



Original Article

Provision of Quality Art Education in Tanzania: Opportunities and Challenges

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25 August 2022 Quality education is of paramount importance to social-economic development.

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Self-reliance.*

It avails the requisite human capital for production, and nationwide strength and competitiveness. Arts education entails knowledge, training, and formation founded on all arts. Quality arts education promotes emotional development, cognitive achievement, knowledge, skills, and competence of learners. Tanzania realized the importance of arts education mainly after Arusha Declaration of 1967 where the philosophy of Education for Self-Reliance (ESR) monopolized the education policy of the country. Such move was in line with Article 27 of the Universal Declaration of Human Rights, which stipulates the right for individuals to enjoy arts. Progressively in 1997, the government introduced Tanzania Cultural Policy (TCP) where arts education was the hub and in 2008 the government introduced arts subjects in the secondary school curriculum as examinable subjects. Tanzania has continued to promote arts education in various ways and currently the government is focusing on cultural and arts small sectors as possible contributors to economic progress and employment. However, Arts education in Tanzania is facing numerous challenges such as; most curriculum developers do not place a great value on arts education, educational and cultural policies are not totally associated with one another, teachers' colleges have few arts education programmes. Moreover, some societies do not recognize the discipline's importance, which has breached its social identity and position in education. Thus, it is recommended in this paper that in order to achieve quality arts education, the government and other stakeholders should jointly work to provide the required support to secure enhanced standards in arts education provision. For instance, the state should avail and retain effective trained arts education instructors at all levels and arts education programmes should be reviewed to respond to the global needs.

Conclusively, quality arts training is a critical aspect of holistic education and it promotes self-concept, identity, oneness, and diversity in society. Thus, arts education should be given the same priority like other academic disciplines in the curriculum.

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INTRODUCTION

The quality of education is a broad aspect and can be assessed based on numerous factors. While some scholars, Munisi (2006), Obiora (2011), and Davis (2012) limit the assessment of quality of education based on examination results only, others extend it beyond examination results by considering quality of education to mean the level of excellence in performance while standards mean the levels of excellence in quality. Quality education is of paramount importance to social-economic progress. It avails the requisite labour for control, administration, enterprise, and technical roles. Quality training enhances labour output, statewide value and competitiveness (Obiora, 2001). In the 21st century marked by increasingly interlinked systems, greater interdependence and a globalized community, quality education is vital to the realization of holistic progress, political steadiness, and unity, along with ingraining democratic systems in society.

QUALITY ARTS EDUCATION

Arts education entails learning, instruction, and formation founded on all arts. It comprises performing arts like dance, song, drama, and visual arts like sketch, painting, curving, and design works

among others. Arts training is vital since it engages all the growth domains of a learner by trying new things, managing risk, and handling failure (Obiora, 2011; Davis, 2012).

Quality arts training strengthens emotional growth, cognitive achievement, and competences that are key factors to achieving quality learning. It yields positive training effects, like improving learner disposition to training, inculcating a deep feeling of individual and group identity, and promoting ingenious and original thinking among learners. Arts-oriented processes offer learners the chance to express their expertise, notions and emotions in ways other than words (Gibson & Anderson, 2009; Glene, 2010).

Through arts education, a student is introduced to different modes of artistic expression, coupled with diverse media and arrangements for arts work, various movements and techniques in the arts. It also includes performing arts like dance, music, theatre, and visual arts like drawing, painting, sculpture, and design works (Eisner, 2007). Arts education is usually administered to learners of different age and can therefore be an area of specialization in secondary, college, or university. Professional arts teachers normally guide the students in practical comprehension of, say, the

deployment of diverse tools to design and understand arts work (Gibson & Anderson, 2009). Learners in arts training are also usually instructed on handling of diverse artistic tools, different arts forms, and often they are encouraged to pursue particular areas of their interest.

Relevance of Arts Education

Arts education is often underestimated by various scholars such as Clarke (2003); Mbahi (2003); Barrett (2007), many who believe that schools are just there to instruct on merely analytical precepts like mathematics and literature. However, some researchers like Bhatti (2011) and Marilyn (2012) note that arts programmes are vital, indeed necessary for learners in all schooling levels. For instance, Ogbonna (2014) argues that arts training exist not just to delight, but also to inspire one to think, to incite, even to disrupt, in an enduring pursuit of truth.

In the early 20th century, arts training was thought as invaluable and often unnecessarily expensive. Nevertheless, in the 1960s, views about arts training shifted drastically. It then took off grow as the value of arts became vogue (Msuya, 2008). Today, art is lauded world over for its capacity to enrich human experience. Arts is deployed to address a broad spectrum of issues around the world.

Bacharach (2005) states clearly that:

In order to introduce the child to the practical experience of arts and its diverse expressions, arts education must look at both traditional expressions of arts and those developed on its contemporary side. Thus, cultural institutions such as museums, music centres, culture centres, theatres and cinemas as well as craft centres are all places that must be promoted.... (p. 69).

On the same line of thinking, Davis (2012, p. 85) has outlined the importance of arts education as follows:

- It furnishes learners with the skills to be imaginative, a factor for excellence in present-day workplace. Learners with arts training score better on evaluations of creativity than those with little or no training. As such, this training reinforces problem-solving capabilities. It

enables learners to analyse information and solve complex issues, with resilience and determination. It boosts networking and communication abilities, enabling learners to optimize teamwork and synergy.

- It enhances students' leadership skills, such as decision-taking, strategy-designing, planning, and evaluation. It further increases a solid feeling of identity and trust in their capacity to successfully create impact.

Additionally, Burton et al. (2000) insist that quality arts training is integral to holistic formation (formal and informal). In their view, arts education enhances self-concept, identity development, fosters unity and diversity, and further improves adaptation to the dynamism of society. It fosters a recognition and appreciation of heritage and transmission of values. They further confirm that arts training increases one's capacity to live decently, be ingenious, and realize life goals. It also inculcates autonomy of expression and augments one's creative and imaginative self.

However, in order to achieve the desirable results when providing quality arts education, Osaki (2016) suggests that teachers for arts education must employ participatory approach whereby students take a more active role in obtaining information from themselves, teachers, and their peers. Whenever this strategy is used, the students' participation is at the maximum. Application of this method indicates that there is interaction in the teaching/learning process, which allows both teacher and student to work together in the process of determining the learning experiences as well as techniques for handling the subject, setting assignment, and directing classroom activities. Kimaryo (2016) adds that when students discuss the matter and discover the solution to a problem by themselves, the chance of transferring the techniques to the situation of other problem is increased.

ARTS EDUCATION IN TANZANIA

Tanzania Education System

The Tanzanian educational system runs on the 7-4-2-3 structure: 7 years of primary schooling, then 4

years of secondary (Ordinary Level), and 2 years advanced level. Following the 13th year of secondary education, learners may undertake the Advanced Certificate Examination and join college or university for 3-4 years depending on the programme or discipline. Kiswahili is the national language in Tanzania and it is the medium of instruction in primary school where it is used to teach Mathematics, Science, Social studies among other subjects. English is taught as a core subject. At Secondary School level all subjects except Kiswahili are taught in English (URT, 2016).

The schooling system in Tanzania is directed by state-wide guidelines, plans and strategies, and by sectoral guidelines, actions and strategies. The national policies include the Tanzania Development Vision (2025), the National Strategy for Growth and Reduction of Poverty (NSGRP/MKUKUTA) and the Tanzania Five-Year Development Plan of 2016/17 to 2020/21 (URT, 2010).

The education sector strategies and plans include the Education and Training Policy (ETP) of 1995, which directs the transition to fee-free and compulsory basic education of 11 years, namely: one-year mandatory pre-primary (for children aged 4-5 years), 6-year primary (started at age six) and four-year lower secondary, O-Level (URT, 2016). According to United Republic of Tanzania (2016), other policies supporting implementation of the ETP are: The Technical Education and Training Policy (1996); Community Development Policy (1996); The Child Development Policy (1996); Tanzania Cultural Policy (1997), and The Higher Education Policy (1999) (URT, 2016).

Application of Arts Education in Tanzania

Tanzania realized the importance of arts education mainly after Arusha Declaration of 1967 where the idea of Education for Self-Reliance (ESR) monopolized the education policy of the country. Such move was in line with Article 27 of the Universal Declaration of Human Rights, which underlines the right for persons to delight in the arts (Liamba, 2013).

In 1989, the government introduced Children Theatre Project (CTP) to give them the chance to air their views in ways other than words. Seven years later after CTP Tuseme (Let us Speak Out) girls'

theatre project (in 1996) officially started. In fact, Tuseme Project was prompted by the positive outcomes of Children Theatre Project (CTP). Despite the fact that CPT targeted pupils in primary schools while Tuseme targeted girls in secondary schools, the nation's goal was to develop the children mentally, socially, physically, and psychologically (Liamba, 2013).

In 2008, the government of Tanzania introduced arts courses such as Theatre Arts in the high school syllabus as examinable subject. This entailed part of the 1997 Tanzania Cultural Policy adoption. The goal of this initiative was to foster the rise of a happy country that appreciates and exploits its culture to realize societal and economic progress (Liamba, 2013). It sought to protect, enhance, and transmit values to all people for good societal and economic ends. Further, it sought to secure an appreciation of the value of performing and fine artists, creatives, crafts people, and heritage conservers and underline their role in the national pursuits. It recognised that advancement of artistic and crafts works raised people's abilities to create jobs and earn, hence reduce poverty. It also helped them to conserve and enrich their heritage, practice good management, adoption, monitoring and assessment of cultural artefacts, enhance social infrastructure, tools and training in the industry. Art is also a platform for public engagement, fostering social understanding, diversity, and entrepreneurship within the cultural sector operations. The policy outlines the necessity to incorporate arts in children's cognitive formation and as a strategy for crafting a 'national culture' (URT, 2016).

Since the Ministry of Education and curriculum developers incorporate arts education programs in Public and Private schools, higher education institutions have to train teachers. Ishengoma (2004) justifies that there are many teacher trainees in various higher learning institutions who are specializing in arts education. For instance, Tanzania currently has five Teachers' Colleges teaching arts education, in addition to other disciplines. These institutions offer training resulting to diploma in high school education, which is the least requirement for instructing in high schools in Tanzania. Pre-service instructors are enrolled in Teachers' Colleges after finishing a Tanzania Advanced Certificate of Education. It is a

three-year course from which teachers earn a diploma in secondary education. The arts training syllabus consists of units like pedagogies in art training, art history and art criticism, two dimensional arts; graphic design and studio equipment, painting, drawing, nature study and figure drawing, three dimensional arts, sculpting, and pottery and multi-media crafts (URT, 2013). Additionally, Arts education curriculum was prepared by curriculum developers under the supervision of University of Dar salaam under the Department of Fine Arts (URT 2013).

Towards Quality Arts Education in Tanzania

Tanzania is culturally diverse, making it endowed with practical and artistic mores (Mihayo, 2006). As such, in the country, there is a growing appreciation of the value of artistic diversity, thought to be of crucial value to development and intellectual consciousness of the nation. Besides, the global trend of appreciating the uniqueness of cultures has inspired the Tanzania state towards enacting cultural and artistic initiatives in its schooling systems for young people (Anderson, 2010).

According to Daisy (2012), people used to view sciences and arts as opposed disciplines, but currently there is agreement on the critical value of arts even within scientific practices aimed at realising a holistically evolved individual. Thus, both fields complement each other for human gains. For instance, Glene (2010) insists that if a one's imagination is cultivated by practising a discipline, it is spurred increasingly via practice of arts. A child uncovers their creative capacity via play and replication, which inspire engagement and productivity.

Aside from creativity, self-expression, and communication, arts are a type of work. Eisner (2007) argues that through arts, learners come to appreciate the meaning of joy of work done optimally, for its own sake, and for satisfaction. Thus, there is a need in Tanzania societies to revive the virtue of good work since work is for own fulfilment, social recognition, and economic development.

Additionally, Eillin (2011) states that work is noble expression of the human spirit and arts is the salient proof of work undertaken to the highest possible

extent. Presently, people hear much talk on efficiency and workmanship. Both of these notions are reinforced through the endeavours of arts. They are committed to the notion that arts are the best means for young persons to learn the value of work.

On the same line of thought, for instance, by Harrison Mwakyembe, the Minister for Information Culture Arts and Sports, when opening Culture and Arts Festivals in Zanzibar in 2017, goes:

"...All arts, good and bad, made by an individual or a team, brings the perspective of an artist to others. It is so important to have arts, to teach arts, and to allow ourselves and our children to live with a national tradition of arts, because the arts give us the tools and means for communicating about the way we see the world. Without the arts, we are confined to one world and one worldview; with the arts, we have the treasure of a million worlds and a million ways to see them..." (Mwakyembe, 2017).

ECONOMIC OPPORTUNITIES OF ARTS IN TANZANIA

Tanzania is increasingly focusing on small cultural and arts sectors as potential backers of economic growth and employment. This is shown in the economic report of Tanzania given by Prof. Philip Mpango, the Minister of Finance in 2019, which underlines how the arts, culture and heritage sections can aid the growth and enhancement of Tanzania's economy (MoF, 2019). Moreover, the state recently launched the National Cultural Observatory Board to provide a hub for data and research on the economic and social bearing of the creative, cultural and arts enterprises. A study carried out by Luoga (2014), for instance, shows that the arts enterprises had yielded 172,809 to 202,410 jobs, about 1.18% to 1.38% of work countrywide, and that they add 2.9% to GDP. Given the very severe youth unemployment in Tanzania, small Arts and Culture sectors may be uniquely vital for job creation for youth.

With regards to youth employment in this sector, the Minister of Labour reported in 2016 that 22% of workers are aged below 18, 18% at 19-24 years, and 19% were aged 25-30. As such, 60% of the workers in the sectors are under 34 years in age (URT, 2017).

The sectors are equally a possible contributor to social harmony and nation-building via the advancement of intercultural conversation, appreciation and interlinkages.

Notable role of arts in economic development in Tanzania is performing Arts Festivals. These festivals are popular in each ethnic group, which undertake them to mark significant social events. Despite the presence of numerous cultural events, there are at least two main categories. The first are the native festivals that have been present from time immemorial. The second are the institutional that have been created by certain agencies such as Bagamoyo Festival of Arts and Culture and the Makuya among others (Mwakyembe, 2017).

Since their establishment in 1998, Performing Arts Festivals have attracted many tourists. It is estimated that 8000 western tourists came to Tanzania especially Zanzibar to attend the festival and in 2018 the total festival audience was more than 200,000 (URT, 2016). Performing arts festival and other artists' products and creativity are infinite and lasting resource, one can draw relaxation/inspiration/hope or enjoyment in both the happiest and the most difficult of times.

Another outstanding type of arts is which have contributed to the culture of Tanzania and the safari experience to the tourists is crafts. Crafts have been significant player in Tanzania's economy, employing many in the conservation of cultural effects, while creating chances for earnings via the informal sector (Mwakyembe, 2017). For example, visitors usually budget to purchase the various arts products as souvenirs. These artefacts then act as tourism advertising means that reveal information about Tanzania and touristic attractions available.

Generally, the artistic works in Tanzania have strengthened the citizenship bonds, created new means of connection and understood, and they have offered a sustainable, impactful and resilient source of personal and collective national identity (Baughman & Joe, 2015).

CHALLENGES OF PROVIDING QUALITY ARTS EDUCATION IN TANZANIA

Baughman and Joe (2015) argue that if quality arts education is provided successfully, it will engender

poverty reduction and help sustain social and economic advancements countrywide. Nevertheless, to be practical, arts education in Tanzania is facing numerous challenges in its implementation. First, most curriculum developers do not place a great value on arts education. Collating the benefits of arts education is much harder than the more tangible and testable outcomes of other areas of education. It is impossible for a student to take a standardized test on something as nebulous as empathy. According to Galabawa (2014), globally today, the arts and humanities are being cut in favour of more technical skill-based education that have more perceived economic return and Tanzania is not exempted. Secondly, arts education is closely linked to both culture as well as education and in Tanzania to some extents the educational and cultural policies are not totally associated with one another. Sometimes, arts education is often left out as educational policy developers see it as a cultural area and cultural policy developers see it as an educational concern (Baughman & Joe, 2015). Thirdly, Teacher training colleges have few arts education teacher-training programs and general training does not place much emphasis on the arts. There is also an absence of in-service training (Galabawa, 2014).

Fourthly, the majority of Tanzanians see the positive aspect of the arts but see them as superfluous to the curriculum thus it should not be given the same emphasises in academic activities. Although, the Education Training Policy recognizes the arts instruction in education (MOEST, 2014), the subject suffers from a dearth of trained instructors. There are many schools that do not have trained instructors of arts coupled with shortage of instruction/learning materials. Since the facilities are not readily available, the teaching of quality arts to students is still jeopardized, and the required knowledge and skills among the students is lacking. Fifthly, there is the misnomer that since arts are a practical-oriented, then arts instructors are inferior to and do not deserve similar treatment with colleagues in other subjects. This has impaired the uptake of arts classes and led to the shortage of expert arts instructors (Baughman & Joe, 2015).

Moreover, lack of public and state recognition of discipline's significance has breached its social identity as of critical value and standing in training.

Most learners and parents see arts in view of material outcomes, thus disregarding personal motivation, disposition, nature of skills attained, learners' all-round growth and capabilities. Nevertheless, fields like medicine, sciences and law, among others, are thought to be more important than arts education. Lastly but not least, educational research budget in the country is insufficient which leads to shortage of research in all areas of arts education.

CONCLUSION

Quality arts training is a crucial aspect of holistic formation (formal and informal). It promotes self-worth, personal and collective identity, harmony and diversity. It enhances one's capacity to tackle change in life. It fosters a valuing and recognition of heritage and allows for its transmission across generations. It elevates one's ability to earn a living, be more innovative at work and improve output in all of life's dimensions. Thus, arts training should be given the same priority like other academic disciplines.

Recommendations

To realize quality in arts training, the state, private partners, parents, among other stakeholders in education should work concertedly to avail all the requisite resources for enhanced arts training.

The proposals below could help improve the quality arts education provided in our country.

Shortage of personnel has barred many institutions from introducing arts training, thus the state should avail and retain qualified arts instructors at various levels. Curriculum specialists should review the arts training courses at all education levels to address the dynamics of society and the globalized world.

Teaching-learning environment should be improved by availing the required materials for both teachers and students. Supply of qualified arts instructors and in-service training should be constants and, budget or funds allocated for education should be revised.

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