poses a challenge that has to be
addressed in order to sustain national development. Enhancing arts education through promotion of indigenous cultural forms of expression is one option that could go a long way in fostering innovation for purposes of improving the quality of the education in the less-developed countries like Uganda. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) recognizes that cultural diversity forms a common heritage of humanity and should be cherished and preserved for the benefit of all. The Convention recognizes that cultural diversity is a mainspring for sustainable development for communities, peoples and nations since it creates a rich and varied world, which increases the range of choices and nurtures human capacities and values (2005:1). Objective (b) of this Convention is “to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner”, thereby promoting peace and unity among multicultural communities.

3. The Constituent Elements of Arts Education in Uganda

The study considered three basic categories of the arts as highlighted in the Uganda Culture Policy namely;

i) The *Visual Arts* which refer to those artistic creations that appeal primarily to the visual sense and typically exist in permanent form. They include the *Fine Arts* – i.e. painting, sculpture, drawing, print-making and photography; the *Applied and Decorative Arts*—ceramics/pottery, textiles, jewelry, fashion design and furniture and other forms of product design; *Visual communication arts and Design*: illustration, advertising design, film, multi-media art, and other forms of design communication; and the *Vernacular arts* and crafts like basketry, weaving, bark-cloth-making, leather work and other forms of tangible heritage.

ii) The *Performing Arts* including:

- Music: - music performance, music education, and musicology;
- Dance:- an art that involves human movement used as a form of expression and representation of a culture of the people and;
- Drama: artistic forms of entertainment that are usually performed live in front of an audience.

iii) The Liberal Arts: these involve the expression of the creative arts of orature and literature in English and the indigenous languages.
4. The Aims and Strategic Importance of Arts Education

As stated in the ‘Road Map for Arts Education’, Culture and the arts are essential components of a comprehensive education leading to the full development of the individual (2006:3). Educators (O’Farrell and Meban 2003) have highlighted two main justifications for including the arts in the formal school curricula. One argument is intrinsic to the arts. It maintains that the arts are important components of human culture in and of themselves and that, as such, they ought to be included as school subjects on an equal footing with other cultural disciplines such as literature or history. Proponents of this school of thought maintain that an experience of the arts can lead to the social, psychological and physical development of the child as a total person. It is variously claimed that a child who is exposed to the arts in school has the potential to become a more creative, imaginative, expressive, confident, self-reliant or critically thinking individual.

The second general argument in favor of incorporating the arts in school programs is instrumental. It advocates using the arts as an effective means of achieving the educational goals of the curriculum as a whole, whereby the arts serve as pedagogical tools in the teaching of other academic subjects. Adherents to this view propose that the various arts disciplines, individually or in combination, can be applied to the teaching of concepts specific to subjects such as reading, numeracy and social studies at the basic level and literature, science and mathematics at the secondary level (Larry O’Farrell and Margaret Meban 2003:6). Hence, the capacity of the creative arts to challenge our familiar and established patterns of perception and attitude, and to invoke both marvel and critical reflection, is fundamental to understanding the importance of arts education in a rapidly changing society. Moreover, Arts Education is a universal human right for all learners, including those often excluded from education, such as immigrants, cultural minority groups, and people with disabilities (UNESCO 2006:3). This study has identified major aims of Arts Education, as outlined below:

4.1 The Aims of Arts Education
According to the ‘Road Map for Art Education’, there are four major aims for arts education namely:

i) to uphold the human right to education and cultural participation; ii) to develop individual capabilities; iii) to improve the quality of education; and iv) to promote the expression of cultural diversity.

As observed, ‘Arts education’ is not a familiar term in the Ugandan Education system. Therefore, no concerted efforts have so far been put in place to achieve the above major aims of arts education as outlined in the ‘Road Map for Arts Education’. The study made a critical analysis of the above aims of arts education in the context of the current Uganda education system:

4.1.1 Upholding the Human Right to Education and Cultural Participation

Access to quality education and freedom of cultural expression are some of the rights that all children in Uganda ought to enjoy. These are enshrined in the Constitution of the Republic of Uganda, Article 30, which makes education for children a human right. Therefore, the arts, including: the visual arts, the liberal arts, the performing arts, and all those traditional arts practiced by the diverse peoples of a given country are essential components of a comprehensive education leading to the full development of an individual. However, in Uganda, many parents and other stakeholders are not aware of the intrinsic values of the arts education to the physical, intellectual and social development of the children. There is a general view that the arts are for the elite and talented few; some people think that the arts are for the ‘academically challenged’ members of society, while many others (including policy makers) publicly testify that they do not understand the arts subject-content. Article 31 of the Convention on the Rights of the Child calls upon State parties to respect and promote the right of the child to participate fully in cultural and artistic life. States are also required to encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity (Convention on the Rights of Children, 2008). Uganda being a signatory to the Convention on the Rights of Children enacted a Child Act, which essentially provides the necessary framework for support of the arts education.
4.1.2 Developing Individual Capabilities

There is scholarly evidence that expressive, visual and performing arts boost individual capabilities of the learners. The arts are used to enable learners to better understand the content in the other subjects in the curriculum and to be more creative. In Uganda, the use of arts education to support other learning activities is restricted to pre-primary education where teachers use the arts i.e. painting, drawing and music to enhance children’s cognitive, social, and expressive skills. Beyond early childhood education, less attention is paid to the arts as most government-aided and many private schools in Uganda cannot afford to get the necessary art materials, equipment and financial support required in arts education. Due to budgetary constraints, lack of institutional moral support, and poor coordination, many schools cannot afford to arrange study-tours to cultural sites, Art Galleries and Museums. More opportunities for cultural exposure are usually available in schools which offer the international curriculum. In such schools, arts education is used to nurture children with high creative and social abilities. For example, at international schools like Kabira, Rainbow, Aga Khan Primary and Secondary School in Kampala, students are encouraged to visit art galleries, museums and theatres to learn about world cultures and the different forms of cultural expressions. Teachers interviewed from these schools confirmed that exposure to the arts helps learners to express themselves better in a more creative manner (interviews, 2011).

4.1.3 Sensitisation and Development of Creative and Emotional Skills of the Learners

Arts Education contributes to an education which integrates physical, intellectual and creative faculties and makes possible more dynamic and fruitful relations between education, culture and the arts. For example, in Uganda, the arts of music, film, dance and drama have been used to educate the public about health and other social issues affecting communities. In some schools, teachers and children have composed songs and poems to sensitise the broader community about HIV/AIDS prevention, dangers of domestic violence, child abuse and alcoholism among others. Such creative outputs in the informal education sector include Drama skits, and music performed to a live audience but also played on radio and video. Related themes have been explored by the theatre and film actors in Uganda and visual artists have also made critical commentary on such
issues through painting, sculpture, illustration and photography. These are normally exhibited in public galleries in urban centres. In the past six years, street arts festivals like LaBa Art Festival have been organised to demystify the concept of elitism and to make arts and arts education accessible to the community. As stated on the official website of Goethe-Zentrum, the main sponsor of LaBa Arts Festival “Art is not reserved for a small circle of people. Art is for everyone!”

4.1.4 Promoting the Expression of Cultural Diversity.

In the past two decades, consensus has emerged in international circles on the need to assert freedom of expression to protect cultural diversity. In 2005, UNESCO passed the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which affirms that cultural diversity is a defining characteristic of humanity. Cultural diversity creates a rich and varied world, which enhances democracy, tolerance, social justice, and mutual respect. Cultural diversity increases the range of choices, nurtures human capacities and values, and is as such a mainspring for sustainable development. This Convention recognises the need to take measures to protect the diversity of cultural expressions around the world, especially in situations where such cultural expressions may be threatened by the possibility of extinction or serious impairment. Some cultural expressions have no economic value at all, but are necessary to the functions of a community. It is therefore, in the broad interest of society not to leave the cultural sector to the whims of market forces. Under Article 6, the parties to the UNESCO Convention commit themselves to protect and promote the diversity of cultural expressions within their territory through educational programmes. Article 10 focuses on the idea that education can contribute to the objectives of the Convention – in the short-term by creating greater public awareness and in the long-term by ensuring that the objectives will be achieved. Arts education promotes these objectives through the transfer of

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6 LaBa Street Art Festival is an annual art event organized by Goethe-Zentrum Kampala, a non political and non-profit making cultural society whose core task is to promote German culture and language and to support Kampala’s art scene.

7 http://www.goethe.de/ins/ug/kam/kue/laba/wasist/enindex/htm), accessed 27/06/2012

knowledge, capabilities, and skills, and through the development of competencies, values and attitudes. Moreover, the “Road Map for Arts Education” states that awareness and knowledge of cultural practices and art forms strengthens personal and collective identities and values, and contributes to safeguarding and promoting cultural diversity.

Several Parties to this Convention have embraced arts education in their implementation framework. The German White Paper, ‘Shaping Cultural Diversity’ affirms that Arts education plays a prominent role in the implementation of the objectives of the Convention. As stated “Arts education is not only a vehicle for achieving the overriding objective of cultural diversity; it is itself the subject of political discourse. The White Paper recommended that arts education ought to be a focus of attention in both formal and informal educational and cultural settings. (2008:27), and among other recommendations, that the State should commit itself to reversing the marginalisation of the (few) school subjects that pertain to the arts. Most importantly to this study, the Germany White Paper recognizes that in a globally networked but extremely unequal world, countries that are less developed, countries that are barely represented in the global cultural market, should create avenues to allow their vital cultural expressions to blossom, and to contribute to the global discussion on cultural diversity.

The study noted some positive efforts in promoting cultural diversity in Uganda though with minimum support from Government. Whereas the arts are included on the educational curriculum at various levels, the lack of logistical support and strong policies to promote arts education hampers progress in meeting the objectives of the UNESCO Convention on Promoting and Protection of cultural diversity. The Uganda National Culture Policy, 2006 provides a framework for several actions leading to the promotion of cultural diversity. However, very limited structures are operational towards the support of the arts. Consequently, most of the efforts are by independent cultural institutions, not-for-profit organisations and the private sector. The Ndere Cultural Troupe is one of the established cultural organisations that strive through music and dance to expose the cultural diversity of Uganda, to the local and internal audience. Several cultural groups
have sprung up in the past decade, and progressively, the local communities are beginning to re-build confidence in their intangible knowledge and forms of cultural expression which were being threatened by global socio-cultural and economic contact. At the same time, without support, visual artists have continued to participate in the cultural discourse and to create awareness about the cultural diversity of Uganda through various forms of practice including painting, sculpture, ceramics, photography, fashion and textiles, design communication and multimedia. Most artworks reflect subject matter and motifs inspired by the rich and diverse cultural heritage of Uganda.

4.1.5 Improving the Quality of Education

Experiential learning through the arts and its potential to promote quality in education in the 21st century is becoming widely recognised around the world. Quality education is learner-centered and it provides all young people and other learners with the locally-relevant abilities required for them to function successfully in their society. It is appropriate in terms of the students’ lives, aspirations and interests, as well as those of their families and societies. Above all, it is inclusive and takes care of diversity of cultural expressions as well as children’s rights (UNESCO Road Map for Arts Education, 2006).

Programmes focusing on creativity-building education have attracted a great deal of attention in Europe and America, and in the fast-growing economies like China, Japan, Singapore and India. Several researches have been carried out to assess the contribution of the arts to other aspects of education. The available findings highlight immediate and long-term benefits in terms of aesthetic development, cognitive development and academic achievement. For example, an educational research firm, CEMREL, Inc. researched sixty-seven specific studies in California, USA in 1980 and concluded that student achievement in reading, writing and mathematics was enhanced when arts were included in the curriculum10. Another study conducted in 1999 proved thus:

“In arts courses, students develop their ability to reason and to think critically as well as creatively. They develop their communication and collaborative skills, as well as skills in

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using different forms of technology. Through studying various works of art, they deepen their appreciation of diverse perspectives and develop the ability to approach others with openness and flexibility. They also learn to approach issues and present ideas in new ways, to teach and persuade, to entertain, and to make designs with attention to aesthetic considerations. Participation in arts courses helps students develop their ability to listen and observe, and enables them to become more self-aware and self-confident. It encourages them to take risks, to solve problems in creative ways, and to draw on their resourcefulness. In short, the knowledge and skills developed in the study of the arts can be applied in many other Endeavours”

In Uganda, hardly any research has been conducted on the impact of arts education to the overall quality of education at various levels. Moreover, the aims of arts education are not clearly articulated in the Government policies on education in Uganda. This study attempted to get an initial position on the relevance of arts education to the overall quality of Education in Uganda. Pilot interviews with selected respondents in the formal and informal education sector were conducted, and a focus group discussion at a consultative stakeholders’ workshop provided some insight into the potential role of the arts in enhancing learning in other subjects at various levels both in humanities and science-based education. Several teachers acknowledged the relevance of well-illustrated visual aids in teaching both humanities and science subjects. Some appreciated their earlier exposure to drawing, and how this psycho-motor skill enhanced their ability to deliver content to the learners. Others noted that their inability to translate content into a visual or musical form, created significant challenges to the learners to grasp some complex concepts. All the respondents confirmed the epistemic benefits of the arts to the overall education system in Uganda and advocated making the arts compulsory and examinable at pre-primary and primary levels of education.

However, the absence of Government policy to support arts education across disciplines, coupled with lack of trained personnel, and the costs involved in buying the necessary

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11 Ontario 1999, as cited in O’Farrell Larry and Meban Margaret (2003). Arts Education and Instrumental Outcomes: An Introduction to Research, Methods and Indicators, a paper commissioned by UNESCO under contract with the Faculty of Education at Queen’s University Kingston, Canada.
equipment and materials were cited as the key limiting factors to the implementation of the arts curricula in the Uganda education system. Government and administrators therefore, have a big role to play in order to provide the necessary support for arts education to all schools in Uganda. Moreover, scholarly evidence illustrates that experiencing and developing appreciation and knowledge of the arts enables the development of unique perspective on a wide range of subject areas; perspectives which cannot be discovered through other educational means (Road Map for Arts Education 2006: 4).

4.2 Other Benefits of Arts Education in Uganda

The arts have been useful in several ways to the benefit of the populace. These include among others:

4.2.1 The Arts as an Effective Tool for Dissemination of Information

Various forms of artistic expression have been used as effective means of dissemination of information about various social, economic and political issues prevailing in the country. For example, posters, billboards and other graphic promotional materials, music compositions, poems, theatrical performances, comedy, as well as audio and video adverts have been used by the government, NGOs and Civil society to inform the public about different health and social issues including: HIV/AIDS and the urgent need for the society to disband from sexual networks; the importance of using mosquito nets to curb malaria; dangers of child-abuse and domestic violence; giving equal opportunity to people with disabilities; dangers of election and post-election violence; among others, and the responsibility of individual members of society to address such social phenomena.

4.2.2 The Arts as a Form of Entertainment

Arts education both in schools and the communities has played a big role in promoting the entertainment industry in Uganda. The theatre arts, film, dance and music have often been used as major sources of entertainment and dissemination of knowledge to the community. Due to lack of statistics, the total number of music and theatre companies in Uganda was not established. The music industry is now one of the fastest growing
industries in Uganda. Many people visit clubs and other public places to watch live music performances by popular Ugandan musicians such as Jose Chameleone, Bebe Cool, Bobbie Wine, Juliana Kanyomozi, Irene Namubiru, Phina Masanyalaze and many others. The Afrigo Band also provides entertainment to a select group of people who appreciate a blend of Jazz and classical Ugandan music. Several cultural groups have equally played an important role in the Uganda music industry. Kika and The Ndere Troupe are two of the most renowned cultural groups that offer a comprehensive package of traditional music and dance from different ethnic groups of Uganda, as well as cultural performances from the neighbouring Rwanda and Burundi. ‘The Planets’ by Annet Nandujja, and ‘the Samads’ by Sualiti Kawooya are some of the cultural groups whose focus is strictly on the music and dance of the Baganda, of central Uganda.

Plate 1 Kika Group performing, Venue: The Margaret Trowell School of Industrial and Fine Arts, Makerere University 2010. Photo by the author
Plate 2 The Planets, dancers performing at a social function, Luvumbula, Mpigi District, 2011
Photo by the author

Plate 3 The Planets, Drummers performing at a social function, Luvumbula, Mpigi District, 2011
Photo by the author
The theatre industry is another avenue for generating and disseminating artistic expressions that are meant to entertain the public. Like music, theatre attracts different participants and different audiences. The Bakayimbira Dramactors are among the most established theatre artists whose focus is on ‘traditional’ theatre, while the Theatre Factory offers comedy, a recent genre of theatre in Kampala. All these groups make their music and theatre performances available to a broader audience in form of DVDs, VCDs, audio CDs and cassette tapes, which people buy to be entertained at their homes. The themes depicted in the arts for entertainment vary from current social and political issues that prevail in Uganda to futuristic arts. Fashion and beauty pageant are other forms of entertainment that are slowly emerging in Uganda.

4.2.3 The Arts: a Form of Psychotherapy

In the medical profession, the arts are recognised as a form of psychotherapy. Various art discipline including painting, sculpture, drawing, music and dance have been used to help the physically disadvantaged and emotionally oppressed people. For example, following the political instability which affected Northern Uganda in the past two decades, several NGOs have used art and music therapy to reach out to the traumatised population. Art, music and theatre therapy programmes are designed for both the children and adults to enable them to come to terms with the realities of their situation; to appreciate and express the cause of their trauma, to steam out the fear, anger or any other traumatic feelings, and to remain positive in the hope to regain their lives. Jan Van Boekel (2009:9) asserts that an important aspect of art is its ability to deal with contradictions and ambiguity. For example the effort to find a future perspective and meaning in one’s life and to simultaneously acknowledge the immensity of the challenges we are faced with. Without becoming an art therapist, an art teacher can nevertheless act therapeutically, assuming the willingness to give pupils and students art exercises in which they can break down their possible fears, life-negating visions and hopelessness in a sufficiently secure context. Art therapy is also gradually finding a place in the education of ‘normal’ children, and in such settings, the emphasis is on growth through personal expression (Wadeson 2010).
In central and Southern Uganda, the Uganda School for the Disabled at Mengo, Kampala and the Masaka Vocational Training Centre in Kijjabwemi, Masaka are some of the known schools for the physically and mentally challenged children. The learners are facilitated with art materials and tools to enable them step up their creative and expressive ability.

4.3. The Strategic Importance of Arts Education

In the contemporary world, a new development paradigm is emerging that links the economy and culture, embracing economic, cultural, technological and social aspects of development at both the macro and micro levels\textsuperscript{12}. The arts, being an aspect of culture and a key-driver of the creative economy, play an important role in promoting social and economic development while at the same time promoting social inclusion, cultural diversity and human development. A major social impact of the creative industries\textsuperscript{13} is their contribution to employment. 21\textsuperscript{st} Century societies are increasingly demanding workforces that are creative, flexible, adaptable and innovative. The creative arts equip learners with soft skills which enable them to express themselves, to critically evaluate the world around them, and to actively engage in the various aspects of human existence. Thus arts education contributes to the cultural capital of a community, a nation or a region of the world.

For example, in the UK, a formal inquiry into the role of creativity in education and the economy was set up in 1995, led by the then Professor (now Sir) Ken Robinson. It culminated in setting up of Creative Partnerships, a Programme managed by Arts Council England from 2002 to 2011, and funded by the Department of Culture, Media and Sports (DCMS) with additional support from the Department for Education and Skills (DfES). The idea of the Creative partnerships was to embed “creative learning” within schools. It radically overhauled teaching methods across all subjects by bringing in “creative agents” namely: visual artists, writers, poets, musicians, architects and scientists into schools across the UK. The major aim of the creative partnerships was to inspire teachers to work in a new way in order to raise the aspirations and achievements

\textsuperscript{12} UN Creative Economy Report 2008:3.

\textsuperscript{13} The term ‘Creative Industries’ is used to refer to the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. For details see, UN Creative Economy Report 2008.
of children and young people to open up more opportunities for their future. It covered 2700 schools and directly benefited over 1 million children and 90,000 teachers who worked on more than 8000 projects. Independent research by Pricewaterhouse Coopers (PWC) revealed that the Creative Partnership programme was expected to generate nearly 4 billion pound sterling net positive benefit for the UK economy.¹⁴

In addition to contributing to the cultural capital, arts education can be a significant contributor to national economic growth. In Europe, the creative economy generated a turnover of 654 billion Euros in 2003, increasing 12 percent faster than the overall economy and employing about 4.7 million people. The creative economy provided 1.5 million jobs in 2010. There were 106,700 enterprises in the creative sector in the UK in 2011. These accounted for 5.1% of all UK’s enterprises (Creative Industries Economics Estimates Report 2011).

Table 1 – Gross Value Added by the UK Creative Industries - 2008 and 2009

<table>
<thead>
<tr>
<th>Sector</th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Gross Value Added (GVA)* (£million)</td>
<td>Proportion of total UK GVA (%)</td>
</tr>
<tr>
<td>1. Advertising</td>
<td>7,160</td>
<td>0.55%</td>
</tr>
<tr>
<td>2. Architecture</td>
<td>3,650</td>
<td>0.28%</td>
</tr>
<tr>
<td>3. Art &amp; Antiques</td>
<td>310</td>
<td>0.02%</td>
</tr>
<tr>
<td>4. Crafts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Design</td>
<td>1,660</td>
<td>0.13%</td>
</tr>
<tr>
<td>6. Designer Fashion</td>
<td>110</td>
<td>0.01%</td>
</tr>
<tr>
<td>7. Film, Video &amp; Photography</td>
<td>2,680</td>
<td>0.21%</td>
</tr>
<tr>
<td>9 &amp; 10. Music &amp; Visual and Performing Arts</td>
<td>3,740</td>
<td>0.29%</td>
</tr>
<tr>
<td>11. Publishing</td>
<td>11,610</td>
<td>0.90%</td>
</tr>
<tr>
<td>8 &amp; 12. Software/Electronic Publishing</td>
<td>570</td>
<td>0.04%</td>
</tr>
<tr>
<td>8 &amp; 12. Digital &amp; Entertainment Media</td>
<td>160</td>
<td>0.01%</td>
</tr>
<tr>
<td>13. TV &amp; Radio</td>
<td>4,950</td>
<td>0.38%</td>
</tr>
<tr>
<td>Total GVA for Creative Industries</td>
<td>36,600</td>
<td>2.82%</td>
</tr>
<tr>
<td>Total GVA for all UK Industries¹</td>
<td>1,295,633</td>
<td>1,256,932</td>
</tr>
</tbody>
</table>

*at basic prices

In Africa, Ghana, Mali, Nigeria and Senegal integrated culture into their Poverty Reduction Strategy Papers (PRSPs) as “major areas”. In the case of Ghana, emphasis is placed on the development and promotion of the music and film industries as potential sources of employment generation, wealth creation and skills development. In recognition of the tremendous potential of Nollywood, the home video film industry of Nigeria, the Nigerian Government places culture as a major axis in its Poverty Reduction Strategy. Senegal also recognizes the potential value of crafts to the national economy, and they thus included as one of the principal poverty reduction strategies (UN Creative Economy Report 2008). In Uganda, very limited effort has been realized in promoting arts education and the cultural sector in general. Outside of the schools arts education system, there are people whose livelihood is solely dependent on the arts. There are also other people who are not necessarily in the arts but whose livelihood is dependent on the service sector that develops around the arts. It is therefore imperative for the Government...
to revamp policies that can promote arts education so that they can become more accessible and more meaningful to the broader community.

5. Approaches to Arts Education

Current scholarship in arts education identifies two different approaches to arts education namely: i) *Education in art*, which implies teaching pupils the practices and principles of the various art disciplines to stimulate their critical awareness and sensitiveness, and to enable them to construct cultural identities and; ii) *Education through art*, also referred to as *Arts in Education* (AiE) which implies that art is seen as a vehicle for learning other subject content and a means for achieving more general educational outcomes (Roadmap for Arts Education 2006).

5.1 Policy reviews on Education

Various policy reviews have been made focused on improving the current education system geared towards national development. Accordingly, the Education Policy, (2006) states that the Uganda education system aims at promoting citizenship; moral, ethical and spiritual values; promote scientific, technical and cultural knowledge, skills and attitudes; eradicate literacy and equip individuals with basic skills and knowledge and with the ability to “contribute to the building of an integrated, self-sustaining and independent national economy”.

The various innovations made in the education sector have led to such subject areas as fine arts, graphic and textile design, literature, music, dance and drama to be taught in the Ugandan education system. ‘Arts education’ is the term which embraces these subject areas, however, the term “arts education” has not been commonly used in the Ugandan education system, and it does not feature significantly in the current education policy. Therefore it may sound new to many stakeholders. Instead, the term “Art education” has been commonly used and applied to refer to the area of learning that is based upon the visual, tangible arts such as, drawing, painting, sculpture, pottery, graphic and textile design, among others, (O’ Level Art and Design syllabus 2010). As such, in both formal and non-formal education; fine art is taught independently from literature, music, dance and drama and other subjects in the curriculum.
Aspects of arts education currently exist in primary schools, secondary schools, universities, vocational institutions and communities in Uganda. However the teaching of such arts disciplines varies from one level and institution to the other with such variations significantly outstanding between the private and government owned institutions.

6. The Existing Arts Educational Programmes in the Formal Academic institutions

6.1 Arts Education in Pre-Primary Schools

The very first level of formal education in Uganda is the pre-primary (commonly referred to as nursery). The Education Act (2008) states that this education level is to be administered by the private sector but the curriculum shall be developed and provided by the government. Such distribution of educational responsibility follows the Local Government Act (1997) which advocates for decentralisation in the provision of educational services. In consequence, there is no standard syllabus for pre-primary education, and different pre-primary schools have varied curricula due to lack of government control over the quality of the curriculum for this level. The infrastructure, teaching methods, quality of delivery and the qualifications of the instructors vary significantly between the urban, semi-urban and rural areas. As such, even the quality of arts education and methods of delivery vary among schools.

In most of the nursery schools sampled, pupils are exposed to different skills of socialisation (using both local language and English), identification, and hygiene. In addition to writing, reading and numbers, pupils are introduced to simple creative tasks including drawing shapes of natural and artificial objects, painting and shading using coloured pencils or crayons, music (vocal) and physical education. At this level, music, drawing and painting are used to enhance the pupils’ skills in identification of objects (appearance and names), letters and numbers as well as memorisation of letters in the alphabet.

The study also revealed that in some pre-primary schools, the visual, liberal and performing arts are emphasised because of their potential to help the pupils develop their
cognitive, analytical, analogical, and interpersonal skills as well as arousing the learners’ confidence, self-esteem and interest to continue with education. This attempt conforms to Mentzer & Boswell, reflected in Deasy (2002:18), that “when poetry and movement are combined, they may contribute to engagement, development of creativity, and social and/or motor learning in children”.

However, the preliminary research findings indicated that in rural areas, majority of the pupils join primary school without attending the pre-primary level due to lack of finances and adequate facilities. Many parents consider pre-primary education as a waste of financial resources, which could be used to cater for other economic needs in the home. One respondent explained “okusinziira ku byetaago ebyawaka ne bbula ly’ensimbi, kiba kizibu nnyo okuweerera omwana mu nursery era okujjako ng’oli mugagga” meaning, “given the numerous household requirements, and the meagre financial resources, it becomes practically impossible to spare money for taking a child to nursery school; it is only the rich who can afford to pay for their children to access pre-primary education). Another respondent, a mother of eight lamented: “olaba n’ezokulya zibula mbu ate nga otwala mwana mu nursery!!” meaning “how can one even think about taking a child to nursery school when he/she is not even certain where to get money for the next meal!!!” (Interview, Namuddu Grace, held in Kikoma, Ssembabule district, March 2011). The above examples illustrate the logistical challenges that hinder many children from accessing early-child education which is usually the gateway to arts education. Moreover, with the current Universal Primary Education (UPE) policy, it is not a requirement that a child must have attended pre-primary education in order to access universal primary education.

6.2 Arts Education in Primary Schools

Unlike the pre-primary level of education, primary education is administered by both the private sector and the government. The Education Act (2008) stipulates that Primary Education is directly controlled by the government, as regards its supervision, provision and control of the curriculum. Thus both government and private schools in Uganda follow the set curriculum with the exception of international schools, and a few private
schools like Aga Khan Primary which follow both the Uganda curriculum and the international curriculum.

In many primary schools, pupils are exposed to the arts from primary three to Primary five. Under the subject ‘Art and Crafts’, the pupils are taught observational skills through drawing of set compositions (still life), using line drawing and limited shading either in colour or in lead pencil. In addition to drawing, pupils are taught some craft skills in weaving, modelling, and surface design, contingent on the resources available, and the level of experience of the teacher. In most cases, the idea is to engage learners in some aspect of creative expression in order to foster a holistic child development. As Mary Ann Faubion Kohl highlights in her article ‘The Importance of Art in a Child’s Development’:

“... a child does not have to create a masterpiece to have a meaningful artistic experience. Art is a process, not a product… it is the process of creating, exploring, discovering, and experimenting that has the greatest value. Through self-expression and creativity, children's skills will develop naturally, and their ability to create will soar”.


18/05/2011

Plate 4 Artist Fred Mutebi of Let Art Talk introducing learners to visual communication 2010, Photo by author
Unlike the visual arts, other arts like music, dance and poetry are not taught or included on the school time-table in many schools. Different districts throughout Uganda engage Primary Schools (both government and private) in music (vocal and instrumental), dance and drama competitions annually, during the second term. To many rural primary schools, this is the only chance that pupils get to seriously engage in music, performing arts and poetry. Due to lack of qualified teachers and financial resources, some primary schools fail to participate in these competitions. Many Universal Primary Education schools take music and dance as part of co-curricular activities meant to occupy pupils’ leisure time usually after end-of-term examinations as they wait for their reports. Hence, it is not unusual that in such schools, some pupils complete primary education without any purposeful exposure to a broad range of arts education despite the benefits.

6.2.1 Curriculum Reforms and Arts Education in Primary Schools in Uganda

Several curriculum reforms have been made in primary schools by the government to give support to UPE. Among these reforms are the thematic curriculum and the Integrated Practical Skill (IPS) curriculum. The thematic curriculum (from primary one to primary three) majorly focuses on teaching English, Mathematics and Science within umbrella themes and strands, and organised under the headings of Literacy Skills, Numeracy Skills, and Life Skills and Values (Luswata, et. al., 2009). The Thematic Curriculum emphasises learning outcomes as opposed to aims, and competences as opposed to objectives, and the use of local language or mother tongue as the medium of teaching and learning. Pupils are also introduced to Creative Arts and Physical Education (CAPE) which is divided into three areas; CAPE$_1$ (Music, Dance and Drama); CAPE$_2$ (Physical Education); CAPE$_3$ (Arts and Technology). These arts subjects are meant to arouse the pupils’ creativity and free expression and to equip them with skills that would enable them survive in the world after school. On the other hand, the IPS curriculum was focused on educating the child regarding his/her soul, character and skills that could enable him/her survive in the world, after school but this was not fully implemented after its pilot.
This is a move in the positive direction since it considers arts education relevant for the child’s educational development. The use of the local language as a medium of instruction is supported by UNESCO (2009:119) which stipulates that “mother-tongue-based bilingual education programmes can enhance learners’ outcomes and raise academic achievements when compared to monolingual second-language systems”. However, the revised curriculum still does not clearly stipulate how the creative and expressive arts can be used more to improve other aspects of education.

In 2010, the Ministry of Education and Sports released a new teaching syllabus for primary six which incorporates music, dance and drama, physical education, visual arts and technology, (NCDC, 2010). However, study findings indicate that very few schools offer drawing, painting, modelling, or music and dance lessons to their learners, since they are not examinable subjects and thus do not contribute to the final grades of the pupils’ Primary Leaving Examinations (PLE). In Uganda, the education system is predominantly exam-oriented, and parents and teachers are more concerned with the quality and number of grades achieved in the examinations. Hence, many school administrators and teachers tend to ignore the value of teaching arts subjects as long they remain audited and examinable. To alleviate this challenge, the Uganda National Examination Board (UNEB) officials are considering a proposal to examine these creative subjects by 2012, according to a recent workshop held in 2011 by UNEB and the primary school administrators.

Whereas this intervention would encourage more schools to offer arts education, the inherent importance of arts education in schools has not yet been clearly articulated by the various stakeholders in the education system of Uganda. In addition to studying the arts for their own sake, experiencing and making works of art benefits students in their intellectual, personal and social development. Research studies point to strong relationships between learning in the arts and fundamental cognitive skills and capacities used to master other core subjects, including reading, writing, and mathematics.

Mary Ann Faubion Kohl, an art author and educator observes in her article ‘The Importance of Art in a Child’s Development that:
Most of us instinctually know that art is important for our children; we simply believe it's important because we've seen our children deeply involved in art. But beyond what we feel and believe, there is much factual information about why art is important in our children's development that is both interesting and helpful to know. Creating art expands a child's ability to interact with the world around them, and provides a new set of skills for self-expression and communication. Not only does art help to develop the right side of the brain, it also cultivates important skills that benefit a child's development. [http://www.barnesandnoble.com/u/mary-ann-kohl-importance-of-art](http://www.barnesandnoble.com/u/mary-ann-kohl-importance-of-art) accessed 18/05/2011.

Jackie Silberg also provides useful insight into the importance of music education for children. She reveals:

Music researchers have found correlations between music making and some of the deepest workings of the human brain. Research has linked active music making with increased language discrimination and development, math ability, improved school grades, better-adjusted social behavior, and improvements in spatial-temporal reasoning, a cornerstone for problem solving. [http://www.barnesandnoble.com/u/jackie-silberg-importance-of-music/](http://www.barnesandnoble.com/u/jackie-silberg-importance-of-music/) accessed, 18/05/2011.

Similarly, Deasy (2002) observes that drama and drawing can improve the quality of narrative writing.

### 6.2.2 Arts Education in the International Schools – Pre-Primary and Primary

Whereas teaching of arts in Uganda is predominantly based on the national curricula, some pupils access comprehensive arts education at an early stage, which is normally offered in international schools including: Acorns International Pre School, Aga Khan High School, Ambrosoli International School, Ecole Francaise de Kampala, The International School of Uganda, Kabila International School and Rainbow International School.

Under the international curriculum, arts education is greatly utilised to enhance child development and quality in education. The curriculum includes numeracy, literature, science, humanities (history and geography), art and design, music, physical education (PE), swimming, English/French, Information Computer technology (ICT) and personal and social health education. Following such a broad curriculum, art and music lessons are linked to the different topics in the different subject areas greatly focusing on the learners’ creativity and freedom of expression. Pupils are given liberty to explore and experiment with different materials and tools as they study. Out of class clubs are encouraged for games, art and music. Several schools organise tours to galleries and
museums in order to broaden the creative experience of their pupils, and in some instances, such schools organise art fairs and exhibitions.

A few private schools like Kampala Junior Academy, Green Hill, Kampala Parents, and Rohanna Academy have broad arts curricula that expose their pupils to a variety of creative disciplines.

6.3 Arts Education in Secondary Schools

Secondary education in Uganda involves two levels, O’ and A’ level where O’ Level offers a wide range of subjects to the learner and A’ level, more specialised ones. The subjects offered at O’ level include; English language, Literature in English, Christian Religious Education (C.R.E.), Islamic Religious Education (IRE), History, Geography, Political Education, French, German, Luganda, Kiswahili, Mathematics, Agriculture, Physics, Chemistry, Biology, Fine Art, Technical Drawing, Music, Food and Nutrition, Computer, Accounts and Commerce (UNEB 2006-2010).

According to the directive from the Ministry of Education and Sports (MoES) to the secondary schools in Uganda, there are seven subjects compulsory for every student in O’ level, these include: English, Mathematics, History, Biology, Physics, Chemistry, and Geography. Then optional subjects are categorized as follows:

- Languages (French, German, Latin, Kiswahili, Luganda and Arabic)
- Values/Aesthetic (Music, Religious Education, Literature in English)
- Skills (Fine Art, Agriculture, Computer Studies and Technical Drawing)
- Business education (Accounts, Commerce and Entrepreneurship Education)
- Home Economics Education (Home Management, Food and Nutrition, Clothing and Textile)

From all subjects offered at O’level, a student studies only fourteen in senior one and two, and eight to ten by senior three. The move was made to reduce on the students’ course load as proposed by ESSP (2004:13). However, the student is not at liberty to select all the three optional subjects on his/her own due to the variations in the preferences by the different secondary schools, particularly for the languages and religious education. A school based in Buganda would prefer making the Luganda
subject compulsory and for a school with a Christian foundation, CRE will be one of the compulsory subjects. A learner would then be left with only one choice to make between computer, fine art, music, commerce, accounts, English literature, French, technical drawing, and Food and Nutrition, among others. This arrangement puts the subjects in arts education at stake; there are high chances of these subjects to be completely left out at O’ level since they are categorized among many other subjects from which to select and the schools are at liberty to decide upon which subjects to offer depending on the resources available.

Currently, Universal Secondary Education (USE) is at full gear in some secondary schools, where students study for free and this has led to an increase in the numbers of students who join secondary schools. In order to accommodate the increasing numbers of students, some secondary schools have been converted into double shift schools, where a group of students study from 8:00am to 12:00noon and the others begin at 1:00pm to 5:00pm. This arrangement has further threatened the survival of the arts education in secondary schools, majorly because of the staffing policy by MoES and the limited time and space. In such secondary schools, learners are restricted to the eleven subject’s right from senior one, chosen by the school administration. In most cases, when the administration is not quite keen about the value of arts education, such subjects as music, fine art and literature are left out. Besides, teachers who teach the arts subjects in USE schools are overwhelmed by the large classes compared to the facilities available. The large numbers have hampered the teachers’ content delivery and the learners’ creativity and freedom of expression; teachers end up handling only those areas which do not take much of their time.

Specifically, in fine art there are seven optional papers where at O’ level a learner selects only three and at A’ level a learner sits for four papers from the following areas; drawing, painting, Craft ‘A’ (graphics), Craft ‘B’ (Textile designing, sculpture, ceramics, mosaic, collage and other local crafts). But the commonly offered papers include; drawing, graphics and craft ‘B’ (Textile painting). The choice of these papers is made according to the learner’s preference but not according to the importance of achieving quality in education. Teachers complain that there are no reference materials and also a negative
attitude towards theory in art education by the students which limits their research skills in theory.

On the other hand, the content for music is taught within four papers; Composition in music (*theoretical paper which focuses on the basics in music*), Analysis and music history (*explores the history of different cultural Ugandan dances*), Oral Skills in Music (*equip, learners with skills of interpreting and analysing western music*), and Practical music (*studies of western and African traditional music*). The four papers run through the six years of secondary education and an effort is made to relate learners to their culture by studying their cultural music. Music is done in fewer secondary schools compared to art and design. There are fewer teachers in music than in art and design, and there are fewer facilities for music as compared to the visual arts although both subjects suffer from the negative attitude by students and school administrators.

The content for Literature in English consists of analysis of selected plays and novels from Europe and Africa. The topics are drawn from reading, listening, speaking and writing. Artistic illustrations are also interpreted as part of the text for the novels and plays, however, no interdisciplinary measures are followed in the teaching and learning of literature in English. The teachers of English and literature are available in many secondary schools but the numbers of students who offer literature are low due to the poor reading culture in Uganda. Many students decline offering literature because they fear reading and making a critical analysis of the text. Dance, drama and film do not exist as independent and examinable subjects in the secondary schools curriculum. Besides, there are no interdisciplinary elements exhibited within the subject content of these arts subjects. Teachers and administrators in secondary schools are not aware of the significance of the arts subjects helping learners to articulate content in other subjects. Some teachers who were contacted stressed that this scenario originates from the National Teachers Colleges where they were trained. In these colleges, teachers explore the different skills pertaining to their subjects of specialisation without examining the importance of educating an individual through arts education. Hence, there is need to

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15 Films are shown in schools as a means of entertainment and in a few instances, as a means of educating the learners on a given theme, such as AIDS or skits for literature and other subjects, particularly languages.
equip the teachers with the requisite basic skills in arts education, or to equip the practising artists (creative agents) with the requisite basic skills of education in order to fully integrate the arts in the curriculum at all levels of pre-tertiary education.

6.4 Arts Education in the Higher Institutions of Learning

At the tertiary level, arts subjects are taught as professional courses. Universities that offer art disciplines include: Makerere University; Kyambogo University; Nkumba University; The East African International University; St. Lawrence University; Kampala University; Buganda Royal University; Uganda Christian University, Mukono; and Ndejje University. The Art Schools, the Departments of Music and Performing Arts, and Literature offer specialised training for professional visual and performing artists, and creative writers respectively while the Schools of Education offer visual art, literature and music education programmes. In the Schools of Education, students are taught content and pedagogy for teaching such areas as the fine arts, literature, music and dance among others. Teacher training Institutes with disciplines in arts education include; Mubende National Teachers College (NTC), Nkozi NTC, Kaliro NTC, Masindi NTC, and Kabale NTC. These National teacher Colleges (NTCs) admit students directly from A’level and train them in Teacher Education for Secondary schools. Art and music are some of the optional subjects of specialisation offered in NTCs. On the other hand, Primary Teacher Training Colleges (PTTCs) focus on teacher education at Primary level. Graduates from PTTCs obtain Grade-Three Certificates; graduates from NTCs attain Diplomas while graduates from Universities attain Degrees and or Postgraduate Diplomas in the arts-related disciplines.

6.5 Arts Education in Vocational Institutions

There are vocational institutes which offer courses in the area of arts education at certificate and diploma levels. Some of these institutes offer academic programmes in the visual arts disciplines of drawing, sculpture, painting, ceramics graphic and textile designing, and art education (the case of Buganda Royal Institute, Michelangelo School of Art and Design, and Nagenda Institute of Art and Design). The nature of the content for the subjects offered and its delivery is similar to the pedagogical practices at
university level though emphasis is placed on developing capabilities in practical techniques than theoretical grounding.

7. The Existing Arts Educational Programmes in the Communities

There are several Non-Governmental organisations that offer promotion and capacity-building in the visual arts and design, music, theatre, film and dance. One of such organisations is the National Association of Women Organisations in Uganda (NAWOU) whose mission is to improve the status and living conditions of women in Uganda, and to make women self-reliant by offering them creative and entrepreneurial skills, as well as providing a platform for marketing their creative products. Textile Development Agency (TEXDA), initially supported by the United Nations Industrial Development Organisation (UNIDO), offers skills development in textile and garment construction to young and mature learners, particularly women. Another organisation that provides capacity-building in the arts and business is Uganda Women Entrepreneurs Association Limited (UWEAL).

Another organisation that has come up to provide education in the expressive arts is Bayimba Cultural Foundation. Founded in 2006, the mission of Bayimba Cultural Foundation is to uplift arts and culture, especially the visual and performing arts in Uganda and East Africa by promoting original intra- and interdisciplinary cultural exchange and creativity, thus contributing to making Uganda and East Africa a significant hub for music and arts in Africa. The Foundation organises a range of creative activities including an annual international festival of the arts, regional festivals, curators and creative writers’ workshops, and intensive training programmes for artists. Bayimba Cultural Foundation also organises debates and discussions about arts and culture, and cultural and artistic exchanges.

In-Movement is a non-governmental organisation that focuses on the arts for social change. Established in 2003, the goal of In-Movement is to promote creativity through the arts, based on the strong belief that the arts offer a very powerful tool for youths-empowerment, unlocking a vast potential for personal growth and transformation, while promoting happier, healthier and more satisfying lives. Thus In-Movement delivers arts
education programmes to orphans and other disadvantaged youths in Uganda. The educational strategy incorporates creative expression and experiential learning in a rather intensive instructional environment. A total of 1,500 students have benefited from the educational programmes at In-Movement.

Furthermore, the Cross-cultural Foundation of Uganda (CCFU) is a not-for-profit non-governmental organisation whose aim is to promote culture and its impact in bringing about social and economic transformation in Uganda and beyond. CCFU offers a vibrant heritage education programme which is designed to raise the cultural consciousness and the value of cultural heritage not only as a potential source of revenue but also as an important and intrinsic element of our history and identity. CCFU promotes and preserves cultural heritage in Secondary Schools through heritage clubs, and organises annual heritage youth competitions that evoke learners to express their heritage consciousness using visual arts and poetry. CCFU also builds the capacity of teachers to engage students in promoting heritage. The heritage education programme is currently implemented in 25 schools in the districts of Kibaale, Jinja, Kabale, Kitgum, Rakai and Mbarara, in partnership with six local museums.

7.1 The Film Sector

The film industry is the most recent among the emerging creative industries in Uganda. Like other creative industries, it still facing several challenges ranging from lack of enough capital and lack of institutional support from the central government. Several initiatives in the film industry include: the Great Lakes Film Production Limited established in 2002, under the management of a German film maker Ellen Goerlich, with the aim to support emerging talent in the film sector. The Uganda Film Network is another organisation which has produced and distributed local films (Binna-Uganda pl. Kinna-Uganda sing.). Maisha Film Lab (meaning life in Kiswahili) is yet another organisation based in Kenya, Uganda and Rwanda; which was formed to empower visionary artists in East Africa by giving them the tools, knowledge and confidence they need to tell their stories through film.

7.2 Music Education in Uganda
Music, as a performing cultural art springs from people’s experiences and reflects their aspirations. As an agent for sharing experiences, music serves and fulfils educational, societal needs and roles as a repository of memories, a channel of communication, a source of inspiration and encouragement, and a facilitator of vital processes. Indigenous education used music as a medium of instruction, with knowledge transmitted directly and indirectly (Akuno, nd). Music is recognized as an important avenue used to impart knowledge to learners at the early stages of education.

In Uganda, music is an essential mode of teaching and learning at kindergarten. Children learn reading, numeracy and social studies through music though the quality of teaching and learning is contingent on the level of experience of the teacher. Given that music is not a compulsory or examinable subject at primary school level, very few children are exposed to formal music education from an early stage. Consequently, a negligible number of students who join secondary schools have background knowledge and or interest in music as a subject. Moreover, at Secondary level, again many children miss out on quality music education experiences since very few schools offer music as part of the school curriculum due to lack of appropriate music facilities and formally trained music teachers. For example, very few schools have designated music rooms. Hence, in most of the schools, music is an extracurricular activity. A few students receive intensive training in music for a few weeks as schools prepare for cultural festivals which are usually organized annually during the second-term. Makerere College School is among the few schools offering music both at Ordinary and Advanced Levels.

Advanced learning in music is offered at the Department of Performing Arts and Film (PAF) Makerere University and in a few other professional schools. PAF offers music education in the disciplines of classical western music, popular music, as well as traditional African music. Approaches to music education are predominantly practice-based but the music curriculum also covers theoretical aspects including the history of music, musicology (Western music analysis) and ethnomusicology (research on the music traditions of indigenous societies). The Kampala Music School located at the

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16 Until recently, PAF was known as the Department of Music, Dance and Drama (MDD). PAF is one of the three departments in the School of Humanities and Liberal Arts, College of Humanities and Social Sciences.
YMCA offers professional training in classical European music, and the Kampala Ballet School in Nakasero trains young people in ballet dance.

7.2.1 Music Education in the Communities
Through an apprenticeship programme, several cultural performing groups train young people who have interest in pursuing a career in traditional music and dance. It is worth noting that over the years, the overall attitude of the populace towards music education has been more negative than positive and there has not been any concerted effort to develop the music sector. However, in past decade, the music industry has evolved and is among the most vibrant and fast-growing industries in Uganda. The Ugandan music industry is composed of various artists with varying educational background and different types of music in English and various local languages. Some of the singers have had formal training in music and others have developed their talents through continuous practice. The music industry generally affected by very weak policies on copyright which has left the intellectual property of many artists heavily exploited.

7.3 The Theatre Arts Education

Theatre refers to performances by live actors before a live audience. A text of such a performance is known as a play or drama. There are conflicting records of when or where popular theatre began. What can be stated is that theatre or performance has been part of human experience since the pre-colonial times. Ugandan theatre existed in the form of traditional ceremonies, festivals and popular epics. The ceremonies and festivals constituted sacred acts aimed at teaching men and women the art of living (Kaahwa 2004). Popular epic performances had existed for centuries before the introduction of formalised theatre. Although Uganda had a vibrant traditional theatre experience, it was steadily overtaken by European conventional theatre beginning in the late 1930s. By the late 1950s, Makerere University Department of Music Dance and Drama (MDD) had cemented its role as a major provider of drama and theatre education in Uganda. In 1951, attempts were made to institutionalise theatre as a didactic tool in Teachers Training Colleges.

The intensity of theatre and drama activities by Makerere students in the 1950s prompted the building of the National Theatre which was opened in 1959. The 1960s were
characterised by exuberant cultural nationalism which led to the development of the first popular theatre activities by MDD students and staff, and ever since, popular theatre became a means of dissemination of important social, political and cultural information in Uganda. Theatre spread out of the confines of Makerere University, and several private theatre groups such as Kampala City Players, Kayayu Film Players and Baganda Dramatic Society began to emerge. The National Theatre opened a drama school to cater for the growing demand for theatre education among young people who could not qualify for admission at Makerere University. Over the years, other theatres such as Pride Theatre, Bat Valley Theatre and Theatre Labonita, have provided space for the training of upcoming theatre artists. The teaching is by apprenticeship, and theatrical groups like Bakayimbira Dramactors, the Diamond Ensembles, the Ebonies, and most recently, the Amarula Family and the Theatre Factory are among the leading theatrical groups that also offer training to young people who cannot access education at Makerere University. Unlike music and the visual arts, until to-date, theatre arts education is not offered as a subject on the secondary education curriculum. Students are exposed to theatre arts as an extra-curricular activity and it is only those students who offer Luganda as a subject that get an opportunity to study the content of some of the plays composed by Uganda popular theatre groups, especially by the Bakayimbira Dramactors.

7.4 The Role of Galleries and Museums in Arts Education

Community Art Galleries and Museums play a key role in arts and heritage education. The Uganda Museum is a vital heritage resource. It serves a reference for arts education, and has a collection of ethnographic artefacts that represent historical cultural diversity of Uganda. The permanent collection on display, and the occasional exhibitions and performances serve as resource for researchers and students at all levels. Several Art Galleries exist in Uganda, which provide space for art exhibitions for educational purposes, and for sale. These include among others: the Nommo Gallery, the only national gallery of Uganda, AfriArt Gallery, Fasi-Fasi, MishMash, Design Agenda, Umoja Art Gallery, Gallery Okapi, AKA Gallery at Tulifanya and Makerere University Art Gallery. Despite the relative advancement of the art industry in the past two decades, there is still need for support to enable more young people to engage meaningfully in the
creative activities. The expert community continues to be big patron of art in Uganda with very limited support from the Government.

8. The Ways and Extent to which Arts Education interfaces with other Educational and Development Aspects

At the time of the study was carried out, it was not possible to establish the extent to which arts education interfaces with other educational development aspects in Uganda due to lack of statistical data. This section requires in-depth research in order to confirm the contribution of arts education and the creative economy to national development.

9. Major Challenges affecting Art Education Programmes in Uganda

The idea of how arts education could be used to improve the overall quality of education has not yet been given due attention. Consequently, at all educational levels in Uganda, the arts have faced numerous challenges due to limited support by the Government, the School administrators, parents and the general public. This situation must be urgently addressed. The following were the key challenges:

1. There is lack of awareness among various stakeholders of the contribution of arts education towards attaining quality education.
2. Uganda’s education system is examination-driven, and many schools tend to pay more attention and support to subjects that are examinable. This tendency has negatively affected teaching and learning in the arts (visual, performing and literal) at the primary level of education, yet this is crucial stage at which children ought to be exposed to various creative stimuli, to enhance their intellectual competency.
3. The different areas under arts education are taught as optional subjects in secondary schools and the way they are clustered limits their popularity and the chances of leaving them out are very high. Therefore, there are many individuals who come out of this education system without meaningful exposure to arts education.
4. Lack of the adequate funding at all levels of education compels the administrators to set priorities and thus ending up limiting funds available for arts education. In the process, students do not get an opportunity to explore knowledge through the arts.
5. Negative attitude towards the arts education by the different stakeholders. Until recently, Art, music, dance and drama have not been taken seriously by the students, parents, policy makers and schools administrators, who tend to think that because they are creative disciplines, they are not ‘academic’ in nature, and therefore not helpful to national development.

6. Lack of cooperation among stakeholders. There is no cooperation among the various stakeholders in primary and secondary schools, tertiary institutions, and the private/community organisations in the arts education sector about the running of arts education in the country.

7. Lack of favourable policies that can lead to the promotion of arts education in Uganda.

10. Essential Strategies for Effective Arts Education in Uganda

In order to successfully implore arts education as a strategy for attaining quality education in Uganda, the following were identified as the key strategies:

1. There is need to support teachers of art to acquire the requisite pedagogical skills in the arts and interdisciplinary environment, and for teachers in other subjects, to acquire basic knowledge to analyze, interpret and appreciate works of art.

2. Creation of partnerships between the various key stakeholders in arts education through sensitization workshops.

3. Other areas where artists and designers will need core competency include: Methodologies for interdisciplinary teaching in and through the arts, curriculum design and curriculum review. Assessment and evaluation appropriate for arts education, as well as teaching methodologies in formal and informal settings.

4. Create valuable educational opportunities for teachers and students to get exposure to the arts through tours to galleries and museums as well as participate in arts-cultural events in the informal settings.

5. Integrate ICT in art education. In the recent curriculum reforms at Secondary level, computing was made a compulsory subject for all students offering science or arts combinations with mathematics or economics at A-Level. This increased exposure of learners to computing will provide a reasonable platform for basic design computing, which will allow more students to creatively utilize ICT in expanding their knowledge.
However, such students will require competent teachers and resource persons. Hence, there is need to organize occasional workshops to support the art teachers to gain the requisite knowledge, experience and pedagogical skills in design computing.

11. Summary, Recommendation and Further Action

The status of arts education in Uganda has been surveyed, focusing on the different stakeholders at pre-primary, primary, secondary, and tertiary levels of education, and in the community. Among the key findings is the fact that the importance and contribution of arts education to the knowledge base and to the economy of Uganda has not yet been fully appreciated by Government and other stakeholders. Whereas preliminary research findings indicate that the arts could be helpful in promoting education in other subjects, the absence of Government policy to support arts education coupled with lack of trained personnel and the costs involved in buying the necessary equipment and materials are key limiting factors to the application of the arts in the curricula at all levels of education. Very few people in Uganda are conversant with the intrinsic value of the arts, and Arts education was a new terminology to many stakeholders.

The study has highlighted UNESCO’s international appeal issued in 1999 for the promotion of arts in the formal and non-formal educational settings, having realised their significance in supporting teaching and learning across school disciplines. UNESCO’s appeal specifically invited teachers of all disciplines to work towards breaking the barriers between the teaching of scientific, technical, general, literary and artistic subjects. In Uganda, this interdisciplinary learning and teaching approach has not been fully embraced. This study has also endeavoured to articulate the importance of arts education from a global and historical perspective. It has examined the existing policies and acts underpinning arts education, the constituent elements of arts education, and the approaches and dimensions of arts education. The study has also examined the existing arts educational programmes available in the formal academic institutions and in the communities, the major challenges affecting art education programmes in Uganda, and the essential strategies for effective arts education.
It was established that at pre-primary level, arts education is practiced to promote learning in the different subject areas. At primary level, arts education is an extracurricular activity with minimal instruction and logistical support. Because the pre-tertiary education system in Uganda is predominantly examination-oriented, school administrators are reluctant to commit materials, time, space and human resources to the arts which do not contribute to the pupils’ academic grades. At O’level, the student offers seven compulsory subjects and three optional subjects. The arts fall in the category of optional subjects amidst a multiplicity of other subjects. However, on most occasions, the student’s choice of optional subjects is guided by the resources available in the school, which often renders the creative arts to be less competitive choices. At tertiary level, the visual, performing and literal arts are some of the professional courses offered. Again due to the limited number of professionals in the creative art disciplines, and due to insufficient funding, there is very limited coordination between tertiary institutions and other stakeholders in arts education at the lower levels and in the non-formal art educational settings in the communities. Yet a more synchronised approach to arts education would generate better results. The stereo-typing and general low attitude towards the arts by various stakeholders has a serious negative impact towards arts education in Uganda. Based on the study, the following recommendations are considered pertinent:

11.1 Recommendations to the Government of Uganda

The biggest challenge faced by arts education in Uganda is lack of recognition. The Government of Uganda needs to give priority to generate a better understanding and deeper recognition of the strategic importance of Arts Education to individual and societal development in the twenty-first century. Whereas the focus is currently on science education, the key driver of technological advancement is creativity, an inherent component of the arts. Therefore:

1. Government should come out and provide a policy framework to direct the delivery of quality arts education at all levels in Uganda.
2. Through the relevant ministries, government should extend adequate financial support and any other logistical assistance to all schools in order to promote active
participation in and accessibility to the arts for all children, as a core component of universal primary education in Uganda.

3. Government should make education of art teachers a new priority in order to enhance the quality of arts education delivery. This can be possible by providing more Government bursaries to artists, and education students who major in the visual, performing and liberal arts.

4. Government should endeavor to avail to all schools and libraries the necessary material resources for the effective delivery of the arts, including space, media, books, art materials and tools, and software for digital art in all computer labs.

5. Government should develop coherent and sustainable Arts Education policies and strategies in a way that promotes partnerships among the key ministries and governmental organizations. For example, Ministry of Education, Ministry of Tourism and Antiquities, Ministry of Trade and Industry, Ministry of ICT, Ministry of Health, Ministry of Gender, Culture and Social Development, National Planning Authority, Uganda Investment Authority, and other relevant government bodies.

6. Workshops should be organized across the country to sensitize the district officials, School administrators, the teaching staff and the general public about the relevance of arts education in promoting teaching and learning, and their contribution to national development. Consequently, more resources and learning materials will be provided to assist educators to develop and administer a more vibrant arts education curriculum.

7. The inspectorate of primary and secondary schools should be strengthened to follow up the implementation of arts education pedagogy to ensure compliance and quality delivery at this early formative level.

8. Through the decentralization program, government should increase community access to arts education by setting up Centers for Innovation and Creativity (CFICs) in every district. This will help to harness the creative potential among the youths.

9. District Education officers should mobilize local resources within communities to develop Arts Education programs, so as to enable communities to participate in transmitting indigenous cultural values and local artistic expressions to the younger generation.
11.2 Recommendations to Arts Education Providers in Uganda

1. There is need for closer cooperation between formal art education institutions and the communities in order to promote research and a symbiotic transfer of knowledge and skills in arts education.

2. Through closer cooperation and sharing of knowledge between the various stakeholders, effective documentation should be encouraged, for posterity.

3. Head Teachers in at lower levels of education, and Institutional administrators are tertiary levels of education should provide adequate resources and a conducive environment towards teaching, learning, research and knowledge partnerships in the arts, and should support interdisciplinary approaches to knowledge generation.

4. Academicians in institutions of higher learning should be facilitated to conduct research on emerging issues relating to arts education.

5. Film and theatre arts should be promoted in the formal arts curricula in order to harness the creative potential in this unexploited area.

6. Arts institutions should be facilitated to embrace information and communication technologies in the delivery of their academic programs in order to meet the technological requirements of the profession in the twenty-first century.

11.3 Conclusion

In conclusion, curricula reforms have been suggested and implemented at different levels of education in order to increase access to basic quality education that is relevant to the needs of society. Government efforts have been directed towards promoting science education and technology. Whereas this may seem to be a helpful strategy to advance science and technology in Uganda, Government must also support arts education, for it is through the arts that creativity is nurtured. This study was meant to generate insight into the status of arts education in Uganda. However, it is now evident that there is urgent need for a more comprehensive research to establish ways in which the arts can interface with other educational and development aspects in Uganda.
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