Art Education and its Implementation: Factors Affecting Arts and Culture Education at Warren Park/Mabelreign Secondary Schools in Harare, Zimbabwe

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Abstract-- The research focused on examining the factors affecting the implementation of Arts and Culture Policy in Warren Park/Mabelreign Secondary schools. The research made use of the interpretive paradigm since it is underpinned by observation and interpretation. The case study was used as the research design to provide the researcher with primary data. The data was collected through questionnaires as well as interviews with teachers, school heads, district education officers, parents and pupils. Among other things, the research established that most schools acknowledge that the Arts and Culture programme should be implemented according to Ministry specifications but they are not implementing it. The other key finding was that, there is a tendency amongst schools to give attention to Arts and Culture when schools are going to compete as well as when they are being visited by district and provincial education officers. There is also lack of full support in Arts and Culture from Ministry of Primary and Secondary Education, District Education officers, secondary school heads, Arts and Culture Heads of Department, secondary school teachers, parents and secondary school pupils. Findings also reveal that the policy on the institutionalisation of Arts and Culture was not matched with the provision of adequate materials, infrastructural facilities and work force. Consistent with the research objectives, the interviews focused on the challenges and opportunities presented in the implementation of Arts and Culture in schools.

I. INTRODUCTION

It is important to preserve our national heritage in order to enrich our lives and those of young boys and girls growing up, through the learning of our culture. Education can be used as a powerful vehicle for addressing such issues. The current curriculum requires strengthening and forced implementation in terms of cultural and developing values, catering for needs and aspirations for self-reliance and entrepreneurship in order to produce a responsible, productive and self-sustaining citizen.

The role of arts education in forming the competences for young people for life in the 21st century has been widely recognised at the European level. The European Commission proposed a European Agenda for Culture, which was endorsed by the Council of the European Union in 2007. This Agenda acknowledges the value of arts education in developing creativity. International organisations have shown an increasing interest in arts education in recent years, resulting in key policy developments that form the backdrop to this study. UNESCO has been a leading force in the development of policy initiatives in education and culture within the last decade. In 1999, the Director General of UNESCO made an appeal to all stakeholders in the field of arts and cultural education to do what is necessary to ensure that the teaching of the arts gains a special place in the education of every child,

from nursery school to the last year of secondary school (UNESCO 1999).

Similar policy developments have taken place within Europe. In 1995, the Council of Europe launched a major project focusing on Culture, Creativity and the Young. This examined existing provision for arts education in the schools of member states as well as the involvement of professional artists and the availability of extra-curricular activities. It resulted in a survey of arts education in Europe (NACCCE, 1999) and an international colloquy. Furthermore, the EU strategic framework for European cooperation in education and training over the next decade clearly emphasises the importance of transversal key competences, including cultural awareness and creativity. Convention on the value of cultural heritage for society (Council of Europe 2005), identified the need for European countries to preserve cultural resources, promote cultural identity, respect diversity and encourage inter-cultural dialogue. Besides these major developments in international and European cooperation, there have been a number of smaller conferences and initiatives, some of which have led to changes in arts and cultural education policy. Such conferences include the one organised by The Ministry of Education, Culture and Science in the Netherlands in 2001 on the content and position of arts and cultural education in European secondary schools (Culture network Nederland; 2002). A European and International Symposium on Arts Education, and an international conference on youth culture, education, citizenship and teacher education organised by the Flemish Ministry of Education and the Dutch.

Heath & Roach (1998) studied three out-of-school youth programs, one focused on athletics, one community centred, and one arts based. To their surprise, the arts based program was the richest cognitive environment that is an unanticipated finding given in the three settings. Through their anthropological collection and analysis of statements made by students and adults involved with the program, they found that the arts program had the greatest effect on attitude, self-confidence, and skill development. Another survey conducted in the Asia-Pacific Region revealed that arts education is present on the official curriculum of 42% of all countries in the Region. For the majority of countries surveyed, the ministries of culture and education handle arts education in an independent or joint capacity, and the implementation of integrated learning transpires in a variety of pedagogical approaches. The major obstacles to arts education were identified as lack of budget, resources and expertise (Basser, 2012)

In Australia, for instance, education is the joint responsibility of Federal and State Governments. Federal Government directs policy, research and national programmes, whereas State and Territory Governments are responsible for school management, curriculum, accreditation and assessment. Within

the framework of strategies such as the National Statement on Education and the Arts, programmes such as the Boys from the Bush have been launched in rural Australia, which have successfully improved the participation and achievement of primary school boys through dance, music and public speaking (Basser, 2012). However, it was reported that quality in arts education was a vital constituent to better fulfil the objectives of the programmes. Other examples such as Japan, Kyrgyz Republic, Bhutan, Malaysia and Maldives, demonstrate an integration of arts education in the primary and secondary school curriculum. In Mongolia and Bangladesh, for instance, some arts education is taught at secondary level, but the teaching methods do not focus on promoting children's abilities in creativity and critical thinking. In Cambodia, a three-year plan to integrate arts education into the curricula is currently being developed.

During the post-apartheid era and with the release of political prisoners (such as Nelson Mandela and the others), various sectors, such as non-governmental organisations (NGOs) and political leaders, began to initiate a paradigm shift a transformation process in all aspects of society, including the conceptualisation of a new curriculum for schools. Various papers were developed in this regard. In South Africa the National Education Policy Investigation (NEPI) provided a broad framework for developing a post-apartheid education policy. The period between 1997 and 2002 saw the development and approval of the Revised National Curriculum Statement Policy. According to the Revised National Curriculum Statement Grades R-9, Policy Arts and Culture (2002:1), in 1997 the National Curriculum Statement (hereafter referred to as the "NCS") for General Education and Training (hereafter referred to as the "GET") introduced a new education philosophy of learning and teaching called the "Curriculum 2005, Outcomes- Based Education (OBE)". Outcomes-based education forms the foundation of the curriculum in South Africa. It strives to enable all learners to achieve to their maximum ability by setting the outcomes to be achieved at the end of the learning process. Such outcomes encourage a learner-centred and activity-based approach to education. In the NCS, it is further stated that in the Foundation Phase, the Arts and Culture Learning Area should be integrated into all three learning programmes: Numeracy, Literacy and Life Skills. In the South African education sector the Arts and Culture Learning Area comprises drama, dance, music, the visual arts, crafts, design, media and communication, arts management, arts technology and heritage (Department of National Education: 2002).

A close reference to the Federal Republic of Nigeria National Policy on Education (1981) shows that the Federal Government realizing the importance of art and culture in the development of science and technology, has given Art and Cultural Education their legitimate right in the nation's educational system from the primary, post-primary and post-secondary. For the implementation of the curriculum, the Policy directs that the Government will take measures to see that the nation's culture is kept alive through Art, music and other Cultural Studies in schools as well as through local, state and national festival of arts. In order to encourage aesthetic, creative and musical activities, government will make staff and facilities available for the teaching of Creative Arts, Crafts and Music. Crash or emergency programme will be mounted to produce large number of Creative Arts teachers and if necessary, local Craftsmen will be used to teach students. In addition to making the educational system more responsive to the needs of national development, educators saw the need to

broaden the scope of the school curriculum so that it will more adequately prepare students for useful living in a modern and scientific age. It is generally believed that cities are centres of politics, culture, complex service provision systems, enterprise development and innovation. (DFID 2000; p.3) Nairobi the capital city of Kenya has also not been spared the above notion. Since independence, and even before, many young people have migrated to Nairobi in search of socio-economic and even political opportunities in a bid to improve their economic well-being and social status. All the education commissions after independence Ominde (1965), Gacathi (1976) Kamunge (1988) the unimplemented Koech commission (1999) emphasized the need for incorporating cultural values and practices in the school curriculum. With the introduction of new concepts in education, the methodology was expected to change so that it can be practical and experiential for it to impart change in the learners.

The pre-independence era was characterised by policies which were discriminatory in nature and which marginalized and disadvantaged the majority of the population. The need to address these and other imbalances in the education system formed the basis for the post-independence policies. At independence in 1980, education policies in Zimbabwe were a result of a deliberate effort by the Government which came into power, to address the gross inequalities and imbalances which existed. Zimbabwe has recently joined other nations by institutionalising Arts and Culture in the secondary school system. Through circular 28 of 2010 from the Ministry of Education Sports, Arts and Culture, every secondary school was directed to establish a Department of Arts and Culture headed by a Head of Department. Secondary schools were instructed to timetable Arts and Culture. Additionally school heads, district and provincial officers were tasked to supervise the programme.

Given the fact that the prime consideration in teachers „curriculum and pedagogical planning is preparing their students for public examination, and that Arts and Culture is not a core examination subject it is regarded as an „extra". From Independence in 1980, the government prioritised improving the educational prospects of black Zimbabweans, as evidenced by its policy of free primary education for all children in the 1980"s. Most Zimbabwean children begin Grade 1 during the year in which they turn 5, 6 or 7. This is the time when they are keen and eager to learn new material and adapt to any situation. In urban areas the medium of instruction is purely English, with Shona and Ndebele being taught as a subject. Curriculum is nationalised with prescribed textbooks all in English. The „O" level Core Curriculum consists of 8 subjects; English, Shona or Ndebele, Mathematics, Science, History, Geography, Bible Knowledge and a Practical subject. Currently the Ministry of Education, Sport, Arts and Culture is responsible for Arts and Culture in schools. At national level, curriculum change and innovation arise from deliberate policy decisions. These policy decisions have been enunciated through policy circulars for schools to implement. Currently, the Zimbabwe education curriculum is academic heavy, placing great emphasis on academics, thus making it less responsive to the needs of pupils who are non-academic. Curriculum relevance is perceived as one of the most contentious issues the world over. The need to protect and nurture Zimbabwean indigenous culture, which lays claim to the cultural identity and authenticity of our nation is paramount. The majority of the secondary school heads perceive Arts and Culture programmes as an area that can be taught by any teacher who has interest in the activities. In the

majority of cases, school heads noted that only those performing arts activities which teachers and pupils are able to do are being taught namely public speaking, poetry, debate, drama, music and dance. One school head remarked: "At my school, I appoint those teachers who specialised in subjects like Ndebele, Music, History and English to be in charge of these Arts and Culture programmes". Other school heads indicated that they offer performing arts activities in areas where their teachers have expertise and can afford to run them basing on time and funding. Additionally, school heads indicated that they normally do these activities during third term in preparation for district arts and culture competitions and the culture day. From the above observations, it is evident that there is a challenge of qualified personnel to teach Arts and Culture. Blerk (2007:4), in her study of teachers' perceptions of the Arts and Culture learning area in the senior phase in South Africa also noted that qualified teachers for these new learning areas did not exist and in the case of Arts and Culture. For instance, schools that are fortunate enough have qualified Music and/or Art and /or Drama teachers but in the majority of cases, the study noted that the teaching of Arts and Culture was delegated to an educator with little or no knowledge in the field.

II.   STATEMENT OF THE PROBLEM

The Zimbabwean Education system has made various initiatives to broaden the curriculum in the Arts, Culture but school leadership and the community seem to have no clear focus and vision of what the integration of Arts, and Culture curriculum in the school syllabus entails. One of the major drawbacks evident has been that while schools have adopted curricular innovations in the past decade the degree of their actual use in the classroom has been very limited partly due to lack of support from implementers among others. In Zimbabwe, the ministry of education has used directives through circulars to kick-start the implementation of Arts and Culture. Notwithstanding the foregoing there seems to be negligible evidence of the innovation's implementation. This study thus investigates factors that affect the implementation of Arts and Culture in Warren Park/ Mabelreign secondary schools.

III.   RESEARCH QUESTIONS

1. What are the factors which affect the implementation of Arts and Culture in Warren Park/Mabelreign secondary schools?
2. What interventions can be utilized to enhance the implementation of Arts and Culture in secondary schools?

IV.   THEORETICAL FRAMEWORK

This study considers two main approaches to curriculum implementation namely the Programmed or Fidelity Approach and the Adoptive or Evolutionary Approach which seek to explain how best educationists deal with the curriculum implementation challenges. The programmed (or Fidelity) Approaches is rather dictated by some powers above be it seniors, officers in education charged with the duties of overseeing curriculum implementation. Hence, implementation has to be done in programmed way. Implementers in this case teachers, do not have to innovate and implement ideas on their own but have to wait for directives from senior office bearers in the education sector. With this model, there is no room for flexibility. According to Fullan (1983) this approach is intended to solve the implementation glitch concentrating on the flaws in the specific product for example gaps in the

existing specification of innovations practices, failure to articulate the innovation's implications for teachers and theoretical inadequacies with respect to identified means for intended outcomes of innovation. In this situation, teachers are programmed to simply put into action curriculum ideas that have been generated by other specialists with no say in it. Contrary Lawton (1983) views curriculum as a selection from culture. Thus, this study would establish whether this model of curriculum implementation has been used in the integration of Arts and Culture into Zimbabwean education mainstream. If so what are the challenges encountered? In contrast to the programmed Approach to curriculum execution is the Adoptive Evolutionary Approach that accepts that innovation does not have to be monopolized (Bermam & McLaughlim, 2000). In simpler terms, this approach suggests that implementation of curricula should be a responsibility of institutions or schools and the ministries responsible for education should only provide the syllabi but not direct the implementation. Thus, this study would like to assess whether or not educational authorities have adopted this approach in the integration of Arts and Culture into the Zimbabwean education mainstream and if so what challenges have they encountered on the way.

A. Methods

The study in order to establish how Arts and Culture is being implemented in Zimbabwe's education system made use of a case study because as a mode of enquiry, it provides the researcher with primary data. Case studies involve an attempt to describe relationships that exist in reality, very often in a single organisation. Case studies may be positivist or interpretivist in nature, depending on the approach of the researcher, the data collected and the analytical techniques employed. Reality can be captured in greater detail by an observer (researcher), with the analysis of more variables than is typically possible in experimental and survey research. Data collection techniques that were used included structured and semi-structured interviews, questionnaires, documentary analysis, researcher's notes of personal observations and conversations. Adopting this approach adds to the true value of the study (Merriam, 2009). However, the case study has a disadvantage that it could not be generalized to fit a whole population. One cannot use the results found in Warren Park/Mabelreign District as a yardstick for assessing the factors affecting the implementation of Arts and Culture in all the schools.

B. Population

Best and Kahn (1993) define a population as any group of individuals that have one or more characteristics in common that are of interest to the researcher. Research subjects are mainly participants who interact with the researcher during fieldwork. The subject of a research must be carefully chosen, clearly defined and specified in order to have proper parameters for ensuring directness of the population itself. Case studies often require the interviewing of key informants such as professionals, public officials and other stakeholders. My research participants were 24 teachers, 3 school heads, the District education officer and other officers at the district, 110 pupils and 15 parents. The researcher felt that these are the experts and beneficiaries of the school curricula. The researcher chose the participants purposefully and in some instances randomly to avoid bias.

C. Sample Population

Systematic random sampling was used to come up with the sample size. The sample comprised 60 school pupils, 10 teachers, 5 parents, 1 school head and 2 education officers including the District education officer in Warren Park/Mabelreign District. The schools were selected on the basis of accessibility and availability.

D. Instrumentation

Respondents were interviewed to assess the emerging perceptions of educational reform and national culture in the curriculum. Since a few researchers have specifically focused on a culturally sensitive, school-based curriculum in Zimbabwe, the collection of data was exploratory. The study therefore used data triangulation to collect mainly qualitative data using methods like, open-ended interviewing, participant observation, questionnaires, informal interviews and secondary data sources.

E. Data presentation process

Borg & Gall (1983), highlight that data presentation process entails scanning and sifting the data to ensure that it is complete, consistent and relevant. Phone-taped interviews were transcribed, read and analysed to identify ideas and themes emerging from the qualitative data collected. The analysis was in three steps, namely, organising the data, summarizing the data and interpreting the data. In this study data analysis was both formal and informal. Tuckman (1978) recommends that data should answer the research questions.

F. Results

When the teachers were asked about the Arts and Cultures that are in their schools, the following were the most prevalent; Art, Music, Dance and Drama. Teachers were asked about the genres they teach, 15% of the teachers responded that they teach all genres, 35% stated that they teach only music; music and dance are taught by 20%; another 18% said they teach dance only and 12% confirmed that they teach Art not as a cultural activity but as a subject. Figure 1 below reflects these figures.
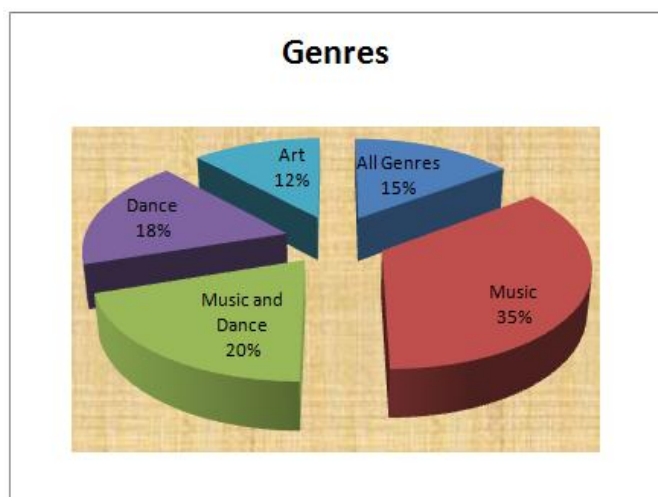

Figure 1: Performing Arts Genres Taught in Secondary Schools

In terms of genres and preferences, 28,2 % teachers said they preferred teaching all the performing arts genres (dance, music and drama) because the genres are related and can be integrated. In all schools that were visited, Art is an examinable subject. 25, 2% teachers preferred teaching music and dance. Dancing includes traditional and contemporary.

15,4% educators preferred teaching the music genre only. Another 22,2% mentioned that they would prefer to teach only drama and music as opposed to the other genres. Dance was preferred by only 9% of educators. 10% teachers did not have a choice but to teach the subject they trained for which is Art.

G. Learner-Genre ratio

According to the Teachers' responses, the number of learners per class differs a lot as they move up a level. It was discovered that all the classes from form one to four have between 40-55 pupils in a learning class. Given those figures only 62.2% of form one students are doing Arts and Cultural activities. This was as a result that the form ones are still young and less rebellious when it comes to conforming to rules and regulations of the school. 50.6% are form twos and 30% are form threes and fours. Those doing A' level were 14.2%, this is due to the fact that they prefer subjects like Commercials, Sciences and most girls' fine Arts. Pupils that do not do cultural activities spend their time opting to continue with sporting activities even if the sport is out of season. Nwagwu (1976.1) has pointed out that systems of education are influenced by parents, religious organization, students and governments.
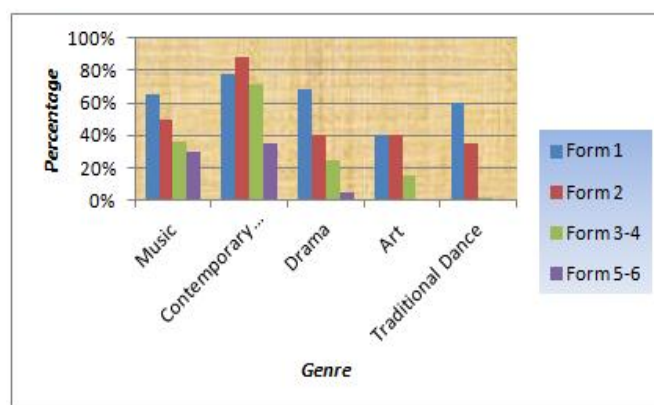

Figure 2: Learner-Genre Ratio

H. How prepared and specialised educators are in implementing Arts and Culture

a. Challenges in teaching Arts and Culture

Teachers were required to state if they experienced any challenges when teaching Arts and Culture. Findings revealed that there were no basic textbooks, instructional and multimedia aids as well as materials in schools since these activities were not taken as core/examinable subjects. In some schools, Music and Art are taught as examinable subjects. At these schools syllabi for these subjects were made available but a lot of the requirements on it were not being met. 86% of educators responded that they do experience challenges and listed them as; lack of resources and teaching material. Inadequate workshops were also identified as challenges.

Fourteen percent (14%) of educators said they had not experienced any challenges thus far, since the learners enjoyed and loved the Arts and Culture Activities, especially the practical aspects of performance. Most of these pupils have to improvise or bring materials from their houses for example, guitars for those doing music, winnowing baskets for those doing traditional dance. Some have gone as far as bringing an older brother or friend to coach them in doing contemporary dances. The majority of heads and teachers respectively had no syllabus an indication of nothing to use even during co-curricular activities. Most of the schools lack the professionally trained Graduate Arts and Culture teachers, who

are much more exposed both academically and professionally to handle the programme well at the secondary school level. In most schools there is only one qualified Arts and Culture teacher who serves many students in the clubs, hence efficiency is reduced. Implementation of the Arts curriculum demands the attention of creative and very resourceful teachers, capable of appreciating the benefit of the curriculum from one stage to the other. One would question how Education was to cultivate cultural activities if the subject was not part of the curriculum. All the heads expressed that the implementation of this laudable programme has been hampered by a lot of problems.

According to the teachers' responses when asked whether the Ministry of Education Sports, Arts and Culture has provided sufficient support and guidelines and whether the support mechanisms are adequate, approximately 74.4% were of the opinion that the Ministry is not providing adequate resources. 67% strongly felt that the support mechanisms are not adequate enough and that the Ministry never monitors these learning activities. 25.6% said that the Ministry is providing adequate support and support mechanisms. 33% said that they were unsure and 10% said that the support mechanisms needed improvement.

Table 1: Teaching and learning of Arts and culture curriculum in secondary schools

No. of schools	Genre	Official Time table %	No. official time table%
3	Music	33	67
3	Art	67	33
3	Dance	0	100
3	Drama	0	100
3	Arts and Culture	0	100

On the level of implementation, the following observations were noted in all schools (100%) schools do not have Arts and Culture officially on the timetable as they do other subjects. Most school heads claim that pupils and teachers know that it is done in the afternoons when there are no lessons or sporting activities. This is an indication that on implementation parameters, instructional approach strategies were not applicable in all schools. There is, therefore, strong evidence that Arts and culture is not catered for on the school general timetable which allows for both the theory and practical aspects. It was noted that emphasis of teaching and learning is placed on examinable subjects. All heads of schools under study revealed that though there was a policy for incepting the subject, no documentation on how it would be incorporated in the normal teaching hours and which subjects to replace to maintain the normal teaching hours was documented.

b. Shortage of qualified Arts and Culture teachers

Lack of expertise contributes to seemingly negative teacher perceptions of Arts and Culture. Most teachers, in this study, suggested that they instruct pupils to work on their own and then perform in the classroom for refinement of skills and ideas. Conceiving and dealing with content on the basis of pupils' interests and experiences is another challenge. It requires a research attitude: teachers and pupils must be capable of solving problems, seeking data, recording, analysing and preparing written or iconographic reports, etc.

These challenges imply changes in teacher training, the preparation and implementation of new curricular proposals, the production of didactic materials, and financial and institutional support for pedagogical work. A certain teacher added on to say, "We are not qualified to teach these disciplines. Some of us just teach what we know from our heads because we fear having our names sent to the district because we have refused to teach." Arts and Culture cannot be expected to be meaningfully implemented when teachers hold such attitudes and perceptions.

The sentiments echoed by most teachers in charge of Arts and Culture confirmed inadequate attention to Arts and Culture activities in secondary schools in Warren Park/Mabelreign District. One teacher said, "The timetable is so congested with core subjects that time for Arts and Culture is at times little. The other issue is lack of incentives for Arts and Cultural activities, currently some of the teachers are no longer enthusiastic about activities other than the core subjects. In some schools recognition is given to teachers who have the most number of A's, B's and C's to the extent of getting a district award. Little emphasis is placed on the Arts and Cultural activities. Teachers said that, "We choose those that come forward when we announce that there is Drama competitions or Dance competitions." In some schools, they did not have traditional dance at all. For those that did have traditional dance they said they engage local groups and some` engaged the same traditional group every time because it has enabled them to win several competitions.

I. Intervention measures that can be implemented to have an effective culturally sensitive curriculum

a. Provision of infrastructure

In most of the secondary schools under study, there were no rooms allocated for the teaching of Arts and culture, such as Art studios and Music rooms, with furniture designed for this purpose. Art is done in a normal classroom using the same desks used for subjects like Mathematics and English that do not require any special desks. At one school all the music equipment is kept in a storeroom where unused equipment is kept because they do not have a proper music storeroom. The clubs are carried out in the classrooms the pupils learn all the other core subjects in. Those that do Dance just find an open space unoccupied and start doing their rehearsals with or without the teacher. Teachers take time to come for these clubs sighting that, "The pupils are still looking for a free classroom, when they find one they will come and call me." Some pupils also noted with concern that their schools are not supportive enough in purchasing current reading materials which can enrich them with performing arts skills for example novels and magazines. Those doing Music as a subject pointed out that the Xylophones they were using, needed to be fine-tuned every now and then but no one was able to do it professionally so they just tuned them anyhow. Other musical instruments such as piano, and basic equipment like gramophone records, tape-recorder (reel to reel), cassette, and video tapes are not provided in the Music Department in these Secondary Schools. Eighty five percent (85%) of the teachers are faced with some students as club members' negative responses to lessons, such that students absent themselves or engage in reading other subjects during club time.

b. Time allocation

Time allocated to teaching arts and culture lessons, varied from school to school. 40% of teachers stated that one hour is allocated to each period; 10% said that 45 minutes are

allocated to teaching arts and culture; another 33% said 30 minutes are allocated per lesson; while 11% of the educators responded that three hours are allocated. Yet another group of respondents, 6% said no specific time limit is imposed. Most of the interviewed pupils noted that time set aside for performing arts activities is very limited. "The time we get to do Music doesn't allow us to develop a lot of skills and yet there is a lot to learn." Pupils also noted with concern that form four and upper sixth pupils are excluded from these activities because, according to school authorities, they need to concentrate on examinable subjects. Music and Art done as subjects are given the same time given to examinable subjects like Mathematics and English.

CONCLUSION

The article has explored the implementation of Arts and Culture in secondary schools in Warren Park/Mabelreign District in Zimbabwe. In line with the recommendations of the United Nations Educational and Scientific Organisation, Zimbabwe has mainstreamed Arts and Culture in the secondary school system. However, at present, there are many variables that intervene in implementation of Arts and Culture such as; level of resources in the schools, teacher qualifications, teacher attitudes, conditions of work, participation of; parents, Education officers and school heads as well as the attitudes of the community in general to school activities. The other limiting factor was that teachers focused more on examinable subjects since Arts and Culture was considered as an extra-curricular activity. Notwithstanding the foregoing observations, Zimbabwe can build on the existing structures by training specialist Arts and Culture teachers. This can be done through the Ministry of Higher Education and Technology Development. If teachers, pupils and the community are to play a meaningful role in curriculum implementation, workshops at cluster, provincial and national levels should be mounted. In addition, teachers can be encouraged to undergo in-service programs so that they are acquainted with the knowledge of Arts and Culture. To conclude this research, the importance of Arts and Cultural education in our school cannot be over-emphasized, for without it an educated man cannot be regarded as civilized, since creativity is a stamp of civilization. This paper has listed the challenges in implementing the Arts and Culture learning in secondary schools in Warren Park/Mabelreign District as well as the recommendations. Opportunities to succeed in implementing the Arts and Culture learning nevertheless exist. Moreover, if the above recommendations are integrated in the planning of the secondary school curriculum as it affects Arts and Culture education, they will enable secondary schools in Zimbabwe to attain the highest ideals set for the learners in developmental objectives in education.

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