The Impact of Arts Education in the Developing World:

A Case Study of a NGO in Kenya

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Abstract

Arts education is often overlooked in the curriculums of developing countries and in educational planning for development. Mobile Art School in Kenya (MASK) was formed to address the absence of arts education in the country. This dissertation investigates MASK, a NGO providing arts education in primary and secondary schools in Kenya. Qualitative data was gathered through interviews with 20 individuals, observations of art workshops, and the analysis of artwork produced at seven MASK partnership schools. The data depicts the challenges facing arts education in Kenya due to the country's rigid examination based curriculum, and attitudes towards the subject. Numerous positive impacts of MASK are presented, which further justify the importance of arts education in developing creativity, empathy, and a wide range of skills important in the developing world. Findings suggest arts education in Kenya is perceived to be especially important in providing economic opportunities for students to learn skills that can be utilised for economic gain later in life. This paper also places an emphasis on the development of empathy, peace and culture through arts education, and examines MASK's overall effectiveness and influence as a programme. The findings suggest that MASK's arts education has an overall positive impact on its participants and that arts education is important and beneficial in Kenya.

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Acronyms

CRC	Convention on the Rights of the Child
EFA	Education for All
FPE	Free Primary Education
FSE	Free Secondary Education
GDP	Gross Domestic Product
GER	Gross Enrolment Ratio
GMR	Global Monitoring Report
GNI	Gross National Income
HDI	Human Development Index
KANU	Kenya African National Union
KES	Kenya Shilling
KIE	Kenya Institute of Education
KNEC	Kenya National Examinations Council
MASK	Mobile Arts School in Kenya
MDG	Millennium Development Goals
MOE	Ministry of Education
NER	Net Enrolment Ratio
NGO	Non-Governmental Organisation
UDHR	Universal Declaration on Human Rights
UN	United Nations
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific, and Cultural Organisation
UPE	Universal Primary Education
USD	United States Dollar

Chapter 1: Introduction

1.1 Background of Study

Throughout history, the arts have played an important part in society. Cultures around the world are rich in practices that use music, dance, drama and/or the visual arts. However, in most developing countries art in education is almost non-existent and little research has been conducted on the benefits of arts education within these countries.

Education is crucial for development. This has been affirmed by numerous international strategies including the Millennium Development Goals (MDG) and the Education for All (EFA) framework. The MDGs were established in 2000 by the United Nations (UN) and agreed upon by 189 UN nations in hopes of ending poverty by 2015 (UN, 2000). The eight MDGs are to *1) eradicate extreme poverty and hunger, 2) achieve universal primary education, 3) promote gender equality and empower women, 4) reduce child mortality, 5) improve maternal health, 6) combat HIV/AIDS, malaria and other diseases, 7) ensure environmental sustainability and 8) develop global partnership for development* (UN, 2011). The second goal, to achieve UPE confirms education's importance in the scope of international development and poverty reduction.

Furthermore, there have been targets set internationally specifically focused on education. The World Conference on Education for All (EFA) was held in 1990 and a declaration was created affirming the necessity to meet basic educational needs around the world (UNESCO, 1990). Ten years later, the Dakar Framework for Action was adopted, which set up six EFA goals for countries around the world to strive to meet. The six goals had to do with early childhood care and education, universal primary education, youth and adult education, improvement in literacy, eliminating gender disparities, and quality in education (UNESCO, 2000a). In addition to the international goals, regional guidelines were set to aid in the achievement of the goals because *"the heart of EFA lies at the country level"* (p. 3, UNESCO, 2000a). Guidelines were set for Sub-Saharan Africa, the Americas, the Arab states, Asia and the Pacific,

Europe and North America, and the E-9 countries[1].   The Sub-Saharan African framework was themed *Education for African Renaissance in the Globalized Economy, Communication and Culture* (UNESCO, 2000a)*.*   Throughout the text, culture is emphasised and the need for curriculum reform in order to promote appreciation of diversity and richness of local cultures was highlighted (UNESCO, 2000a).   The framework envisioned education as a way to bring about *a "resurgence of a vibrant Africa, rich in its cultural diversity, history, languages and arts, standing united to end its marginalization in world progress and development"* (p. 27, UNESCO, 2000a).   The Sub-Saharan African framework's major areas of focus were access and equity, quality and relevance, capacity building and partnerships.   Arts education would fall into the quality and relevance section, however, in the guidelines set, goals specifically focused on arts education were absent. Recommendations towards making the curriculum relevant to cultural environments and cultural heritage were made, and the need for learning environments that enable individuals to develop critical thinking and creativity in order to realise their full potential established, but strategies set to achieve these goals did not include arts education specifically.

Research has shown that arts education can develop creativity and critical thinking skills while giving a holistic education to a child (Deasy, 2002). Recently there has been a general recognition of arts education's function in developing an individual's personality and strengthening social cohesion (UNESCO, 2001a).   Despite this recognition, arts education programmes are absent throughout a majority of the world.   Although arts education is not mentioned specifically in EFA policies or in the majority of international recommendations on education, I would like to examine the place that it could have because of the benefits of arts education that relate specifically to areas in the policies.

1.2 Personal Rationale

I have always had a high interest in arts education. I was lucky to have parents who showered my siblings and me with a childhood rich in arts experiences. I also had an

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[1] E-9 countries: Bangladesh, Brazil, China, Egypt, India, Indonesia, Mexico, Nigeria and Pakistan (developing countries that comprise over half of the world's population)

exceptional art teacher in elementary school who taught me to love the arts as well. As an adult I have realised how much I learned from having a background rich in the arts and believe it is important for other students to have the same opportunities for growth. After spending time in Tanzania working with street children, I discovered their interest in art. It seemed the best way to reach them and try to get them interested in school again. I became more and more interested in arts education in developing countries. After I moved to London to begin the Masters in Education and International Development programme at the Institute of Education, I was lucky enough to come in contact with Alla Tkachuk, a Russian, London-based artist who founded the NGO Mobile Art School in Kenya (MASK) after visiting Kenya and witnessing the lack of arts education in schools. I met with her for the first time in June 2011 to hear about the organisation and my interest was immediately piqued. Though my background is more in theatre and drama, whereas MASK primarily works in visual art I found the organisation to be a unique and inspiring one and approached Alla with my research idea a month later[2]. She was, and has continued to be, very supportive.

1.3 Importance of This Study

As will be demonstrated by the literature reviewed in chapters two and three, there is very little research and information on arts education in Kenya, or in developing countries in general especially in the visual art area. Research usually focuses on the performing arts. Western research has indicated the positive effects of arts education, but in Kenya arts education has been overlooked and untaught. With this study, I hope to fill some of the gap in the literature about arts education in Kenya and discover whether or not there is a need or demand for arts education in the country. The research conducted will also serve MASK as an organisation by giving guidance and constructive criticism in order to improve its efforts in the future. Results from this study will be used in a conference and exhibition MASK will be partaking in November 2011 in both London and Washington D.C.

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[2] MASK started out by teaching visual arts, so this is their strongest area, but they have branched out and included the performing arts in recent years. However, these activities are primarily through drama clubs being integrated into the MASK school clubs and not through formal workshops at this point in time.

1.4 MASK: Mobile Art School in Kenya

MASK was formed in 2006 by Alla Tkachuk after she visited Kenya and realised the need for arts education. Currently MASK partners with 20 schools in Kenya providing art clubs and workshops in visual arts, theatre, dance and music. They also provide art teacher training workshops, and participate in local and international exhibitions. MASK's vision is one of a *"society engaged in Creative Education that contributes to personal, social and economic development, human rights, democracy and the eradication of poverty on the African continent"* (MASK, 2011). MASK's goals are to nurture personal development by providing opportunities for children to develop creativity and imagination; social development by promoting cultural understanding through peace-building workshops; and economic development by fostering innovative thinking and teaching skills which can later be used to generate income (MASK, 2011). Students' artwork has been exhibited at the Institute of Education Planning (IIEP) UNESCO in Paris, the Russian Embassy in Nairobi, the Kenyan Embassy in Paris, Rahimtulla Museum of Modern Art (RaMOMA) in Nairobi, and the Saatchi Gallery in London.

1.5 Research Aims

In this study I will be focusing on the impact MASK has had in the schools it has worked with, and would like to explore the benefits of arts education, especially if and how it has promoted creativity, empathy and cultural understanding, while also looking at the barriers to arts education. I have chosen MASK to work with because of its unique non-formal mobile format and its focus on arts education. They work with a wide variety of schools and children from different backgrounds, which enabled me to communicate with all types of students. I will be looking at the impact the non-formal program has had on its participants and what value arts education has had in their development. My guiding research questions are:

1. *What are the barriers against arts education in Kenya at a local, national and international level?*

2. *What impact has the non-formal arts education programme, MASK, had on its participants?*

a. *How has MASK influenced the attitudes of students and teachers towards arts education?*

b. *Have teachers' and students' attitudes towards including arts education in the formal curriculum changed?*

c. *What are the main benefits of MASK?*

3. *How effective is MASK's arts education in teaching peace, empathy and culture?*

1.6 Structure of Dissertation

This dissertation adheres to the following structure. In chapter two, I present a background of the global and regional policies and the research on the benefits of arts education backing these policies up. This provides a theoretical framework in order to understand the importance of arts education as a human right and capability. I also examine literature against arts education and investigate the challenges hindering its implementation in the classroom. Then in chapter three, a background of Kenya is explored and the existing educational policies are outlined. The extent to which they respond to the international policies presented prior is also discussed. In the fourth chapter, I describe the methodology and study design of this research justifying reasons for choosing it and explaining in detail the process in which the research was conducted. Then in chapter five, the qualitative findings from the research are presented, discussed and analysed. Finally, chapter six outlines the implications of the research, provides recommendations, and gives concluding comments.

Chapter 2: Literature Review

This chapter aims to discuss and analyse the relevant literature surrounding arts education. First, a definition of what constitutes arts education in this study will be provided, then a framework on arts education will be presented using research to back up each aim and the relationship. The analysis will involve international policies surrounding EFA and the MDGs as outlined in the beginning of chapter one, and examine global and regional documents and policies on arts education. The various benefits of arts education will be discussed throughout the analysis of the policy documents, and the gaps in literature on arts education will be examined. Through this chapter I hope to give the reader a background on arts education research, confirming its importance for cognitive learners, while also highlighting the absence of the arts in most educational settings and policies. I also will examine the possible reasons and arguments for this absence in order to encourage an overall understanding. The literature review will be continued in chapter three where a contextual background of Kenya and its curriculum and current developmental situation will be given so that the reader has the knowledge and can more readily understand the context of the research conducted.

2.1 Definition

Art can have many definitions. The formulation of a solid definition is difficult because the arts encompass a wide variety of disciplines that differ between cultures (UNESCO, 2006). However, the focus of this study is art in education, and within this field the arts generally cover the same disciplines all over the world: visual arts, music, drama/theatre, dance, and poetry/literature (Bamford, 2006; UNESCO, 2001b). These are the skills taught to students within educational settings that have been included in school curriculums. I will be focusing on these areas, especially visual arts, and the impact arts education can incur on Kenya through improving student's capabilities by teaching creativity, promoting culture, providing economic opportunities, and building peace and empathy. Research on these various benefits will be discussed and analysed in this chapter, however little research on arts education, especially in the visual arts, has been conducted in the developing world, so the majority of the research drawn

upon are taken from western contexts. Where available I have tried to use research from developing countries to compensate for this gap.

2.2 A Framework for Arts Education: Aims, Benefits and Justifications

There have been two World Conferences on Arts Education. At the first in 2006, a *Road Map for Arts Education* was created (UNESCO, 2006). This looked at the role arts education has in the world today and laid out a framework for its application. The document examines many issues and questions surrounding arts education, such as whether or not arts education should be limited to the talented or for all students regardless, and whether the arts are taught for art appreciation alone or as a way to enhance other subjects or to develop artistic skills (UNESCO, 2006). These questions are difficult to answer and in many ways have become barriers to the successful implementation of arts education because there are so many different opinions on what the purpose of arts education is. Some believe it is intrinsic, while others believe it is instrumental, and there are those that believe it is both (Addison, Burgess, Steers, & Trowell, 2010). Intrinsic arts education is teaching art for art's sake as its own discipline, whereas instrumental arts education is teaching it with the aim that it will lead to improvements in other subjects or areas (Brewer, 2002). Much of the research involving arts education has been trying to prove its instrumental outcomes, which promote advocacy because it gives readable outcomes (Addison et al, 2010). However, there are dangers in promoting arts education purely for the instrumental outcomes because it can take away from its intrinsic value (Eisner & Day, 2004). While it is good to have research on how the arts can be instrumental in other areas, it is also important to remember that the arts are a discipline on their own and have many benefits that stand alone (Eisner, 2002; Nussbaum, 2010). As Robert Sylwester (2010) points out, *"Why should the arts have to justify themselves as a mere adjunct to something else? They have been integral to human life much longer than multiplication tables and spelling, which evidently do not have to justify their curricular existence"* (p. 133). There are many arguments for both the intrinsic and instrumental purposes of arts education, but for the purposes of this paper, I will not constrain arts education to either. It will be examined as having both intrinsic and instrumental purposes to allow for a thorough understanding of the complexities of the subject.

Due to its complex nature, creating and implementing clear guidelines and policies in the area can be difficult (Bamford, 2006). The *Road Map for Arts Education* gave four primary aims of arts education, which are to

1) Uphold the human right to education and cultural participation

2) Develop individual capabilities

3) Improve the quality of education

4) Promote the expression of cultural diversity (p. 3, UNESCO, 2006)

I will be using these four areas to frame this review and give relevant background and research pertaining to each aim.

2.3 Human Rights

The first aim of arts education listed was to *"uphold the human right to education and cultural participation"* (p. 3, UNESCO, 2006). In 1948, the Universal Declaration on Human Rights (UDHR) made education a human right for all. Article 27 of the UDHR states that *"everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"* (UN, 1948). This clearly gives the arts a place in the human rights framework. Article 26 focuses on the right to education for the full development of the human personality to promote understanding, tolerance and peace (UN, 1948). The arts play a large role in cultural life thus supporting article 27's aims, and there is also research showing that the arts can aid in bringing tolerance, understanding and friendship among different groups due to the arts ability to teach empathy which supports article 26. Research showing this will be discussed later on in the quality and culture sections of this chapter.

At the Second World Conference on Arts Education in 2010, Michele and Robert Root-Bernstein advocated education for creativity as an essential human right (O'Farrell, 2010). They stated that *"the arts are habitually at the centre of creative practices in every discipline and in every culture,"* and that arts education was the best way of teaching and fostering creative thought and a basic human right (p. 3, O'Farrell, 2010). Further human rights arguments can be made for arts education using the Convention

on the Rights of the Child (CRC). In the CRC, a child's right to the development of their *"personality, talents, and mental and physical abilities to their fullest potential"* and their right *"to participate fully in cultural and artistic life"* are listed in articles 29 and 31 (UN, 1989).   Furthermore, article 31 goes on to say that state parties should *"encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity"* (UN, 1989).   Arts education can address these rights by providing a quality education to children that promotes their fullest development and encourages artistic and cultural activity.   Evidence for the above will be given in further sections of this chapter.

2.4 Capabilities

The second aim of arts education is to develop the capabilities of learners (UNESCO, 2006).   Amartya Sen and Martha Nussbaum have both contributed to the Capability Approach or Human Development Approach as a framework for evaluating development. Within this framework, the purpose of development is to strengthen a person's personal and social capacities and freedoms (Sen, 1999). When an individual's capabilities are enhanced, they have greater opportunities, thus development can occur. The approach evaluates development by examining an individual's functioning, or what the person actually does, and specifically their capability or opportunity to achieve the function (Sen, 1999).   An example given is the comparison between a person who is fasting and one who is starving. They both are achieving the same function, but the person fasting still has the capability to eat if they choose to (Sen, 1999).   Everyone should have that freedom.   By removing various obstacles such as illiteracy, poor health, lack of access to education, lack of political freedom and other obstacles to resources that prevent humanity from improving, freedom and development can occur (Sen, 1999).   In education, all children need to have the opportunities to develop to their full potential.   This includes social, emotional and personal development.   The development of a child's capabilities needs to be encouraged, and their emotional and creative capacities, as well as cognitive thought and artistic skills can be encouraged through arts education.   In order for a person to achieve full development and the freedoms highlighted in the capability approach,

they need to have the opportunity of the best possible learning environment. This is all part of a quality education.

2.5 Quality

Achieving quality in education is the third aim of arts education according to the *Road Map* (UNESCO, 2006). Improving quality in education is also the sixth EFA goal (UNESCO, 2000a). The GMR focusing on quality states that quality has no single definition, but its primary objectives are the cognitive development of the learner with specific emphasis on creative and emotional development (UNESCO, 2004). When one thinks of creativity they are often drawn to the concept of the arts (Fleming, 2010). Despite this connection, arts education is not mentioned once in the GMR text (UNESCO, 2004). The report states:

> *The second element [of quality] is education's role in encouraging learners' creative and emotional development, in supporting objectives of peace, citizenship and security, in promoting equality and in passing global and local cultural values down to future generations. Many of these objectives are defined and approached in diverse ways around the world. Compared with cognitive development, the extent to which they are achieved is harder to determine.* (p.29, UNESCO, 2004)

Creative and emotional development are listed as a vital part of a quality education, but the report did not recommend a way to achieve these outcomes. There is evidence that arts education is one way for students to acquire those skills (UNESCO, 2006). Because the outcomes of arts education transfer over a variety of levels and are not as obvious as other educational outcomes, the difficulty in measuring creative thinking as an outcome of quality arts education makes creating policies hard (Deasy, 2002). The aforementioned fact is a conjecture as to why arts education has been underappreciated. Despite the lack of recognition, the importance of gaining a quality education is clear within the EFA GMRs, and learning through and with the arts is a

way of developing these essential creative and emotional capacities (Fiske, 1999; Deasy, 2002; Fleming, 2010).

In 1999, the promotion of arts education and creativity at school was a general resolution adopted by UNESCO at the 30th session General Conference because of its importance in developing a culture of peace (UNESCO, 2000b). Arts education was defended as not only being important in developing peace, but also for developing creativity which was deemed to be an invaluable asset in today's world (UNESCO, 2000b). The director general called for a more balanced education in which subjects such as art, sports, and science were given equal importance to other subjects in education, thus the wide variety of learning and development needs students require could be met. Furthermore, the importance of play in learning was brought to attention, with the arts being a vital tool for play to stimulate both students' minds and bodies and to stimulate students' creativity to the fullest (UNESCO, 2000b).

2.5.1 Creativity

Just like the definition of arts can differ, the definition of creativity varies. Some believe creativity is non-specific and synonymous with thinking outside the box, problem-solving, and imagination, while others believe creativity has a specific place in the curriculum in art (Addison et al, 2010). Generally, creativity is understood as the human capacity to make something new (Fleming, 2010). Addison et al (2010) argues that despite the common conception that some humans are innately more creative than others, this is not true, and that creativity can be taught. It is somewhere within everyone and education has the ability to set the dormant creativity into motion (UNESCO, 2001a). Thus, education in the arts is vital as it provides a crucial environment for creative practices. Arts education policy and advocacy documents put a great deal of emphasis on arts education and creativity, but research has been difficult because it is difficult to assess creativity (Deasy, 2002). However, in one study that examined over 2700 research studies on arts education, an association was found between involvement in the arts and higher performance on standardised tests measuring creativity (Moga, Burger, Hetland & Winner, 2000). This is just one example of the evidence for the relationship between arts education and creative thought.

2.5.2 Brain Research

Not only does quality education involve encouraging creativity, it also involves a stimulating environment, especially in the younger years (UNESCO, 2004). Recently, a number of studies have researched arts education and the impact on the brain. Neuroimaging has shown changes and stimulation within the brain when creative arts activities are introduced to the learner (Howard-Jones, 2008; Rich, 2009). Brain research has indicated that the optimum way for the human brain to learn is through play which uses emotion, imagination and creativity (Jensen, 2006; Sylwester, 2010). This style of learning nourishes the sensory, attentional, cognitive and motor capacities, which are a foundation for all learning, thus extremely important for an enriching environment promoting learning (Jensen, 2006). Numerous studies have shown that the human brain changes in structure and function as a result of learning and experience (Jensen, 2006). This is because new neural connections form when humans are in environments that are nurturing, stimulating and encouraging (Catterall, 2005). Therefore, educational environments need to strive to have these elements for a student's optimum brain development. Although this participatory, student-centred, active learning environment can be found in more areas than just arts education, quality arts education teaching methods serve this function very well (Jensen, 2006). The arts are naturally hands-on and actively involve students, providing the aforementioned nourishing learning environment (Addison et al, 2010; Eisner, 2010).

2.5.3 Instrumental Outcomes

There has been a large volume of research conducted on the effects of the arts and the positive correlation it has with achievement in other subject areas. Evidence has linked study in the arts with numerous positive outcomes. Deasy's *Critical Links: Learning in the Arts and Students Academic and Social Development* (2002) examines a wide range of research on arts education conducted in the United States of America. This compendium gives evidence that arts education has a positive correlation with reading, verbal and mathematical skills, creative thinking, achievement motivation, cognitive engagement, self-confidence, self-initiating, empathy for others, reduced

drop out rates, higher order thinking skills, and a range of other personal and social developments (Deasy, 2002). A critical approach to the claims the broad list is making must be taken. Some of the outcomes may have resulted through means other than arts education, and each individual study would need to be examined before believing every claim the author is making. Despite the possibilities of error and overstating claims, the long list does lead to general acceptance of the link between the arts and positive outcomes for the involved learners. Multiple research studies have shown that a strong art foundation can build creativity, concentration, problem solving abilities, self-efficacy, and coordination (Eisner & Day, 2004; O'Farrell & Meban, 2003).   All students should be given the opportunity to learn this way for their best development and opportunity to develop their capabilities (Deasy, 2002; Fiske, 1999).

2.5.4 Economic Value

Creativity has both personal and economic value.   Both creative thought and discipline-based artistic skills learned through arts education can contribute to the economy. In 2003, in the Sub-Saharan Africa region, artisan products were estimated to be worth over 180 million USD per year, providing employment to over 1.3 million people (Session, 2003). Not only can artistic products generate income, but creative thought can as well. Throughout history, creative thought has been necessary to drive societal change. This is no less true today (Pink, 2006). Developing economies would benefit from local innovators and new ideas to succeed. Recently there has been a stronger focus on the importance of creativity in economic development. The development of creative thinking for entrepreneurship and new business ideas has become essential in the global economy and creativity is increasingly seen as a key attribute in employability (Howard-Jones 2008; Peters, Marginson, & Murphy, 2009). The arts were found to be a successful way to nurture creative thought and encouraging creativity through the arts was considered to be a *"necessary part of a child's education"* (p. 21, UNESCO, 2001a). The ability to be innovative in business is very important in both developed and developing countries, but in developing countries the importance of creative thinking can be even greater because their economy needs local thinkers and innovators to create a sustainable economy. The needs of society are changing and with these changes comes the demand for more

'right-brained' creative skills; a change from past demand for more 'left-brained' task oriented skills (Pink, 2006). Transformative abilities such as empathy and creative thought have become important in today's economy and Daniel Pink (2006) argues these abilities will grow even more important in the future. Cognitive empathy is the ability to take on the perspectives of another, or 'step in their shoes' (Krznaric, 2008). Empathy is desirable in people skills and negotiation, and creativity is needed to develop new products and problem solve. These abilities can be enhanced through learning through and with the arts. Empathy will be discussed further in the next section.

2.6 Cultural Diversity

The final aim mapped out in the 2006 World Conference on Arts Education was the promotion of cultural diversity and expression (UNESCO, 2006). Art is a *"fundamental element of culture"* and a valuable tool in the development of the African nations (p. 2, UNESCO, 2001b). Not only are the arts a part of culture, but teaching using culture and the arts enhances an individual's social awareness and cultural understanding, building an individual's tolerance, acceptance and appreciation for other people and cultures (UNESCO, 2001b). Beyond the personal benefits, arts and cultural education impact society positively as well, by cultivating social cohesion and cultural diversity, and by teaching empathy. In the 2011 GMR on education and armed conflict, the importance of education in teaching peace was accentuated. The report declares that schools need to teach students the *"most vital skill for a flourishing multi-cultural society---the skill of living peacefully with other people"* (p. 23, UNESCO, 2011). At schools children can work together and learn to respect each others' religious, ethnic, linguistic and racial diversities. Schools are a starting point in achieving a culture of trust in a country, the basis for achieving lasting peace and cooperation between citizens in a country (UNESCO, 2011).

2.6.1 Empathy

Building empathy and a culture of peace is imperative in the developing world context in order to face today's global challenges. The third goal conceived at the Second World Conference on Arts Education in 2010, was to *"apply arts education principles*

and practices to resolving the social and cultural challenges facing today's world" (p. 8, UNESCO, 2010a). The capacity to be able to understand and accept other cultures is becoming essential in the current era of globalisation and empathy is the first step towards this.

> *Empathy is required if we are to share so fragile a planet; if we are to understand the gestures and expressions of others, and the globally-accessible images and icons they produce and consume. A connective force, empathy is to be prized by arts education, the field poised to unleash art's community-building potential and to enable young people to grasp the meaning, the power of connection…Arts education builds human capacities to negotiate the worlds of objects and others with care and empathic insight.*
> (p. 14, Jeffers, 2009)

All students should be given the opportunity to have a quality education, which fosters their emotional development and imparts on them the capability for empathy (UNESCO, 2004). The above statement on the importance of arts education and empathy underlies the fact that all students need to learn empathy in today's era of globalisation. Schools are one of the best places to teach empathy, and are vital if empathetic thought is not taught in student's home environments (Krznaric, 2008). Nussbaum (1997, 2010) speaks of the narrative imagination and how the arts play a vital role in cultivating humanity. The narrative imagination is essentially the concept of empathy. It is the ability to imagine oneself in the position of another and understand their emotions and desires (Nussbaum, 2010). She contends that *"the arts cultivate capacities of judgment and sensitivity that can and should be expressed in the choices a citizen makes"* (p. 86, Nussbaum, 1997). This argument can be applied to arts education, with examples in educational drama that can lead to empathy and global citizenship. For example, in drama, students imagine themselves in the place of others and can begin to understand what other people's motivations for their choices and actions may be, thereby creating a situation of tolerance and understanding (Boal, 1979; Damasio, 1993). Drama has been an excellent tool for teaching empathetic

understanding and theatre for development has become a popular tool (Boal, 1979). The goal of educational drama is to create a situation where students can *"understand human interactions, empathize with other people, and internalize alternative points of view"* (p. 5, Wagner, 1998). In this process of learning, the ultimate goal for creative drama in the classroom is not the performance of a theatrical piece, but the process of learning that occurs through acting and reflection.   As students experience the perspectives of the roles that they play, they can see the world from other viewpoints, develop empathy and enlarge their understandings (Wagner, 1998). Humans learn by mirroring the actions of others, and teachers can take advantage of the brain's innate learning style through forms of arts education focused on connecting with others to successfully foster cultural acceptance, empathy and social cohesion (Jeffers, 2009).

2.6.2 Citizens of the World

Nussbaum's *Not for Profit* (2010) addresses the dangers of not including arts and the humanities in education.   She proposes that governments around the world are focusing too much on education towards economic growth and not enough on the subjects that create good citizens.   The abilities to *"think critically, transcend local loyalties and to approach world problems as a 'citizen of the world', and the ability to imagine sympathetically the predicament of another person"* are associated with education in the arts and humanities (p. 7, Nussbaum, 2010). There is a great deal of research and case studies completed around the world exemplifying this (Burgh & Sloboda, 2000). In a global research study, 80% of the respondents from 37 developed and developing countries said that the arts enhanced social and cultural understanding within the schools and community (Bamford, 2006). In Nigeria, findings showed that visual art, especially exhibitions, allowed students to interact freely with each other regardless of background, which helped the students to *"appreciate the value of other people's culture"* (p. 119, Bamford, 2006).   In Singapore, a similar result was found through dance, where three ethnic dance groups (Malay, Chinese and Indian) performed and taught one another their own ethnic dances and then came together and choreographed a dance which combined all of them, resulting in a greater appreciation of culture (Bamford, 2006). In a study in Barbados it was observed that the arts directly contribute to cooperation, appreciation and tolerance among the

students (Bamford, 2006). Similarly, in Australia numerous arts programs have increased cultural awareness, tolerance and acceptance between Aboriginal and other cultural communities (Bamford, 2006). In the United States, the Chicago Children's Choir was created in 1956 to bring students of different race, religion and economic class together through music. The choir started with 24 students and currently serves 2700 students through school and neighbourhood programmes. (Chicago Children's Choir, 2011; Nussbaum, 2010). The singers come together from different backgrounds and sing as one voice, learning about and accepting one another. Not only do students interact with those of different racial and socioeconomic backgrounds, they also learn about different cultures through the songs that they sing (Nussbaum, 2010). These examples of the arts in the process of building empathy and cultural acceptance are important in the developing world, especially in a country such as Kenya with over forty different ethnic tribes.

2.7 Challenges

There are numerous challenges in implementing arts education. First, most educational policies do not place a great value on arts education (UNESCO, 2006). 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 so nebulous as empathy. Throughout the world today, the arts and humanities are being cut in favour of more technical, skill based education that have more perceived economic returns (Nussbaum, 2010). Second, arts education is closely linked with both culture as well as education and in most countries the educational and cultural policies are not associated with one another. Therefore 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 (UNESCO, 2006). Third, there are not many teacher-training programmes specialising in arts education, and general training does not place much emphasis on the arts. There is also an absence of in-service training (Kenya Institute of Education, 2010a). Fourth, there is a shortage of research in all areas of arts education, especially in the developing world. Fifth, budgets for arts education are either non-existent or insufficient (UNESCO, 2006). In western educational systems, when funding is tight, the arts are usually the

first thing to be taken out of curriculums (Nussbaum, 2010). The majority of people see the positive aspects of the arts, but see them as superfluous to the curriculum. Essentially, they are nice to have when the budget allows, but if cuts need to be made, the arts are expendable. In the developing world, when educational resources are already scarce, finding the funds for arts education is big challenge. All of these challenges make it difficult for arts education to gain a prominent place in educational development. However, some of the benefits of arts education can have an even stronger impact on developing countries than they do on developed countries.

In this review, I have outlined the various benefits the arts can transfer to students and used both the human rights framework and the capability approach to frame arts education's status. In the developing world where social, personal and economic development are so integral to the country's progress, these benefits have high potential for positive results.

Chapter 3: Kenya

3.1 Country Background

This chapter provides contextual background information concerning the setting of the research. Kenya is located in East Africa and ranks 143 out of 187 countries on the 2011 Human Development Index (HDI) which is based on life expectancy, access to knowledge, and standard of living[3] (UNDP, 2011). Although Kenya ranks low on the HDI, the country's position has increased 20% since 1980 and Kenya is ranked higher in its region than its surrounding countries (UNDP, 2011). The United Republic of Tanzania is ranked 152, Uganda is 161 and Ethiopia is 174. The World Bank lists Kenya as a low-income country, and 46% of the population live under the national poverty line (World Bank, 2011; PRB, 2011). The Gross National Income (GNI) per capita is USD $1630 and 40% of the population live on less than USD $2 per day (PRB, 2011). To put this into perspective, the GNI per capita of the United States is USD $47,120 and more local to Kenya, South Africa's is USD $10,280 (World Bank, 2011). Kenya's largest generator of income is agriculture, and tourism is the second totalling KES 57.2 billion in 2006 (approximately USD $810 million) (UNESCO, 2010b).

Kenya has a population of 41,609,700 with an annual growth rate of 2.5% (PRB, 2011). The population is comprised of 42 ethnic tribes, generating a multitude of cultures. The largest tribe is the Kikuyu at 22% of the population (CIA, 2011). With an abundance of ethnic tribes, there are numerous indigenous languages in the country, but the official languages are English and Kiswahili (CIA, 2011).

3.2 Post-Election Violence

Kenya gained independence from Great Britain in 1963 and Jomo Kenyatta (1963-1978) and Daniel arap Moi (1978-2002) ruled under one party, the KANU, until 2002. The first multiparty elections were held in 1992, but Moi remained in power until

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[3] Access to knowledge is measured through the average years of schooling individuals aged 25 and over receive in their lifetimes and the expected years of schooling for children of school-entry level age. Standard of living is measured by Gross National Income (GNI)

Mwai Kibaki was elected president in 2002 (CIA, 2011). After the following election in 2007, violence broke out after allegations of election fraud when President Kibaki was re-elected. Although historically there has always been some ethnic violence surrounding elections in Kenya due to ethnic support of parties, none compare to the 2007 post election violence (OHCHR, 2008). Between December 27, 2007 and February 28, 2008 approximately 1,200 people were killed, 3,500 were injured and 350,000 were displaced (ICC Kenya, 2011). The violence was primarily between President Kibaki's tribe, the Kikuyu, and the Luo and Kalenjin tribes who supported the opposition party (OHCHR, 2008). However, these ethnic tribes had a long history of conflict over land rights, thus the conflict should be looked at from a broader perspective (OHCHR, 2008). Due to the conflict having a strong ethnic composition, the areas hardest hit were those with large populations of the involved tribes. The Kikuyu live mainly in the central areas of Kenya, while the Luo and Kalenjin live in the Rift Valley and western areas (OHCHR, 2008). Accordingly, the violence primarily took place in the central and rift valley regions in areas such as Naivasha and Nakuru.
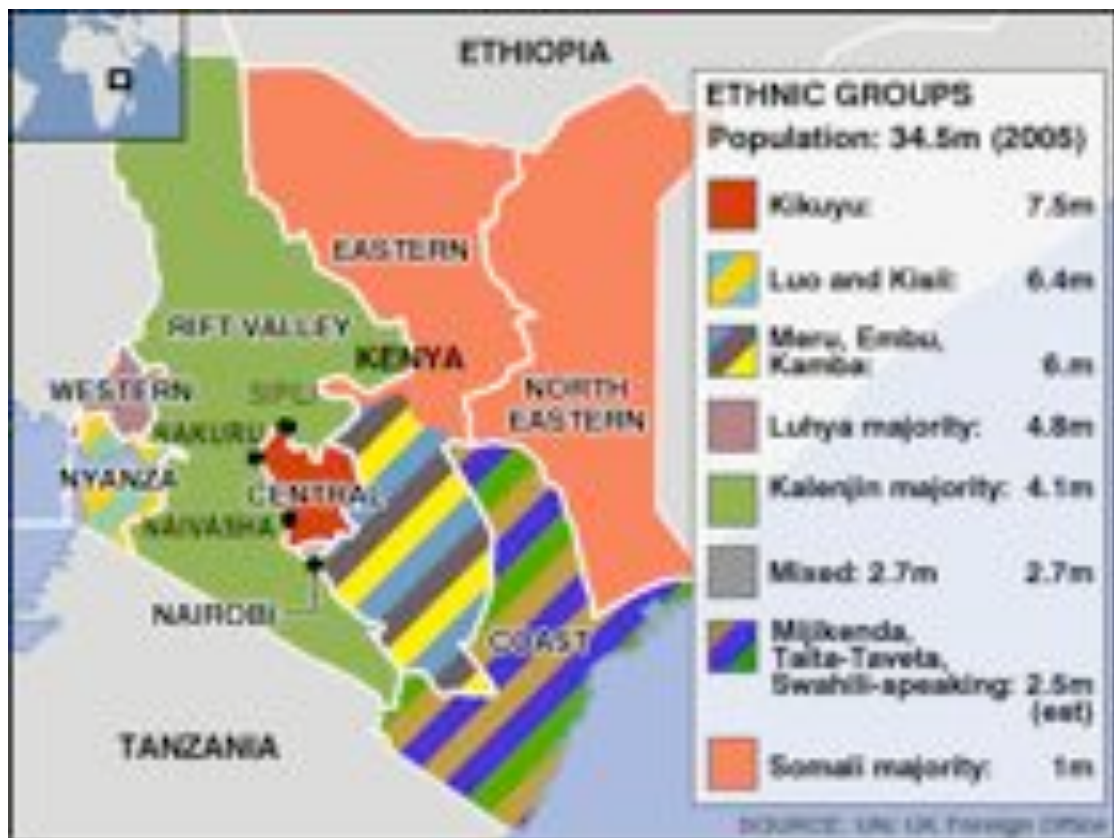
(BBC News, 2008)

In Naivasha town there were reports of youths *"attacking any non-Kikuyus they could find,"* and houses being burned with people still inside (Ushahidi, 2008a). Bodies were left burning in the roads, people were hacked to death and shot with arrows and guns, and many houses were destroyed throughout the country by fire (Ushahidi, 2008b). By February 15, 2008 41,396 houses had been destroyed (OHCHR, 2008). The violence was exacerbated by previous ethnic tension because of perceived social injustices and disputes over land (OHCHR, 2008). Knowledge of the violence in Kenya is important to this study as so many people in the areas in which the research was conducted were affected by it. The conflict caused the displacement of individuals, broke apart families, and students witnessed horrendous acts of violence thus affecting their psychology and ability to learn.

The research for this study was conducted in and around Naivasha and Laikipia. Naivasha is a town in the Rift Valley province of Kenya in the Nakuru district. The town is located on a large lake near to Hell's Gate National Park and has an abundance of wildlife such as hippo, giraffe, and zebra, which roam freely in the area. Schools were also attended in Eburru and Ol Kalou which were short daytrips out of Naivasha, but still within the Nakuru district. In the Laikipia region, I attended schools in the town Sipili. Sipili is a rural town in West Lakipia in the central area of Kenya. Many tribes live around Sipili, including the Kikuyu, Samburu, Pokot, Gusii and Nandi. Both areas have had large amounts of tribal conflict as outlined previously. Tribal conflict is a significant issue in the communities, which has interesting implications for MASK and the purposes of education.

3.3 Kenya's Educational System

The educational system has changed considerable over the years in Kenya. In 1985, the 8-4-4 schooling system replaced the 7-4-2-3 system[4] with the aim to offer students a broader learning base and more vocational skills (Ministry of Education, 2008). Free primary education (FPE) was introduced in 2003 and enrolment rates increased by 20% in the year following the FPE introduction from 6 million in 2002 to 7.2 million in 2003

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[4] Educational Systems: 8-4-4= 8 years primary, 4 years secondary, and 4 years tertiary education.
7-4-2-3= 7 years primary, 4 years secondary, 2 years high school and 3 years tertiary

(UNESCO, 2010b). Since then, it has increased to 9.38 million in 2010, with a Net Enrolment Rate (NER) increase from 77.3% in 2002 to 92.5% in 2008, and a Gross Enrolment Rate (GER) increase from 88.2% in 2003 to 107.6% in 2008 (UNESCO, 2010b).   In 2008, Free Secondary Education (FSE) was introduced, and another enrolment increase occurred. Although there has been considerable progress towards meeting the second MDG and the EFA goals, there is still work to be done. The enrolment rates do not account for the large number of students who drop out, therefore can be misleading (MoE, 2005). Also, due to the increased demand for education, rapid expansion occurred and quality in education suffered. In an assessment of FPE conducted in 2005, a shortage of teachers, higher pupil to teacher ratios, a deficiency in instructional materials and a high number of students who repeated grades were found (MoE, 2005).   However, Kenya's Vision 2030 national plan is trying to address some of these problems with specific improvements such as a target to recruit 28,000 more teachers (Republic of Kenya, 2011).

The primary curriculum consists of twelve subjects; mathematics, English, Kiswahili, science, social studies, Christian religious education, Hindu religious education, Islamic religious education, creative arts, physical education, mother tongue and life skills education (KIE, 2011). All of the subjects are examined by the Kenya National Examinations Council (KNEC) except creative arts, physical education, mother tongue (which is only taught from standard 1 to 3) and life skills. At the secondary level, the official curriculum has provisions for over thirty different subject matters (KIE, 2011). The arts are included as an optional subject, however due to budgetary constraints, there are few secondary schools that are able to offer every subject (KIE, 2010b). Despite creative arts having an official standing in the primary curriculum, there has been an immense decrease in the actual teaching of the subject since it was made non-examinable (KIE, 2010a). Instead teachers allocate the time that is meant to be for the creative arts to examinable subjects to ensure their students pass the KNEC exams (KIE, 2010a).

One of the official aims for basic primary and secondary education is to improve the *"development of students' aesthetic values and appreciation of own and other people's*

cultures and environments" (p. 9, MoE, 2008). Surely, as seen through the evidence supplied, one of the most effective ways of teaching these values is through the arts. In a 2010 evaluation of the new curriculum that was revised in 2002, KIE gathered information from stakeholders at 792 primary schools in Kenya regarding the effectiveness of the new curriculum (KIE, 2010a). The final evaluation revealed that the new curriculum was not meeting its original objectives. It stated that students *"had attained skills in literacy, numeracy and communication, which represent the cognitive domain of learning; however, learners had not attained skills in areas such as creativity, social responsibility, appreciation and respect for the dignity of work"* (p. 10, KIE, 2010a). A similar study at the secondary level generated corresponding results (KIE, 2010b). The reports acknowledge that the examination based curriculum leads students and teachers to spend too much time preparing for the exams at the expense of other subjects in the curriculum and meaningful learning (KIE, 2010a; 2010b). This *"examination syndrome"* forces teachers to focus on ensuring their students pass the exams rendering them less likely to engage in quality teaching practices (p.12, KIE, 2010a). The report acknowledged and expressed concerns about the examination based curriculum, and the dangers for the subjects that are not tested, such as the arts.

As we have seen throughout the preceding chapter, Kenya is a richly diverse and complicated place. The conditions within the country, as stated above, exist as real challenges to the development of arts education in Kenya. These social, political, and economic realities must be taken into full consideration in order to garner an understanding of the implications of the findings of this study.

Chapter 4: Methodology

This chapter outlines the methodology used and the reasons it was selected. I chose qualitative research methods for my study, which enabled me to describe in greater detail the impact of MASK's arts education. The majority of arts education researchers use qualitative methods so they are able to show the *"complex, spontaneous and often non-verbal actions of teachers and students"* as well as examine *"the process of meaning making through the arts"* (p. 8, O'Farrell & Meban, 2003). Through this approach I was able to gain more in depth perceptions from participants in Kenya about MASK and arts education whilst completing my research. In June 2011, I approached MASK about the possibilities of completing a small-scale research project with their organisation. We discussed the various researchable problems of arts education in Kenya, and decided further research into the impact of MASK was needed. In September 2011, the research was conducted over two weeks. Interviews were completed and art workshops were held in various schools MASK works with Kenya. The schools were located in the Nakuru and Laikipia districts within the Great Rift Valley province.

4.1 Research Questions

The research took the form of a case study, containing both a literature review and field work in Kenya. The purpose of the fieldwork was to address the following research questions:

1. *What are the barriers against arts education in Kenya at a local, national and international level?*

2. *What impact has the non-formal arts education programme, MASK, had on its participants?*
    a. *How has MASK influenced the attitudes of students and teachers towards arts education?*
    b. *Have teachers' and students' attitudes towards including arts education in the formal curriculum changed?*
    c. *What are the main benefits of MASK?*

3. *How effective is MASK's arts education in teaching peace, empathy and culture?*

This research study was set up to discover the impact MASK has had on its participants and explore MASK's influence on attitudes about arts education in Kenya. Furthermore, my aims were to establish local views of the purposes and benefits of arts education, and whether or not arts should be a part of formal education. Finally, the research informed MASK on improvements needed to the organisation, and through the insights into local attitudes and barriers, a general knowledge on arts education in Kenya was obtained.

4.2 Research Approach: A Case Study

According to Yin (2009), a case study is generally the best approach when *"how or why questions are being posed, the researcher has little control over events, and/or the focus is on a contemporary phenomenon within a real-life context"* (p. 2, Yin, 2009). A case is a naturally occurring phenomenon, since it exists before research is conducted and continues to exist afterwards (Yin, 2009). MASK meets these conditions, thus a case study of the organisation was fitting. The events I observed occurred naturally and by employing the case study approach I was able to give a more in-depth study of MASK's arts education. Case studies are noted for their rich and vivid descriptions of the case and the depth they allow researchers to investigate a case (Cohen et al, 2007). For these reasons, a case study seemed the most appropriate method for the examination of MASK.

As an observing visitor to MASK's workshops I had little control over the events that occurred and dealt with a wide range of evidence, utilising interviews, observation and artwork. This is another reason the case study approach was chosen. As Yin (2009) states, *"a case study's unique strength is its ability to deal with a full variety of evidence-documents, artefacts, interviews and observations"* (p. 11). Utilising a wide variety of evidence allowed for greater insights to be generated.

Although justification for choosing a case study in relation to MASK's research has been provided, dangers of this approach need to also be discussed. Some have argued that the case study is a "soft" form of research (p. 2, Yin, 2009). Case studies are often

criticised because they do not result in conclusions that are applicable elsewhere, and also because in some cases the research lacks a systematic structure or the researcher is biased (Yin, 2009). Despite these criticisms, I felt a case study was the best approach for my research and throughout the collection of data these criticisms were kept in mind and measures were put in place in order to avoid partaking in them.

4.3 Research Design

Having concluded to use the case study approach to my research, the next task was to create a research design. This design guided me as the researcher in the process of collecting, analysing, and interpreting my data in the field (Cohen et al, 2007). For a case study, there are five central parts that are especially important; the study's questions, its propositions, its units of analysis, the logic linking the data to the propositions, and the criteria for interpreting the findings (Yin, 2009). A qualitative study was the best approach to answering my study's questions because it allowed for greater depth on the topics (Cohen et al, 2007). Beyond my overarching question regarding MASK's influence, some of my propositions on arts education's positive effects were examined. A proposition directs attention to what should be discovered and examined within the study question (Yin, 2009). Specifically, I looked more deeply at MASK's influence on creativity, building empathy and peace, and promoting culture. Through observing, interviewing, and analysing student's artwork, I discovered insights on these subjects.

Three primary data sources were exercised in my investigation: interviews, observation, and artwork students produced. The use of multiple methods is known as triangulation, which can *"capture the complex reality under scrutiny"* and increased the credibility of results (p. 45, Denscombe, 2007). Triangulation is the process of viewing things from more than one perspective or source (Denscombe, 2007). By comparing the results of the three different sources of information against each other, multiple sources of evidence regarding MASK's impact were provided, and the complex reality of the social world that triangulation allows for could be captured (Denscombe, 2007).

4.3.1 Study Subjects

Over the course of two weeks I visited seven schools within the regions outlined previously in chapter three. Two primary and three secondary schools were located in the Naivasha area. The two primary schools and one of the secondary schools were in Naivasha town, and the other two secondary schools were located in the more rural Eburru and Ol Kahou areas near Naivasha. Three of these schools had established clubs, while the other two were fairly new to MASK. This enabled me to witness the differences in attitudes about arts education between the schools that had long-standing art clubs compared to those that did not. In the Laikipia region, I visited two schools. A secondary school was chosen because it was the first school MASK was involved with, and a primary school for the deaf was chosen because of its uniqueness. In Nairobi, I visited a slum project MASK is involved with. This was chosen for its uniqueness as well, and because I was looking at the impact of MASK as an organisation, therefore, as a researcher I needed to involve all aspects of the programme.

As stated previously, interviews, observations and artwork were used to generate data in this case study. The case study is based on 20 interviews with MASK participants, observation of six MASK workshops, and the analysis of students' artwork produced in MASK. The sample of those interviewed includes 15 participants who participated in in-depth one-to-one interviews (eight head teachers, four contact teachers, two MASK teachers/coordinators and one student), and four students and one parent who participated in group interviews. Of the eight head teachers I interviewed, all were male and all had been at their schools for over two years. MASK contact teachers were interviewed at schools where they were available. These are teachers in the schools who are in charge of the art club, and teach it when the MASK coordinators are unable to come, but only some schools had them. Four of these teachers were interviewed, and all of them were female. Five students, all in secondary school and all male, were interviewed, however casual conversation was made with both female and male students in both primary and secondary schools within the workshops during my observations. A detailed table of the schools and participants is located in the Appendix. The interviews were conducted in English, however a Kiswahili translator

was available when needed. All interviews but one were audio recorded with consent of the participant and later transcribed for further detailed analysis. One participant did not give consent to be audio recorded, and this interview was handwritten.

4.3.2 Interviews

Interviews can be one of the most important sources of case study information (Yin, 2009). There are many different types of interviews I could have chosen to give, but semi-structured, focused interviews seemed to fit this study best (Cohen et al, 2007). With a semi-structured, focused interview, the topic and open-ended questions were written, but it allowed more flexibility for me as the researcher to guide the conversation and allowed for more insight from the interviewee (Cohen et al, 2007; Yin, 2009). Prior to going to Kenya, I wrote an interview guide (see Appendix). These questions guided each interview, however the order and wording of the questions could change depending on how the interview was going. This format also allowed for further probing questions to be added when necessary. The majority of interviews lasted at least one hour, but each varied according to participant's involvement in the answers. Each interview began with an introduction from me about the research and an explanation of the consent form (see Appendix). Once consent forms were signed, the interview started with questions to gather background information about the schools and participant such as how long they had been a teacher/head teacher and how long MASK had been at the school, and then key questions regarding the research questions were asked. Each interview was concluded by asking each participant for any story they had about MASK or arts education, which gave them the opportunity to give further rich qualitative data about the programme in a unique way.

4.3.3 Observation

At each school visited, an art workshop was given. This enabled me to observe and participate in MASK's influence on the students. The local MASK coordinator taught the workshops, and a Nairobi based artist and MASK art teacher in training assisted him. Each workshop lasted at least an hour, and different art forms were taught at each school. MASK uses the workshops to train teachers from the schools in art so that the art clubs can be run weekly without MASK facilitators present. Observations are a

good tool for qualitative research because it gives *"opportunity to gather 'live' data from naturally occurring social situations"* (p. 396, Cohen et al, 2007). This enabled me to see first-hand how they occur naturally and did not have to rely on second-hand accounts. By observing the workshops I was able to understand MASK more thoroughly and gain insight to students' attitudes about MASK and art as a subject. Unstructured observation was completed, which *"provides a rich description of a situation which, in turn, can lead to the subsequent generation of hypotheses"* (p. 398, Cohen et al, 2007). I did not actively participate in the first three workshops we held and the observation was direct, so that I was able to get a full understanding of how MASK works on its own. I maintained the 'observer-as-participant' approach, as I was present at the workshops and the students knew I was a researcher (Cohen et al, 2007). During each workshop, overt observation was conducted and quick field notes were taken about the participants, the way the workshops were run, and anything else found to be pertinent. After each workshop, a more detailed description was written up while the workshops were still fresh on my mind. After the first three workshops, I had a good grasp of how MASK worked and felt "data saturation" was occurring, therefore I decided to participate more in the workshops, and helped in the teaching and became an active participant (p. 408, Adler and Adler in Cohen et al, 2007). Even when I was assisting teaching, field notes were still recorded and a detailed description continued to be written after.

4.3.4 Analysis of Artwork

Visual images can be used as data in research studies (Denscombe, 2007). Researchers use images for the factual information they contain and/or the way they represent things through symbolism or hidden meanings in the image (Cohen et al, 2007). I was able to observe students producing artwork while I was in Kenya, and also able to view their artwork from previous MASK club activities. This data was primarily used to examine the third research question pertaining to MASK's ability to teach peace, empathy and culture in effective ways.

4.3.5 Methods of Reviewing Literature

On top of the fieldwork conducted as outlined above, literature was also a necessary and contributing factor in the research design and as such the process must be explained. The literature review for this study focused on policies, past research, theories and evidence in relation to arts education. In the beginning, an online search was conducted of the relevant literature at the Institute of Education, University of London's library. Numerous educational databases were searched, however very little literature relating specifically to Kenya and arts education was found. Therefore I took a global perspective on the arts, and began to look at studies and research conducted all over the world. I also relied heavily on global conferences and international policies concerning arts education, and examined the Kenyan curriculum.

4.4 Process of Analysis

The data collected from the interviews was transcribed verbatim, resulting in over 35 pages of interview transcripts (see example in Appendix). These interviews were then coded and organised for a thematic analysis. "Progressive focusing" was exercised to organise my data, by beginning with a broad lens of focus and then through recording, organising, reflecting and reviewing the data the main themes emerge (p. 184, Parlett and Hamilton in Cohen et al, 2007). Analysis of the data began in the field in order to assist in the process of generating theories. After each interview, I listened to the interview again and transcribed it. Although the process of typing out interviews was painstakingly long, it allowed me to listen to each interview multiple times, and each time I gained further insight. Side notes were taken throughout the transcribing process, which assisted me in gathering themes and generating patterns. Upon arrival back in the UK, the transcriptions were completed and I coded the interviews. After listening to and reading the interviews several times, themes had emerged and I organised the data accordingly. To assist in the organisation of interview-based data, two copies of the interviews were made and one was coded and then cut up by question and answer grouping. Each question and answer was coded as follows: A for Primary School, B for Secondary School, followed by a number delineating which school and then either an H, T, or S depending on who was interviewed (head teacher, teacher and student). Once everything was coded and cut up by question, I was able

to make piles of themes with the answers given from the interviewees. Then I coded each of these piles. Although time consuming, coding and organising the data in this way was very beneficial to me as the researcher. I was able to easily access each area of data for analysis, and found that organising my data by research questions was the best way. In order to prevent loss to the integrity of each individual's responses by grouping them all together by theme, I used the hardcopy of the interviews as a guide as I analysed the answers given. Each response used in the findings was crosschecked in the original text, in order to make sure nothing was taken out of context from the rest of the original interview. This helped to prevent the issues Cohen et al (2007) listed as problematic in organising and presenting data. After the data was organised by the research questions patterns, relationships and comparisons were discovered and explored.

4.5 Ethical Considerations

Prior to the fieldwork, ethical considerations were made in order to ensure that the research was conducted justly. The study was guided by the British Educational Research Association's ethical guidelines, and steps were taken throughout the research to ensure everything was conducted in an ethically sound way (BERA, 2011).

Before I went to Kenya, the local MASK coordinator had spoken to the schools we visited and arranged the workshops and primary interviews. Interviews were optional, and special consideration was given when interviewing the students. The students who were formally interviewed were secondary students, over the age of 18, and were informed of the purpose of the research and signed consent forms (see Appendix). All interviewees were required to sign a consent form, which were explained to them by me in English and by the translator in Kiswahili or Kikuyu when needed. Before signing, the purpose of the research was explained to the participants, as well as the fact it would be audio recorded and that they could withdraw at any time. Anonymity has been utilised in this report, thus no identities are revealed and the privacy of those involved is maintained. The students who participated in the workshops were all MASK club students, who participated regularly in the workshops, and nothing was forced upon them. The observations of the workshops were overt, and the students

were aware of my presence. In conclusion to each workshop, I had an open dialogue with the classroom about MASK and their opinions on arts education, which was optional for the students to partake in, and gave them the opportunity to ask me any questions they had. Before I left for Kenya, I received ethical approval from the Institute of Education, University of London and permission from MASK's founder to conduct the research. I then contacted the MASK coordinator in Kenya with my research aims, so he could organise the interviews and workshops at the various schools and projects. This almost became a difficult task, as schools were planning on going on strike the week I arrived to Kenya, but luckily they did not, and the research was completed as planned. Permission for the publication of the photographs included in this report was obtained from the head teachers and MASK founder and director.

4.6 Limitations

My field research was limited due to funds and time. School in Kenya began September 5, therefore I went to Kenya the week after and was only able to stay for two weeks so that I had ample time to analyse and write up my findings when I returned, and also so I could return to university to partake in other classes. The short time span I was in Kenya limited my research, but I gained as much as I could through in-depth interviews and observations in the time I was there. Also bias on the part of those I interviewed must be taken into account. Because I visited with MASK, the assumption that I worked for MASK may have affected the information they gave me (Cohen et al, 2007). Also as a female *mzungu*[5], the perception of me by those who I interviewed may have been prejudiced, especially by those who may have viewed me as an affluent foreigner. However, I do not think this affected the information I received about MASK and arts education, and did my best to prevent it and interpret the findings keeping it in mind. Although I did not have to use my translator very often, when I did quality in the data may have been lost, and answers to questions about MASK as an organisation may have been skewed because the translator was the MASK coordinator, therefore participants may have changed their answers because of his presence. However, the translator was very rarely used, as all participants spoke

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[5] Mzungu: White Foreigner

English, and there were few situations when the participants could not understand me. In the observation of workshops, research may be limited due to the 'observer effect' when participants do not act as they normally do in front of the observer. I did my best as the researcher to avoid this by making the students feel comfortable around me. Now that the research methods are clearly exemplified to the reader, the next chapter will focus on the findings of the research.

Chapter 5: Presentation of Findings and Discussion

As presented in the previous chapter, over the course of two weeks I visited four secondary schools, three primary schools, and one slum project that MASK works with. Interviews were carried out at each school with the head teachers and where applicable, their MASK contact teacher who is in charge of the MASK club. Interviews were also conducted with MASK students and the two MASK teachers. Workshops were provided at most of the schools to provide observable data of how MASK runs, and to supply artwork for the formal analysis. I was an active participant and observer of the workshops, and the results of the interviews, observations, and artwork analysis will be presented and discussed in this chapter.

5.1 Purpose of Arts Education

To begin with, I asked each interviewee their opinion on the purpose of arts education and MASK. It was left as a very open ended question, with no prompts or influences on their answers.

Responses to the question:

What is the Purpose of Arts Education?
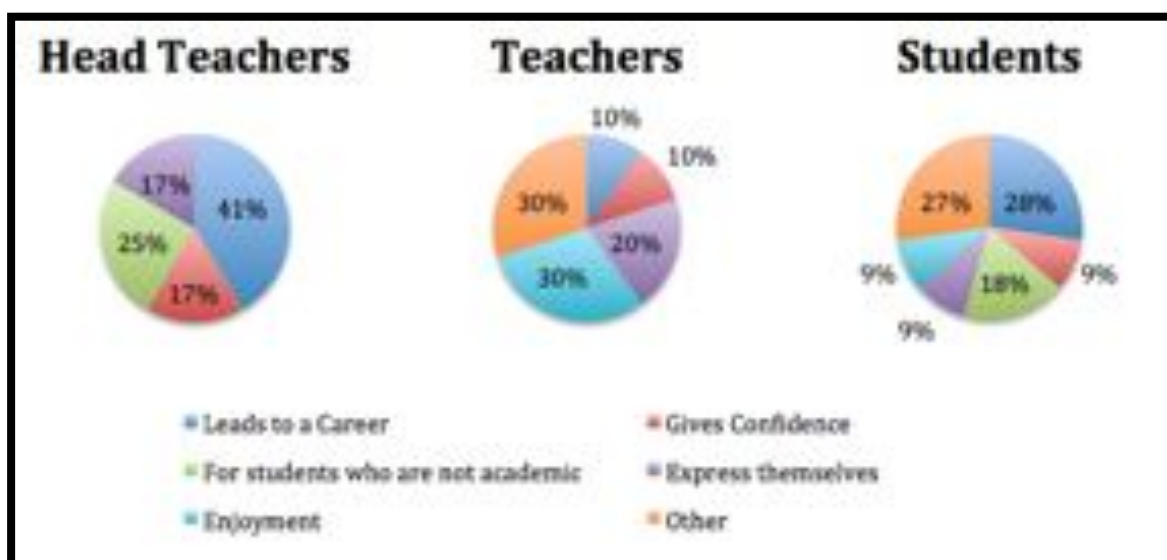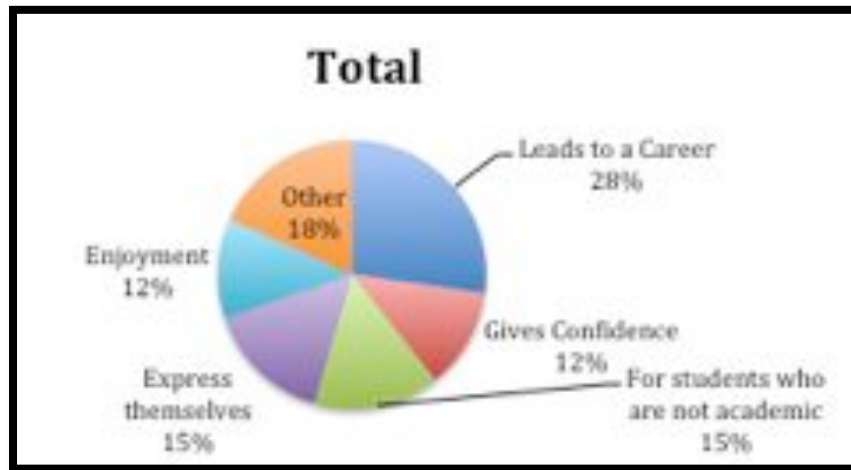
The majority of all respondents believed that the primary purpose of MASK and arts education was to teach students artistic skills thereby providing a means to generate a future income through selling art. As displayed in the above tables, head teachers and students primarily expressed this attitude, believing arts education was important for career possibilities. Teachers who actually taught the art classes, contrasted this opinion and primarily believed that the purpose of arts education was to benefit the students' personal growth and enjoyment, although a small percentage also believed arts education led to economic gains. Preceding the research I had not considered that learning art for a future career would be a strong factor for providing arts education in schools. This attitude is widely held by many Kenyans however.

"I see it as a career. You are teaching students skills, but even if they are taking it as fun, they are still doing it seriously. When they see a role model [the teacher] and someone taking art more seriously in a job then they see art as more serious too." –Head Teacher, Secondary School, Naivasha

In Kenya, tourism has a very large impact on the economy. In Vision 2030, one of the goals is to increase Kenya's annual GDP growth rate to 10% and maintain it (Government of Kenya, 2007). One of the main forces behind achieving the 10% economic upsurge is tourism (UNESCO, 2010b). Tourism is a large generator of income in Kenya, and this has strong implications for artisans. Kenyan artists sell their paintings and other products to tourists. One of the MASK educators also sold his paintings to tourists to make a living. He showed me his home and paintings that he

sells from between KES 2,000 to 18,000 (USD $20-180) to foreigners. In Kenya, where 40% of the population live on less than USD $2 a day, and there is a large tourism base, selling art to tourists can be a very lucrative business (PRB, 2011; UNESCO, 2010b). This is one argument illustrating why arts education needs to have a more prominent part in the curriculum, so that children gain the capabilities and freedoms necessary to achieve these economic opportunities.

Figure 1 & Figure 2 depict the home of a local Kenyan artist in Nairobi and the paintings he had available for sale.

This is not to say that every student who partakes in arts education can plan on making a good living through peddling their artistic endeavours after leaving the educational sphere. Not all students have the talent and skill, and even those with the skills may be unable to successfully sell their work. There is also the worry that artwork produced with the aims to sell to tourists can lose its artistic integrity, and cultural themes can become overrepresented and lose meaning. However, despite these worries, the art trade and its profitable relationship with tourism is an important aspect of arts education to understand.

> *"Before I invited MASK here I asked my students to make some drawings…the drawings they came up with were quite interesting. That really encouraged me. If my students can have that talent they can make a career out of it…You see not all are good in sports and class, but they are good in art. We need to give them that opportunity. And one of them [in the club] is a poor student, one of the poorest that we have around, but in*

the art club, he is the best... such a student can make a career in that,
despite the fact they are poor in class, they still have that other talent." –
Head Teacher, Secondary School, Ol Kahou

This was an interesting insight because the student was poor at other subjects, so having art in his education has really increased his opportunities. As the teacher said, now after he finishes school he can go into a career as an artist, and without MASK he would not have had the capability of having his talent discovered. MASK has given students the opportunity of having the benefits of arts education, which include improving artistic skills and talent.   Through this capability, students' opportunities after graduation increase, especially in a country like Kenya where the creative industries are a growing trade (African Union, 2008; UN, 2010).

 The MASK workshops I observed focused on visual artistic skills, although some dancing, drama and singing were done at some of the schools. Different types of visual art were taught, such as painting, paper mache, collage and thread art. The thread art was taught to the older students who created the designs and then made them into cards (See figures 1,2, & 3). These were promoted as something that could be sold in order to raise money for the school or for the students in their personal life.

Figure 1- a finished card, Figure 2-Students and a MASK contact teacher completing the thread art activity in the MASK workshop.

Figure 3- Completed thread cards that were created in a previous MASK workshop ready to be sold. The thread designs were completed and paint was used surrounding the thread to create the final picture.

The importance of the arts in economic growth was observed throughout the interviews and through the skills taught in the workshops. Although studies on economic benefits of the creative and cultural industries in Kenya had been done, I did not directly relate these to the educational system and MASK before witnessing this trend. I came into Kenya with the hypothesis that the primary benefits of arts education would be the personal and social development of a student with emphasis on creative thinking, holistic development, and empathy. However the interviews conducted and excerpts provided above clearly demonstrate attention on its purpose as a facility to teach skills for students to earn revenue for their livelihood. Some head teachers said that arts education can benefit students who are not academic and gave this as a reason for teaching the arts as well.

> *"Some of the people who are not good in other subjects, you can discover that they are good in something else and then they feel encouraged. It gives them confidence."* –Head Teacher, Primary School, Naivasha

Not only does MASK give students the opportunity to learn skills they can use to make a living outside of school, evidence found it can also increase their confidence. This

corresponds with research completed on arts education which concluded that there is a relationship between the arts and confidence (Deasy, 2002).

Students' opinions were similar to the head teachers. They also saw art as a pathway to making a living, and many expressed art as a valuable option for students who may not be as academically talented.

"The main purpose of art I can say is it changes one's lifestyle. Because there are many jobs that are here [in Kenya], but they are maybe for those who have passed all the school levels, but for art, you can start your own business. It gives you more options. It gives you some livelihood." – Secondary Student, Laikipia

"Let me say the importance of arts in education is, you know, it develops skills in students. And also you've got those students who are slow learners and through arts they are able to increase their skills and they are going to expand their minds. Not all people are good in books. Some are bad, but when it comes to paints, they are so good. They can do it. And from there, outside they can be able to earn their living…" –Secondary Student, Naivasha

Both of these secondary students also saw art as a way to make a living, with a specific focus on students who may not be academically talented, but can be artistically talented. The top interview mentions students who have dropped out as well, implying that artistic training can also benefit them financially. It was interesting that none of the teachers interviewed mentioned art as being something for students who are not academically 'smart' as a purpose of MASK and arts education, only head teachers and students gave this as a reason. It is also worth discussion that art is seen as a way for the less intelligent to make a living. This attitude possibly adds to the negative perception of the arts and why they are not taken as seriously and taught in the schools. If the arts are taught only to benefit the less intelligent through career opportunities, why should they be taught to the more intelligent? These are

important questions and concerns that arts education advocates need to address when formulating policies. In order for arts education to be taken more seriously in educational settings it may need to become more 'academic.'

Finally, students and teachers also expressed a lot of answers concerning the purpose of arts education that fit into the 'other' category. They spoke of creativity, teamwork, and bringing the community together as purposes of MASK and arts education. The answers referring to bringing the community together and teamwork usually referred specifically to the MASK workshops and not arts education in general. The students gave examples of past workshops and how they had been brought together, examples of which will be given later on. The teachers interviewed who actually taught the art classes, both the MASK teachers and the contact teachers at the schools who run the clubs had a different view on the purpose of arts education, perhaps because they teach it and have seen results. They viewed its purpose as the personal development of the student by increasing confidence, giving them the ability to express themselves, or for the students' enjoyment.

> *"The main purpose is to let the child open up and then when the child opens up we can discover the child's talent. Also it is helping the child to break away from the formal curriculum- the book, the reading. They enjoy it."* – Contact Teacher, Primary School, Naivasha

Another head teacher stated:

> *"I think it is manifold. One, for commercial things, because maybe someone has done some work and they can sell it and earn a living from that. The other is maybe for self-fulfilment…they can express themselves."* –Head Teacher, Primary School, Naivasha

The idea of "expressing" oneself through art was a common theme throughout the interviews as well. The ability to express oneself was seen as a positive contribution of

MASK and one that may lead to an increase in a student's self-confidence. There was also a correlation to findings discussed in the literature review in chapter two:

> *"It can encourage the students. Whatever they do is the best, it is not like other classes, so it helps students, It gives them confidence. You find them doing things and performing, doing much greater things. And I think, they try harder in class too. People who got a D are now working to get a C. You see? They have confidence to try harder."* –Secondary Student, MASK club leader, Naivasha

This increase in achievement motivation was also found in the *Critical Links* compendium study (Deasy, 2002). I found correlations with most of the benefits found in the *Critical Links* study through my discussions with students, head teachers and teachers on what they believed the main benefits of MASK were. These benefits were very closely linked with the purpose of arts education, however many gave specific examples of what MASK has taught through the workshops and how these have helped the school and the students. One teacher believed that MASK had taught her students the ability to "improvise." She stated that through the art club, students have had to think outside the box and improvise when they do not have materials and use their imaginations more. After doing imaginative, creative thinking in the art club, she noticed some of her students 'thinking from a different angle' in their other classes as well. Through the workshops, I witnessed creative "out of the box" thinking, such as the painting below by a student in primary school.

We told the students to paint any subject they wished and he chose leaves, which he portrayed by going outside and picking leaves, painting them and then imprinting their textures on his piece of paper. With all of the other students painting in basic, traditional ways, this student's choice displayed confidence in himself in the ability to go against the status quo, and creative thinking in his subject choice. This links with the research relating arts education to confidence and creativity (Deasy, 2002; Bamford, 2006).

Multiple teachers also spoke about the way MASK has made the students appreciate each other more. In Deasy's (2002) study, a positive correlation between arts education and reading, verbal and mathematical skills, creative thinking, achievement motivation, cognitive engagement, self-confidence, self-initiating, empathy for others, reduced drop out rates, higher order thinking skills, and a range of other personal and social developments were found. In my own research, I found strong evidence of the positive relationship between MASK's arts education and students' improvements in creative thinking, achievement motivation, cognitive engagement, self-confidence, and empathy for others. I found some evidence of self-initiation through observing the workshops and the way the students organised and conducted themselves, however this varied from club to club and cannot be generalised to all of MASK. I also did not find any strong evidence of the relationship between arts education and improvement in other academic areas, which is a strong argument in most western-based studies

promoting arts education (Deasy, 2002; Catterall, 2005; Fiske, 1999). One teacher did say that the students in the art club are the best students in the school, but this could be for many reasons and cannot be linked with art explicitly. Although I did not find any evidence linking arts education to higher academic achievement, I also did not find any evidence against it, and believe a longer study would need to be conducted to examine the relationship.

5.2 Changes in Attitudes

I had open dialogue with everyone I interviewed about the changes they themselves have gone through, or changes they have seen students or others go through that have been brought about by MASK. Many spoke about the attitudes that changed towards the arts.

> *"MASK has changed our school in a very positive way. Simply because the learner's attitude, the learner's self image, the learner's future is also promised."* –Head Teacher, Primary School, Laikipia

5.2.1 Head Teacher and Teacher Attitudes

The majority of those interviewed had very positive attitudes towards the arts. Because MASK does not work with every school, the schools it does associate with usually already have a positive attitude towards arts education because they have often asked for the programme to be involved with their school. This may have skewed the research suggesting positive attitudes about the arts, and it is likely that if schools that were not involved with MASK and arts education were interviewed, their attitudes would be more negative. Although this distorts the research a bit, the information provided by the interviewees is still important, especially in discussing MASK as an organisation. At two of the schools, teachers read about MASK in the newspaper and contacted the MASK coordinator in Kenya so that their schools could be involved. These teachers had such a positive attitude about art, but one out of these two had to overcome obstacles of other teachers and the head teacher not believing art was important.

"At first my head teacher was not for it at all, but after awhile and he saw the paintings and enthusiasm from the students he changed. Now he is very supportive." –Contact Teacher, Primary School, Naivasha

Including MASK at the various schools was difficult at the beginning for many of them, mainly due to attitudes about art not being important.

"It has not been easy, the art thing, for most of them know it is not part of the curriculum. Whatever gets out of the curriculum most do not think are important. There are challenges. Some people need convincing. You have to give them very good reasons." –Head Teacher, Secondary School, Ol Kahou

The absence of art being taught in the formal curriculum has been a challenge for MASK as well. The lack of arts in the formal schooling leads to students and teachers having negative attitudes towards it. Teachers and students have seen art as a waste of time because it is not examinable, so some teachers have a difficult time adjusting to incorporating it. This attitude corresponds to the literature in chapter three examining Kenya's curriculum and the problems the 2010 surveys found (KIE, 2010a; 2010b). MASK aims to change these attitudes, however it can be difficult as the MASK coordinator acknowledges below:

"I have witnessed teachers getting even more interested. Though it is also common to find a teacher who is not interested and will try and discourage the kids…some teachers would rather the kid practice math, they say, 'oh why should you waste your time with something that is not examinable?'…but most understand, it's only a few who don't." –MASK coordinator

5.2.2 Student Attitudes

Attitudes are hard to change, especially when Kenya's curriculum does not grant the arts a position of importance. Through the interviews conducted concerning changes in students brought about through MASK, the majority said that the students really

enjoyed art and that their interest, as well as creativity and confidence, has grown since MASK was introduced. Teachers spoke about changes in students' confidence, referring specifically to MASK's drama and dancing activities that allow the students to perform. One student spoke specifically about the changes in his own confidence saying, *"For me, I can be in a position to stand and have confidence and express what I want. MASK gave me self confidence."* Another teacher gave examples of their students' writing compositions and how she felt they were much more creative in their compositions now after MASK and art had been introduced. She said, *"I think they express themselves and think differently now, or they have more confidence and now they can express themselves."* However, one head teacher did say that he had not seen any changes in the student's creativity since MASK was introduced. At one school I visited, two girls approached me during the workshop and told me that they had been writing plays in their spare time and wanted me to look at them. Their confidence and creative thinking was high, and their enthusiasm for the arts evident. I also was able to witness a song and dance performance at one school and witnessed a change in the students once they started performing. When the students started performing two girls came to the front and recited a very powerful dramatic poem on the environment. Both of the girls had been very quiet and reserved throughout the workshop, but when performing they both transformed.

Figure: Me participating in a dance with the students at the MASK workshop

However, one of the criticisms of arts education and arts education advocacy is the tendency of advocates to overstate and generalise claims without valid proof in favour of the arts. Although I believe I saw a change in the students when participating in the drama, this is only a speculation and I cannot generate broad claims towards all of arts education. It still is an important finding in my study, even if only speculation. A longer study focusing specifically on participants' confidence levels and the influence arts education has on them would need to be done to confirm this finding.

5.2.3 Parental Attitudes

When I asked about parental attitudes, the majority of those interviewed said the families had positive attitudes about MASK and having art in schools. One parent I spoke with was glad that MASK was involved in his son's school because his son was deaf and he felt as if art was teaching his son skills so that he could have a career after he left school if he was unable to get one in another area. Teachers and head teachers spoke of parents helping to provide materials for the art club when MASK was unable to, which they believed proved the parents support. At one primary school, the parents had bought beading materials and the students had made necklaces in MASK club, which they then sold to the community to raise money for three fellow students who were ill, one of whom was in the hospital. The money they raised went to the families of the sick students, and the teacher expressed how happy the families were, and now the families in the community are even more supportive of the MASK club than they were before because they have seen what it can do. Economic gain through MASK occurred at another school as well when the head teacher sold artwork to visiting volunteers from the UK. He used the money (KES 1,000 or USD $10) to buy shoes for the students and said,

> *"They had very happy hearts. They were happy. We were able to get money and shoes, and learners with shoes are happy. You see it has also changed their attitude toward their life. Their self-image, you see now they see they can do something. They saw the results of their work with the shoes"* –Head Teacher, Primary School, Laikipia

With examples such as this it is no wonder that so many head teachers believe that the main purpose of teaching students art is for their future economic benefit. The economic importance of art was also exemplified in an example a student gave concerning his own mother's negative attitude toward MASK. He said his mother did not like the MASK club and claimed he was spending too much time on art and not paying attention in other subjects. She would say, *"Did I send you to school to start painting? No, I sent you to start learning"* and had a very negative attitude toward art until her son went to Nairobi and was paid to paint a mural on the outside of a restaurant. She then saw the economic benefit of art, and now he says she is very supportive and encouraging. This change in attitude and how it came about is useful in providing further recommendations on how to successfully implement art and change other people's attitudes towards it. The parental attitudes and the focus on the economic side of arts education further reinforces the economic argument for giving all children the right to educational opportunities in the arts. Especially in Kenya, where a large percentage if the population live below the poverty line, and poverty is a regular aspect of life (PRB, 2011). That said, it is also important to remember that all students will not have a career as an artist. Even if they are skilled artists, this does not guarantee they can make living in the arts.

5.3 Benefits of MASK

For many students, MASK introduced them to art. One said, *"Before MASK I did not know about art. What is painting, what is drawing, I did not know."* Many secondary students I spoke to never received any art instruction in primary school despite it being in the official curriculum. In this sense, MASK really had an impact on their lives because it introduced them to an entirely new subject. But there were other benefits of MASK besides just the obvious bestowment of art skills.

5.3.1 Peace and Empathy

One of the main benefits MASK has given many of the schools is the ability for students to express themselves, especially when done through the peace-building workshops put on by MASK. The post-election violence in 2008 affected many of the

students at the schools MASK is involved with. In the aftermath, MASK went to the schools and carried out peace building workshops, which they have continued to do since, although they now have expanded the themes to include broader areas such as the environment and other local issues that are occurring. The students and teachers spoke considerably about the positive influence these workshops had on the students.

"[Before] our learners were not able to express themselves through drawings, through painting, and we never knew that somebody who doesn't have the talking ability or hearing ability [this was at the Deaf School] could be given a direct chance to express his own feelings. And we saw that, for example, during the post election violence after that … they drew! Pictures of hurt. On fire. And then we started asking ourselves what is this that they are drawing? They were expressing what they saw. That means they were aware of the problems in Kenya… that shows that through drawing they can express their feelings, their concerns, their contribution about the development of the country." –Head Teacher, Deaf Primary School, Sipili, Laikipia

The impact of MASK at the Deaf School was especially interesting. Art had become a regular part of the pedagogy at the school and the benefits of MASK were more noticeable there than at any of the other schools I visited. This was probably due to the teachers using the arts so often in order for their students to express their thoughts through other ways than sign language. The teachers spoke of how art really helped the students in communicating with family members who did not know sign language, and how art is a 'universal' language. It was a very intriguing school to visit, and it would be interesting to do a study specifically on arts education and deaf students.

As discussed in chapter three, the post election violence impacted many people throughout Kenya. The areas the research was conducted in were both largely involved in the conflict.   Many students witnessed the violence, relocated because of the violence, and/or knew people killed in the violence. In the aftermath, MASK has held peace workshops to assist in the recovery and promote a peaceful future.

"Art has contributed to a lot because in the last general election, it was hard in our country. There was a lot of violence. So Madam Alla and Teacher John came to us and said let us have paintings on peace. So, afterschool we came together and talked and express ideas of peace everywhere. Also our cultural and tribal differences, it brought us together. And everyone can see and understand the pictures of peace. You can learn a lot about what happened. You do not have to read and write to find the information, you can just see. You may be uneducated, very ignorant, but once it comes to a picture you can understand, there is this expression that comes to your heart. With peace, it lets us spread peaceful messages easier. Art passes the message." –Secondary Student, Laikipia

"Most students have drawn about the violence. You see fighting, fire. They are trying to express themselves...I would ask them to explain what they were feeling when they were drawing and then they would speak and feel better and could relax and understand better." -Contact Teacher, Primary School, Naivasha

The colouring of the hut was done in a MASK workshop following the post election violence of 2008 at the School for the Deaf in a rural area. Students were asked to express their experiences and this came out. While I was not present at these workshops, interviews conducted exemplified the effects of the workshops in allowing students to communicate. Although there is concern that bringing up past horrors the students may have witnessed could have a negative effect on the students, the head teachers and teachers interviewed believed that the workshops on peace had a positive effect on the students and did not do any harm. Teachers were able to learn about student's specific experiences in the violence, that they otherwise did not know because children were not speaking about it, and the workshops acted as a type of therapy. Students indicated that being able to express what they felt through art was easier than through words, and in general it helped the healing process. Students spoke of art being a way to communicate to society, especially to those that are illiterate, so they believed that art was extremely important in sending messages of peace to teach others. In Kenya, 38.5% of the population is illiterate (2006 figure from UNESCO, 2010b). Communicating to the illiterate population is easily done through images and art. Students believed that if messages of peace were drawn, these concepts could be taught to the illiterate. Teachers also spoke about the art club as a way of teaching the students to accept each other and get along. In some clubs, dances and songs from different tribes in Kenya were taught, so that the students could learn about the different cultures. One student said,

> *"In Laikipia, it is a very diverse community, lots of tribes. In the post election violence, maybe his house has been burned, or his property been destructed. By painting and expressing you can imagine it happening to you."* – Secondary Student, Laikipia

Although no one I interviewed apart from the MASK coordinator knew what empathy was when I asked them, and some still did not understand the concept once I explained, many gave examples such as the one above about how the art workshops MASK has given has taught them empathetic values towards others. One head teacher said:

"I think what MASK does is it brings the children together, so it doesn't matter where one comes from, they are all interested in one subject and they come together. I have seen art bring these different communities together, they are able to share, able to interact, and so that is a way of maybe preaching peace." –Head Teacher. Primary School, Naivasha

I must be careful in overemphasizing the importance of art in doing this though, because other subjects can bring people together as well. But in general, my findings did correspond with the goals outlined in First and Second World Conferences on Arts Education having to do with arts educations ability to teach social and cultural appreciation (UNESCO, 2006; UNESCO, 2010a). In the evidence I found, MASK's arts education was working to improve social and cultural challenges in Kenya, crucial in respect to the large number ethnic tribes and history of ethnic conflicts.

5.3.2 Culture

Another benefit of MASK is cultural appreciation and preservation. When I discussed whether or not MASK helps to preserve culture in Kenya. It was interesting because the answers I received often had to do with preserving the history of Kenya or conserving the environment. Head teachers spoke about art being a way to see things from the past, which did not have anything to do with MASK. They were speaking about art in general and how you can go to a museum to see carvings or drawings of people living a long time ago. Teachers spoke about the tribal songs and dances the students did in MASK. One teacher told me how the students from different backgrounds teach each other various songs and dances in the MASK club. Another story I heard was about a student's painting of a huge monkey holding a man. The teacher explained that this was a common tribal ghost story that the student had probably heard from his grandmother. I found that I learned a lot more about MASK's promotion of culture through observing the workshops and the artwork produced by students than in the interviews themselves. In some of the workshops we conducted the students were able to paint any subject that they wished. Through this I was able

to witness the cultural identities of the students and portrayals of various aspects of Kenya, such as the environment and wildlife.
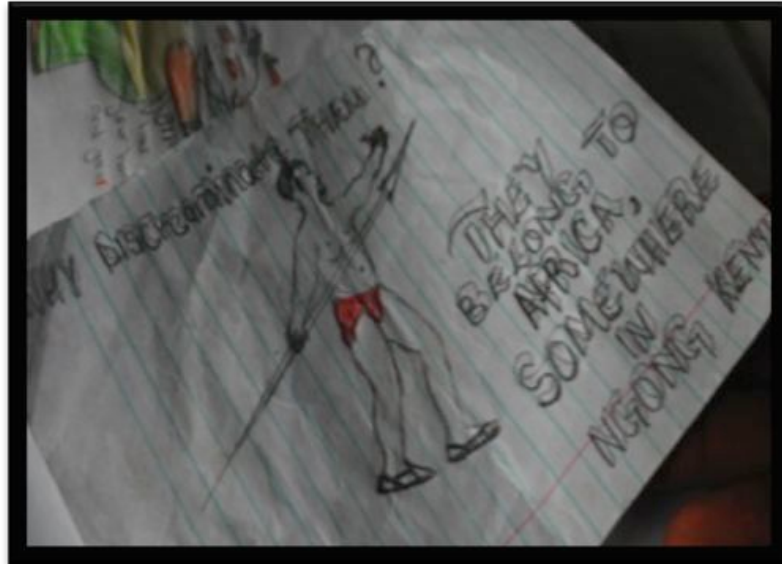
In this pencil and colour drawing a tribal man with a spear is portrayed. It was completed at a secondary school in a rural area, with many tribes around including the Masaii, which may be whom the student was trying to show due to the red colour of dress. The caption says, *"Why discriminate them? They belong to Africa, somewhere in Ngong, Kenya."* Although it looks as if this portrayal may have been copied out of a magazine or book due to the script that looks like it may have been traced, the fact that a student chose to draw this in art club gives evidence that they are aware of issues and wished to communicate it to others.

In this painting a student illustrates an African businessman shown by his blue suit, a Muslim women in full religious dress and an African tribal man sitting down to dinner together with the word Peace above them. This is the type of art that students produced in the workshops, which showed empathetic understanding and promoted peace. Kenyan culture is also displayed through the religious and tribal figures. The food illustrated is most likely traditional ugali (the white tray in front of the figures) and possibly goat's meat to the right, which is a typical Kenyan meal.

Other examples of the influence MASK had on promoting culture that I witnessed were also through the performing arts I observed. Songs were sung in local languages to me, and traditional dances given. The students also performed dramatic poems about the Kenyan environment and the importance to preserve it.
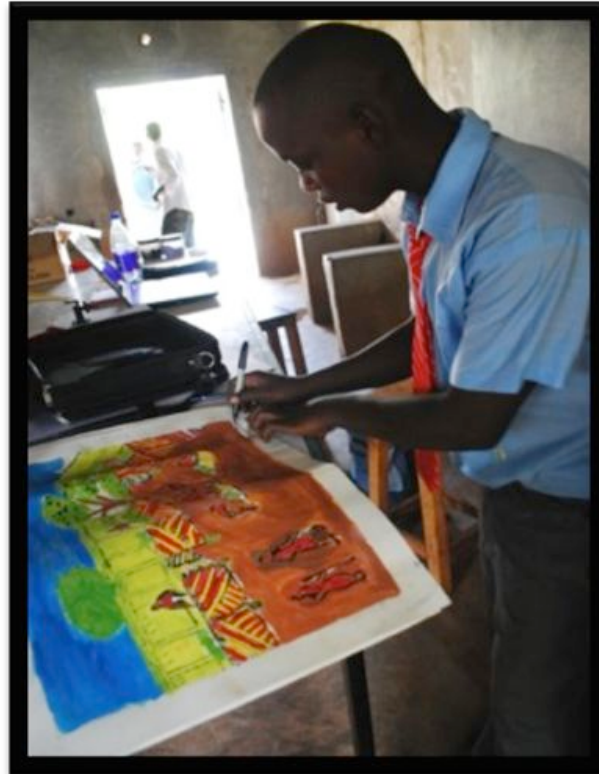
The above figure shows a student and his painting he had completed picturing his local market. Unfortunately the image is difficult to see in this photo, but the painting shows two Masaii men at the bottom left, a marketplace with booths behind them, and fruit stands to the right of them. Artistic depictions of regular life in this rural area are a way of cultural expression, listed as one of the aims for arts education in the 2006 UNESCO *Road Map* (UNESCO, 2006). Kenya's national policies and visions place a great deal of importance on cultural appreciation, and this can be provided through arts education.

5.4 Arts education in the Curriculum

All head teachers I interviewed said that they wished art was in the curriculum. Art is in the primary curriculum, but all stated that it is not taught because it is not examined.

> *"You see, art as a subject is not in our curriculum. Okay, it is there, but it is not examinable so therefore most teachers don't teach or take the art subjects seriously since it is not tested so they focus on other subjects."* –
> Head Teacher, Primary School, Naivasha

Another head teacher said,

> *"Even though art is there once per week, in the real sense, learners are not taught art during that lesson, it is converted into mathematics, science."* -Head Teacher, Primary School, Laikipia

A teacher at one primary school did not even know or acknowledge that art was part of the formal curriculum, when I asked if art was part of the curriculum, she said, *"No, art is not part of the curriculum, I had it when I was little, but it was taken out. It is not examinable."* Some of the students interviewed only had art during the MASK clubs, and some at secondary level had never had any art all through primary school even though it is supposed to be taught then. Despite art being part of the formal curriculum, since it is not examined, teachers choose not to teach it.

At the secondary level, art is not part of the formal curriculum, and the head teachers expressed different opinions on including art in the curriculum. Out of the four head teachers at the secondary level, all said that art was important (although this could have been swayed by my presence as an art researcher), but none gave clear answers on whether it should or should not be in the formal curriculum as a subject. The majority of those interviewed wanted art to be taught to students, but did not see a way of including it in the syllabus unless it was integrated into other subjects. Teachers and head teachers communicated that the curriculum was already too full, which is why it was hard to teach art as it was. One said when asked if there was a way to include art in the curriculum, *"No, the curriculum is too crowded, though I feel it is sad because art helps bring out the talent in the children, it's very necessary."* This is why I found that a program like MASK can have such a strong impact on a school. By being non-formal and mobile, it is able to have workshops at many schools and set up clubs which can meet weekly during club time, with either MASK teachers or the MASK contact teachers as the art educators. By providing arts education in this form, it is not disrupting the curriculum, and students are still receiving some arts education, even

though many wished for more. Students really wanted art to be more of a part of school:

> *"Art should be in school because it teaches skills. I want to go to Minister of Education and tell him to make the arts, to bring back again art. It's going to make people think and also to improve our country. From the poverty, because those who cannot make it in books, can go and start their living with art. Our country can develop. For me, I can say art is very important, very important. Countrywide, no I mean worldwide. You can learn about people from different backgrounds, different countries, different tribes. You've got the Masaii, the Kikuyu, so many tribes. Art can help us understand. Because art is big, it is very wide. Also, at our school we had many quarrels in school with the boarders [those from out of the area] and the other students. But since now we have had MASK club people have been transformed, they have been changed, they are learning and the quarrel has ended. People used to fight, but now they no longer fight, they have accepted each other. We did peace workshops. It helped. They expressed their feelings."* –Secondary Student, Naivasha

The above quotation is quite an extraordinary claim, especially towards the end, and as a researcher I must accept the possibility of over-exaggeration. I do not mean to de-emphasise the impact or meaning of the quote though. The benefits of MASK are very evident and the enthusiasm for the subject is displayed in the student's words. MASK's ability to teach empathy is shown and the desire to have art in the curriculum is clear. The claims of MASK ending fighting in the school would need to be further researched to determine if they are true or not, but it is a very interesting anecdote. Despite the enthusiasm for having art in school, students and teachers had a difficult time agreeing on whether or not it should be examinable. Most said that it should not. Teachers thought it would be too difficult to exam, and students thought that examining art would take the fun out of it.

The head teachers and teachers I interviewed thought that the Kenyan education system was too rigid and too examination based. One head teacher believed that the rigid examination system is the cause of the high drop out levels due to stress, and wants the examinations between levels of schools to be removed because he sees them as a barrier to learning for all students. All those that I interviewed stated the reason art was not taught in primary schools, although it is officially in the curriculum, was because it is not examined.

5.5 Barriers

The primary barrier that arts education in Kenya faces is the rigid curriculum. MASK helps to overcome this barrier by being non-formal, but there are still negative attitudes about arts education due to its absence in the curriculum that MASK needs to break down. Beyond that, the barriers listed by those interviewed had more to do with resources. Most schools lack materials and trained teachers. Two of the teachers out of the seven schools I visited were enthusiastic about the arts, but only one had training, and that was only because she had been a teacher for twenty-five years and art and craft used to part of the examinable curriculum. Currently, teacher training in Kenya is very broad with primary teachers needing to learn all of the subjects, therefore focusing in-depth on the arts or another specialisation is difficult (UNESCO, 2010b). The lack of teachers trained in the arts is a problem in promoting arts education. The MASK coordinator spoke about problems in getting teachers at the schools to assist and lead the club, *"Unless I get a teacher who is very interested, it is always very hard for me to get a teacher who will teach it."* MASK is understaffed, with only one permanent teacher, who visits all of the schools, and with most of the clubs meeting on Saturdays, he is unable to visit them all and rotates each week. When a school does not have an enthusiastic or trained art teacher, it is difficult for the club to continue running smoothly. For education in the arts to be successful and quality benefits achieved, teachers need to have adequate training. As easy as this is to declare, achieving this depends entirely on resources, which Kenya does not have despite education consuming roughly one-third of Kenya's national budget (UNESCO, 2010b). These funds are allocated to the various sectors in education with the majority going to funding free education and teachers' salaries (UNESCO, 2010b). This

leaves little left over for specialised teacher training, let alone training in the arts, which are not perceived as being very important compared to other subjects. Every head teacher also stated they did not have enough storage or room for the art club. They wanted to be able to leave out projects to work on over time, but since schools are small and under resourced they were not able to. Materials are also a problem especially in the rural schools in Laikipia, Ol Kalou and Eburru because there are no art stores nearby, travel to Nairobi is difficult and it is difficult for MASK to send supplies to these areas. In the workshops I observed, schools lacked facilities and supplies. In one workshop we were doing collages and scissors were necessary. In a class of 56 students, there were only three pairs of scissors. Teachers and students complained about the lack of resources to buy paint for the workshops and mainly rely on MASK or outside donations for the materials.

The preceding findings display the multitude of benefits and impacts MASK has on its participants. The benefits range from economic to personal as well as social. Education in the arts was shown to assist in teaching empathy and peace. MASK played a special role in students' recovery after the post-election violence and can teach students empathetic skills and cultural appreciation, which may help to prevent a similar event in the future. MASK also gave students a place to express themselves and helped develop confidence and other capabilities. Finally, the possible economic benefits were explored as a main drive in including arts education in schools according to participants. This wide range of benefits exemplifies the influence and impact MASK has on its participants.

Chapter 6: Implications and Conclusions

The findings presented and discussed in the previous chapter give insight into the situation of arts education in Kenya and the features of the programme MASK. These findings have various policy implications for Kenya and recommendations for the future.

6.1 Summary of Findings

The primary objective of this study was to look at the impact MASK and arts education has on its participants. My research questions aimed to discover the barriers against arts education at the local, national and international levels; the impact MASK has on its participants through the benefits of arts education, and MASK's influence on attitudes. I also sought to discover how effective arts education has been in teaching peace, empathy and culture, important aspects of Kenya's development.

6.1.1 Barriers: Local, National and International

The findings showed that the primary barrier to arts education at the local level was lack of resources, and attitudes were not a problem as parents and teachers had favourable attitudes towards the subject. Teachers however, were unable to teach the subject due to the rigid examination-based curriculum. This needs to be addressed at the national level. At the international level, the arts lack formal status in widespread educational policies such as EFA and the MDGs, despite their references to culture and creativity, which are connected to the arts (UNESCO, 2000a).

6.1.2 MASK's Impact and Benefits

MASK's impact on its participants was widespread, and the benefits corresponded with previous research on the subject in other areas of the world as outlined in chapter two. The benefits of MASK ranged from increases in self-confidence, possibilities for non-academic students to excel, increases in creativity, and opportunities for students to express themselves. A noteworthy finding in this particular context was the large number of participants who saw MASK and arts education as a way to teach skills for economic prosperity. This was an unexpected finding, and one that had not been previously anticipated as a primary purpose in arts education.

6.1.3 MASK's Influence on Attitudes

The attitudes surrounding arts education were generally favourable, though, some noted the difficulties in convincing others of its importance. The overall favourable attitude towards arts education may have been bias however, because some participants accepted and invited MASK's participation in their schools, thus may have already held positive attitudes towards the arts. Although, in a few cases MASK was revealed to be a force in influencing the attitudes of individuals. Attitudes were primarily changed over time by witnessing MASK and arts education, and seeing the benefits as discussed above.

6.1.4 Peace, Empathy and Culture

MASK was found to address peace, empathy and culture positively and effectively. The artwork produced in the workshops and the accounts from students exemplifying the teamwork and empathetic feelings MASK endorsed, further supported this finding. The importance of empathy for a culture of peace in Kenya is further reinforced by its history of ethnic tribal conflict, illustrated in the 2007 post election violence. MASK has helped address these issues and teach acceptance.

6.2 Implications and Recommendations

This case study sought to explore MASK as an organisation. MASK was discovered to be influential and impactful, with overall positive effects on the participants. Furthermore, arts education was found to be a desired subject in Kenya's formal education, with participants particularly noting the benefits and the potential impact the arts could have on students' economic futures. Research on these economic benefits that so many participants saw as a primary purpose of arts education need to be conducted in order to discover whether or not this is a valid claim.

In order for arts education programmes to be more widely accepted, awareness of arts education and both the intrinsic and instrumental benefits should to be raised. This can be done through further research, and the implementation of programmes similar to MASK. Not only this, but I recommend that more international and national policies

address the arts specifically, especially those dealing with education, creativity, and culture. The World Conferences on Arts Education held in 2006 and 2010 have raised awareness of the international scope of the subject, and gatherings such as these will continue to encourage and promote the topic and its importance in development. MASK and other similar programmes explicate arts education's potential impact for development. These benefits should not be overlooked and forgotten in the developing world.

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Photos from the workshops:

MASK teacher conducting a workshop on primary colours and mixing paints at a primary school in Naivasha

Students gather around as the MASK teacher mixes primary colours in order to produce secondary colours

Workshop on Paper Mache at a primary school in Naivasha

Students gather around a MASK teacher as he shows them how to paint common cultural elements of Kenya which tourists often buy. This teacher sold his art to tourists in order to make a living.

Photos of some of the schools visited:

Primary School in Naivasha

Secondary School in Ol Kahou

Primary School for the Deaf in Laikipia

Primary School in Naivasha

Students and Teachers at a Primary School in Naivasha

Secondary school in Naivasha

A Secondary School's church building used as the area for MASK club to meet and hold workshops in Naivasha.

The Art Club house at slum project in Nairobi

Interview Consent Form

MASK (Mobile Art School in Kenya)
Dates of Research: September 12-23, 2011

I have been informed and understand the purpose of this research.	☐(please tick)
I understand that I may withdraw from this research at anytime	☐(please tick)
I agree to be interviewed	☐(please tick)
I understand that I may choose to have my name withheld in the final report	☐(please tick)
I understand that if I do not wish to be audio recorded I can request that the researcher turn it off at anytime.	☐(please tick)

Please sign below:

Name: _____

Signed: _____   Date: _____

If participant is under 18, consent of a parent/guardian is needed:

Parent/Guardian: _____   Date: _____

Researcher's name :   **Brittany Glenn**_____

Signed: _____   Date: _____

Interview Guide:
MASK (Mobile Art School in Kenya) Semi-structured Interview Guiding Questions
Begin with Introductions- explain consent form- ensure the participant feels at ease and comfortable.

Head Teachers
1. How long have you been headmaster here? How long has MASK been working with your school?
2. How often does your school hold MASK workshops/ MASK art clubs? How many students participate?
3. Did teachers at your school teach art in the classroom before? How often?
4. What do you think the purpose of arts education is?
5. What are your attitudes towards arts education? Have these changed since being introduced to MASK?
6. Do you believe art education should be included in the formal curriculum? Why or why not? If so, how do you think it should?
7. What are the barriers to art education? Locally (parents attitudes?) Nationally?
8. Have you noticed a change in your students since they begin going to MASK's workshops?
9. What do you think the benefits of arts education are?
10. How does MASK promote peace? Empathy? Culture?
11. What are the problems of MASK?
12. Why (or why not) do you think art education is important?
13. How has MASK changed your school?
14. Any personal experience/story about MASK.

MASK Contact Teachers
1. How did you get involved in MASK?
2. How long have you been teaching?
3. What do you believe the purpose of arts education is?
4. What do you think the main benefits of MASK are?
5. What influence has MASK had on your life?
6. What influence do you think MASK has on students?
7. What are the barriers you've seen in the schools MASK has worked with? How have these been overcome?
8. How do you think art education can be included in the formal curriculum?
9. How do you think MASK promotes peace, empathy and culture?
10. Any personal experience/story about MASK

Students
1. How long have you been coming to MASK's workshops?
2. When did you first do art in school?
3. Do you like MASK?
4. (If so) Have you always liked art?
5. What do you like best about MASK and art?
6. Is art part of your normal schooling or is it just in MASK?
7. What do you learn in MASK?
8. What do you like to paint?
9. What is art to you?
10. What do you think art can teach you?
11. Would like art to be a part of school everyday? Why or why not?

Interview Example:
Interview 1: Secondary School, Ol Kahou
Head Teacher

Greetings- explained research, and consent form. Had some conversation:
How long ago did you leave being headmaster in Lake Naivasha to come here?
I left that place last year, late, July. So I've been here one year.
So you came here last year and you brought MASK to this school because it was at Lake Naivasha High School?
We were working together in Naivasha, so I wanted to bring it here since I saw it there. At the beginning of the year I invited him (John) here and we introduced the club. At the time the number was even higher than it is at this time. After he left the arrangement was that he would come back very soon, but that was not to be owing to some circumstances that were beyond our control. We have had inflation in our country and that had hit our school and because of that I decided to shelf MASK for some time. Now inflation seems to be going down and I decided we can have such activity. It was not just MASK that we shelved, there were some other things. So we would want to have this club to continue. But I had seen MASK in Naivasha, it was introduced while I was the head teacher there so it would be good for us to have it here. I have looked at the website and seen what they do. I have met Alla in naivasha. A lot of the activities students are getting involve in, and I would want the students here to be seen doing the same
Why do think art and MASK's activities are important?
Now, when before I invited John here for the first time, I asked the students to make some drawings. Taking marking pencils and draw something and express a given point. And the drawings they came up with were quite interesting. That really encouraged me. If my students can have that talent they can make a career out of it. I remember one student at naivasha, whose work was displayed at Ramoma, a gallery in Nairobi, and that is not a place where anyone can take their drawings. And if that boy, I don't know if he is still having drawings and paintings of that nature, but if he is continuing I believe he is doing very well, and the same can happen here with my students.
So you kind of view art more as something that will help students in their future with careers?
That is the thing. And others are not active in say football, and these are the games, so if you see them excelling in other things it is good. You see not all of them are good in sports and class, but they are good in art. So we need to give them that opportunity. And one of them is a poor student, one of the poorest that we have around, but in the art club, he is the best.
Really? That is very interesting.
Yes. And it is really good. We might go to class, say the students are not understanding, blah blah blah, but it is just that we have not realised their talent. So for example, such a student can make a career from that, despite the fact they are poor in class, they still have that other talent.
In secondary schools art isn't in the curriculum?
It is not. It was cropped in the late 1990s. We used to have a subject called art and craft, and music. But the curriculum was changed so much and one review proposed that it be scrapped. So art was one of the victims that suffered, so it is not there. If

you were to teach our students it is only for external exams that are set from the nationwide council.

Do any of the teachers use art to teach other subjects?

We don't focus on drawing, painting and all that. We'll include some other activities (Speaking about MASK), though these activities we have not had for long, but it is one of the things we feel should be done by our art students. Things like painting and paper mache, getting grass and making some dolls or an animal using the banana fibers. Things like that. We would not want it to be just painting.

So do you see art as a way of preserving culture?

Definitely. Yes. Art is a way of preserving our culture. When we draw a house and then on the roof we put grass we are saying something- that our houses in the past were having roofs like this. So by having our students inform themselves in art, we are having the culture that they had in the past in the different societies that we come from being preserved and practiced in the present generation. We have some students that are boarders and some who are day scholars and go home, but we see aspects of whatever they have observed at their homes in their works and that is quite good. It tells us a lot about environment. I remember one of the students once drew a very huge monkey holding a man. And the man was fitting very well in the hand of that monkey, and what came in my mind was is this student has been told a story by maybe the grandmother about the ghosts. We were told they were very huge. So stories are being put in to pictures and art.

So art is a way for students to express themselves and communicate and tell stories.

Yes. A picture tells a story.

Do you see any changes in your students through doing art?

Umm, yes. You see those that do art, most of them are, umm, very introverted, They are not people who will be seen talking so much. It's like they express themselves better in art and painting. So we are seeing them using art as a way of expressing their feelings. And that is quite good.

What are your expectations of MASK, since it is just beginning here, how would you like it to grow and impact the school?

Well one thing I want is to have these students have many workshops. After these ones I would want them to meet with the coordinator maybe after some time and I would want it to be continuous. One of the things that made are numbers go down was because it stopped, and it makes them wonder oh what is happening, so it needs to be continuous and by doing that all of my students, for those that are not excelling in class or excelling in sports, they may find a place in the art class. There are some who are doing well in all of these areas, but they are also doing something good in art. I would not want a school with only extracurricular activities are just sports. I want more and art provides that, which is quite good. I would hope that if we, if my students, after being taught and being with the coordinator and other people in art, if their skills are honed and they are able to produce very good works we will be able to organise a competition somewhere and we can have them go to as many places as possible. I would also want one or several of my students to have their students displayed and have them meet students from other schools. For example, the students in Naivasha, if we can have them meet and exchange ideas that would be very good. It can help them grow as far as art in concerned and the experience would be good for them. I also hope some may make a career out of art.

Have you come across some teachers or people who don't think art should be included as a part of school? What attitudes have you come across?

It has not been easy. This art thing, most of them know it is not part of the curriculum. Whatever gets out of the curriculum most do not think are important. Some of the subjects like music and arts, there were others- home science, are very important to a student's life, but they were scrapped out of the curriculum. Some people think it was not a good thing. They should come back. Myself, I think art is important. There are challenges. Some people need convincing. You have to give them very good reasons.

Do you have any problems with parents of students?

No, they are not a problem. The first time I asked students to present some drawings to me, they did not even get the materials from school. The families are all very supportive of it. So we must be very happy. When somebody is allowed to do what they like, and they excel in a given thing, it is the best thing you can do to such a person. But among the administrators and professionals some may think it is not important.

Do the students like it?

The students welcome it very much.

But do they view it as more of a fun, leisurely activity than something they can get job from?

It is both. It is an activity for their free time and it also something they can make a career out of. Some students have brought me drawings they have done in the past. I got six drawings from one student. So it is also something they do when they are free. The government seems to be failing us. I believe my students are just a representative of what we have out there. This subject needs to come back.

Do you think the main reason the government cut it out was funding or money?

No, it was the subjects were too many. Before it was scrapped the pupils had to be taught about 11 subjects and those subjects was too many. The government decided to stick to the basics, English, kiswahili, mathematics, what they call social studies, and some religion. Just that and they scrap all the rest. So if one wants to study those things they have to go to specialist institutions and colleges and all that. It denies them all those opportunities. But if we continue with what we have here and a student realises they are so good in art we can always direct or advise them on the kinds of schools they can attend after high school if they want to hone their skills in art. That would not be a major problem. There are some schools that teach art, music and all that, so we can have them go there afterwards if they have that interest, and I believe some may be having it.

And the rest do art for fun and creativity?

Yes, but there is money in the arts. I saw painting the other week going at a lot. The cheapest was going for 30,000. That is good money, so it just requires us as teachers to continue. And although there was that time I was dormant, I will keep on going and we will see the numbers go up.

So everyone who is at the workshop now are students who have chosen to stay and go to it?

Yes, these are the ones who were patient, these are the ones that never give up. They were still hoping something would happen. They have waited since the first time MASK came, first term, when we introduced it. Second term we waited and now third term, they are back and they are happy the club is not dead. It was just sleeping and is now being woken.

What do you think the main problems or issues of MASK are? Besides the lack of them coming back until now?

Supplies and materials are an issue. I remember at the end of first term I made an order with one of the local bookshops, they brought the things from Nairobi, but they were now selling the things at exorbitant prices, so I told them No, we cannot take those things. There was no other local source for those materials.

So you have to get them from far away?

Yes, we thought we could get them from Nyhururu, it the biggest town around but no. We have to get them from Nairobi, and we did not know which shops. So I had to ask John to get the materials. So the areas and place to get the materials is a problem, and the starting capital, but now we have some to start us off with, so we will only need to be replenished.

So will you need to go to Nairobi for this?

No, I think it will be easy. We will have John help us and he can send them as parcels on public means. The problem is I don't know where to get these things, but john will advise us on these things. The other thing is there is a lot of information about MASK in the net, and my students do not have access to that information.

Maybe what MASK needs to do is print out a form for the students to learn about MASK then?

Yes, that would be very helpful because they would like the information. ---Spoke about lack of computers for awhile---

So will you have a teacher here that will be teaching the art club or will John need to come each time?

Well, we have a teacher who is in charge of MASK at this school, so we hope that John and the other people in MASK will organise a teacher's workshop and train him. Right now, he has information on how the club should be run, but does not have training. So it requires materials, reading materials, and art materials and a little training. He has some interest in art which is a good thing for us. I did not tell him to be in charge of MASK, he volunteered. It is coming from his heart, it is a good thing.

I don't really have any more questions. Is there anything else you would like to say about MASK or your school?

Well, my school as you have seen it is not a big one.

How many students are here?

We have approximately 150 students. At this moment there are less than 150 because this is the beginning of the term and this is a private school, so we depend on whatever they pay and I had to send some home for fees and then they can come back. It was a school that was started in 2003, that means we have not had many classes sit the exams, we have just had 3. As the school starts, there are teaching problems, that is we have had problems of quality. When you start a school, you cannot say I need students of this nature, you have to just say you need students, so we have had a problem of the quality. And we have also had a problem of the teachers and quality. But in the last year the school has seen some improvements. In terms of structure we are putting up some new structures and with students the number is also going up. We also have quality, we are not admitting any student, they have to have a given mark for them to qualify to join this school. They have come from other schools and want to transfer to this place and we have to test them. Even as we speak one is being tested and interviewed. We are doing that because we are focused on a quality. It would be so sad for a student to be here for four years and get out with poor grades. That would be the last thing I would want.

That is good that you really care about your students.

Yes. I do! Because somebody showed some care for me at one time, so I should also pay back by doing that. By being the head of the school I should be like that. They say that a good leader knows the way, shows the way and goes the way. That is what I am trying to do. It is good that my teachers are offering support too, but we are trying. But there are challenges.

Concluding Remarks. Thanks, etc.

Then went to workshop!