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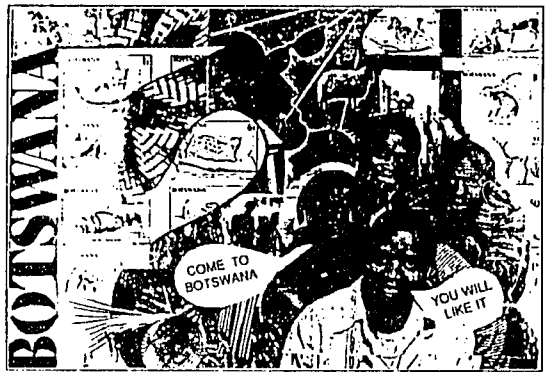
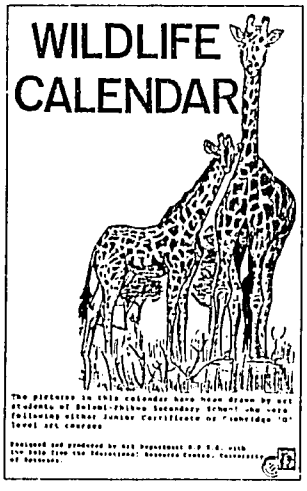
Art Education and Employment in Botswana

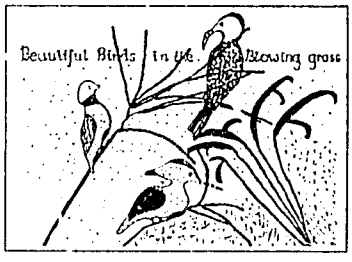
A Report of Survey Findings

February 1990

Junior Secondary Education Improvement Project
Department of Curriculum Development and Evaluation
Republic of Botswana







This artwork was done by students who were studying commercial art in standard 7 and 8 from the following schools. The advertisement promoting Botswana, Tshwaragano Community Junior Secondary School, the wildlife calendar, Selebi-Phikwe Secondary School, the illustration for a poem, Bokamoso Community Junior Secondary School, and the road safety poster design, Tshegetsang Comunnity Junior Secondary School.

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Acknowledgements

This report presents the findings of a survey designed to determine the extent and nature of current and projected art-related employment opportunities in Botswana. Survey findings should serve to develop closer linkages between art education and art-related employment and to support the economic diversification and employment generation objectives of the Government.

The survey, sponsored by the United States Agency for International Development through the Junior Secondary Education Improvement Project, was carried out by SIAPAC-Africa. Special thanks are due to staff in the Ministry of Education, the United States Agency for International Development, the Junior Secondary Educational Improvement Project, staff members of SIAPAC that managed and conducted field interviews, and especially private sector employers and job holders who generously gave their time for interviews.

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Introduction

Overview of the Problem

Despite Botswana's current favorable economic situation, projections forecast a slower growth rate by the mid-1990s. The Government's attention is now directed toward diversification of the economy and the development of private sector employment in formal, informal, and self-employment settings.

Botswana's rapid expansion in the 1970-1986 period created a huge demand for workers, particularly those who were semi-skilled and skilled. Projections for the 1986-1996 period anticipate an annual employment growth rate of 4.6 per cent, less than half the growth rate for the previous decade.

Education can respond to the Government's call for accelerated economic growth by becoming more informed about the needs of employers, the kinds of employment that now exist, and what the future holds regarding job opportunities for school leavers at all levels. The future situation is especially critical for junior secondary school leavers -- secondary enrollment stood at 49,800 in 1989 and is expected to more than double to 104,700 by 1995.

The response of the education sector to the economic needs of the private sector will be realized primarily through ongoing curriculum reform, which integrates 'practical life skills' into the academic program. This will lead to greater student awareness of the realities of the world of work and the job options available to them in the formal, informal, and self-employed private sector. The expanding school career guidance program will also influence curriculum development in a positive way.

The important role education plays in current economic diversification and development underlines the fact that if education is to support these efforts, it must become more informed about the employment demands and projections of the private sector, and how employers and employees may be more effectively matched.

Design and development of the new secondary art curriculum, which incorporates information about job opportunities and career preparation in its teacher and student materials, reflects an innovative approach to meeting the human resource needs of employers as well as the employment demands of those entering the labor force.

Curriculum development must, of course, be tightly coordinated with teacher training. The art department at the Molepolole College of Education (MCE) recognizes this and has moved ahead with USAID support to implement an apprenticeship program as a component of its art teacher training curriculum. Graduating MCE art teachers can facilitate career awareness and the implementation of career preparation activities in junior secondary schools.

At the same time, firms that provide art-related employment must be made aware of the new art curriculum. Education and the private sector can then initiate a two-way dialogue to support curriculum innovation. For employers and educators to become partners, channels must be established to support this dialogue. One channel is the apprenticeship program at MCE. The survey reported here is itself a second channel because it involved contact with employers. More importantly, however, survey data is useful for developing more effective information messages between art curriculum developers, art teachers, and art-related employers. At the same time, it provides baseline information for the art program, encourages art curriculum revision, improves junior secondary art student awareness of potential career paths in the art industry, enhances the effectiveness of junior secondary art teachers, and supports the implementation of improved in-service training.

While the immediate benefits of this survey relate specifically to art, an industry which is considerably larger than expected, it is hoped that this survey project might serve as a prototype for the development of closer links between educators, other curriculum subjects, and the private sector. In this respect, activities underway in art curriculum development have implications beyond the art sector, and support Government's wider efforts toward economic diversification and employment generation.

Survey Questions

The survey was guided by the questions:

- What kinds of art-related positions currently exist in Botswana, and how many are projected for the future?
- What are the characteristics of the art industry, and what skills are needed by the industry?
- How does the art industry find employees to meet its human resource needs?
- How do those with talent and interest in art find art-related employment?
- What training is offered for art-related job holders?
- How do employers perceive the role of education in meeting the needs of the art sector and what changes do they want in the school curriculum?

Art Education in Botswana

Art Education's Growth in the Past Three Years

The Junior Secondary Art Program has rapidly grown during the past three years. In 1987, 120 candidates in five junior secondary schools sat the 1987 Art Junior Certificate Examination. In 1988, the number of candidates rose to 483 from 11 schools; comparable figures for 1989 were 1307 candidates from 20 schools. During the current 1990 academic year, there are 5440 Form 1 and Form 2 students studying art in 34 community junior secondary schools.

Growth is also occurring at the senior secondary level. The number of senior secondary art teachers rose from 16 in 1989 to 24 in 1990. Seventeen senior secondary schools offer art in 1990 and a total of 1504 students in Forms 3, 4, and 5 are enrolled. The number of students electing art at the senior secondary level can be expected to increase as junior secondary students successfully completing the Art Junior Certificate Examination move on for further art training in senior secondary schools.

The Curriculum Development and Evaluation Department in the Ministry of Education is now planning a primary syllabus in Art Design Technology (ADT). A proposal has been submitted to the NDP7 to develop art education departments for both the primary and senior secondary levels and at the University of Botswana School of Education.

A Practical Basis for Art Education in Botswana

Junior secondary art education in Botswana combines the theoretic with the practical, as pointed out in the Minister of Education Mr K. P. Morake's speech to the National Museum and Art Gallery in February 1989.

> "I am sure this gathering will not make the mistake of thinking of Art as an interest subject, with relaxed students casually producing pretty pictures.
>
> We have practical reasons for introducing the subject into our schools. Botswana's art programme is built around a problem-solving approach which fosters inquiry skills, develops intellectual judgement and cultivates intrinsic satisfaction. Creativity and imagination are encouraged. Children are taught to communicate ideas and emotions visually. We are looking at Art as a commentary on a changing Botswana; as part of the life of our children of tomorrow.
>
> This subject is not a dreary import; it is a reflection of the varied essence of Botswana; it enhances the quality of the lives of our students by teaching them to appreciate the beauty of the natural and man-made environment in Botswana; it is a means by which our culture and heritage can be tapped and made to grow.
>
> As this growth occurs, young artists will need more places to exhibit their work. Consider also this. Art education increasingly encourages students to take advantage not only of job opportunities in the teaching field, but also art related work in the private sector. There are many other examples – pottery from Gabane and Thamaga, leatherwork at Pilane, weaving at Oodi. This is the beginning.
>
> School education should lead first to an appreciation of what has been achieved in the past and then a realisation of what can be achieved in terms of employment and a developing culture. It should also be noted that art education which meets this growing demand for skilled manpower in art-related jobs avoids the need to import expensive expertise."

This statement corresponds with suggestions adopted in February 1989 by the Practical Studies Committee of the Curriculum Development Unit. The committee stated that practical subjects are to foster:

- Production;
- Connections between school and the "real world";
- Links with careers and employment;
- Practical applications of basic skills learned in other subjects;
- Entrepreneurial skills;
- Appropriate habits, values, and attitudes toward work, self-reliance; development, and self-sufficiency;
- Community development;
- Problem-solving.

The Junior Secondary Art Program in Botswana

Aims. The aims of Botswana's junior secondary art program are to develop greater visual sensitivity in each student, to provide them with the means to express their unique observations and feelings about themselves and the world, and to help students see connections between the work they do in art and the world outside. In school the subject of art combines the aesthetic with the practical realities of life. The art programme enables secondary school graduates with prerequisite skills and creative abilities to enter private sector jobs. Students through art education become aware of their own potential; they discover that they can develop their talent and interest to become a book illustrator, sign painter, textile designer, jeweller, cartoonist, potter, weaver, graphic designer, and many other occupations.

Structure. Instruction develops four main capabilities: *visual and tactile perception, art expression, cultural heritage and art appreciation, and aesthetic judgement.* These are incorporated within each of the six different units -- one unit is taught each term in the junior secondary schools. Emphasis on the four capabiiities varies according to different activities featured in each unit.

Student and teacher materials for each unit include the following components:

Syllabus content pertaining to the unit;
Learning activities;
Techniques and processes of the unit's media;
Teaching resources and materials;
Art careers and employment opportunities;
A glossary.

The six units of the junior secondary art program consist of 17 modules overall. The first five units are each taught in one term and include three or more modules. The final unit is covered in six weeks and consists of revision and preparation for the Junior Certificate Examination.

Modules within units are as follows:

Unit 1: Drawing--First Year Term 1

Module 1: Introduction to Drawing
Module 2: Drawing from Observation
Module 3: Drawing from Imagination

Unit 2: Colour Design and Painting--First Year Term 2

Module 1: Colour Design
Module 2: Painting Techniques
Module 3: Art Principles
Module 4: Painting

Unit 3: Crafts--First Year Term 3

Module 1: Playful Crafts
Module 2: Functional Crafts
Module 3: Decorative Crafts

Unit 4: Commercial Art--Second Year Term 1

Module 1: Poster Design
Module 2: Advertising
Module 3: Fabric Design
Module 4: Commercial Art Careers

Unit 5: Sculpture--Second Year Term 2

Module 1: Modeling/Action Sculpture
Module 2: Constructing/Models
Module 3: Carving

Unit 6: Revision and JC Preparation--Second Year Term 3

The Junior Certificate Art Examination

Art is an examinable Junior Certificate of Education subject -- achievement in art is equally weighted with other subjects to select students for senior secondary education. Achievement on the Art Junior Certificate Examination could also serve as a basis for hiring junior secondary school leavers for art-related jobs.

At the end of the two-year junior secondary art programme, students are required to take the Junior Certificate Examination in art, which is divided into two parts:

Paper I is a 50-question, multiple-choice test which accounts for one-third of the total mark. Its test items relate to the intellectual and aesthetic learning which the students should have acquired during their two-year study of art.

Paper II is a five-piece portfolio. Each candidate is required to submit one piece of artwork from the following categories: drawing, painting, sculpture, craft, and one artwork in any chosen media. The five submitted portfolio pieces represent work the candidate has produced during the two-year art course. This part of the examination accounts for two-thirds of the total mark.

Junior Secondary Art Teacher Preparation

The Molepolole College of Education prepares junior secondary teachers specializing in the subjects of English, mathematics, social studies, science, Setswana, religious education, home economics, design technology, and art. Students major in two subjects. Additional elective courses are offered in music, physical education, library studies, and guidance and counseling. Art may also be taken as an elective.

The Department of Art currently has four lecturers and 74 students studying art as a main subject. Nineteen MCE art students completed their training in 1988 and 1989, a further 19 will complete this year, 19 more will complete in 1991, and 36 in 1992.

The MCE art teacher training curriculum, which combines problem-solving skills with critical thinking abilities, is balanced between practice and theory. Students are exposed to a wide variety of media in areas such as drawing, painting, commercial art, craft, and sculpture. The MCE art programme aims to develop student awareness, curiosity, and an appreciation of the environment and the world around them. They learn about art-related careers such as graphic design and illustration.

Four capabilities developed by the MCE art programme are:

- Visual and tactile perception;
- Creative art expression;
- Appreciation of art and culture;
- Aesthetic judgement.

Coursework at MCE. Art courses offered during the three-year program at MCE are:

Term 1	Art Foundation (Drawing)
Term 2	Colour Design/Painting, Art Appreciation, and Teaching Methodology I
Term 3	Craft and Teaching Methodology II
Term 4	Commercial Art, Teaching Methodology III, Teaching Practice (second half)
Term 5	Sculpture and Teaching Methodology IV
Term 6	Mix Media and Teaching Methodology V
Term 7	Advanced Two-Dimensional Design, Teaching Methodology VI, Teaching Practice
Term 8	Advanced Painting and Teaching Methodology VII
Term 9	Advanced Three-Dimensional Design and Teaching Methodology VIII

The MCE Art Apprenticeship Program (AAP)

The newly-introduced MCE Art Apprenticeship Program gives art students opportunities for practical work with art-related employers for three-weeks between academic terms. Examples of placements are Mmegi newspaper (graphic department), the Botsweleo Pottery Centre, Pilane Leathers LTD, Marothodi Fabrics LTD, Macmillan Publishers LTD, the National Museum and Art Gallery, and Tony Signs LTD. The aims of the AAP programme now being trialled are to:

- Promote career awareness and opportunities;
- Develop art-related skills;
- Combine college art education with experience in the world of work;
- Involve cooperation between the Ministry of Education, the private sector, and individual entrepreneurs;
- Help employers gain interest and awareness in art education

Plans for the Art Curriculum

Plans stemming from the work done to date in developing and implementing the art curriculum both for junior secondary schools and for MCE are to:

- Continue and further expand the scope of the Art Apprenticeship Program at MCE;
- Develop additional materials relevant for employment opportunities in art-related jobs;
- Integrate art curriculum content with that of other practical subjects;
- Coordinate the art curriculum with the developing curriculum for counseling and guidance -- form a panel consisting of art teachers, commercial artists, and counseling and guidance staff;
- Include private sector commercial artists on the National Art Panel;
- Expand the dissemination of information about art education to private sector employers.

Survey Design

This Art Education and Employment Project (AEEP) study was sponsored by USAID through the Junior Secondary Education Improvement Project. Survey objectives, which took shape over a considerable period of time among JSEIP professional staff, were identified through a series of consultations between JSEIP and SIAPAC-Africa, the firm that conducted the survey.

The survey's terms of reference were developed by Dr. John Bowers and Ms. Laura Ives of JSEIP in consultation with SIAPAC-Africa. The survey was to consist of two major components. First, a census of formal sector art firms was to be done because of the absence of reliable, up-to-date information on the size and characteristics of the art industry in Botswana. Second, an extensive review of the literature was carried out to clarify issues related to education, employment, and the economy. Sources which proved to be most useful and most relevant for readers of this report are included in the bibliography in the appendix.

Procedure for Identifying Firms. Individuals who were familiar with the art sector for some time in Botswana were consulted to identify art-related firms. Added to this list were firms identified in the telephone book and other directory listings. When interviewers were sent into the field, they conducted interviews at additional firms that they encountered and, further, asked the Managing Directors of interviewed firms what other firms should be contacted. Over 150 firms were contacted; 131 firms were included in the study.

A reference group was established to oversee the progress of the study. This group was comprised of individuals from the public and private sectors who understood major concerns in the field of art and general issues regarding education and employment.

Data Collection Instruments. Two interview instruments were developed under the guidance of the reference group.[1] One instrument was used when interviewing Managing Directors, the other when interviewing employees who held art-related jobs in the identified companies.

Major topics or issues discussed with Managing Directors were the number and characteristics of art posts at the firm, expected upcoming art positions, training opportunities, how the school system supported or hindered their ability to find qualified employees, and other general information about the firm. The employee instrument solicited background information on job holders, the nature of their jobs, how they found their present job, what training they had received, their level of job satisfaction, major problems they encountered as employees, and what solutions they could offer.

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[1] The two interview instruments and a list of art-related firms are presented in the Appendix.

Data were collected by four professional interviewers who received extensive training from JSEIP and SIAPAC staff. SIAPAC was responsible for developing interview schedules, and SIAPAC personnel supervised scheduling, logistics, and all activities related to survey operations.

The Data Base. A data base of the interview responses was developed containing the name of the firm, the Managing Director's name, a postal address, village location, telephone number, and a code designating the principal nature of the firm. The intent in creating this data base was to develop a resource enabling contacts between the MCE art program and firms in the art industry to be established and maintained to support the expansion of the Art Apprenticeship Program. The interview cycle was followed by the mailing of a letter of thanks and a copy of the bi-annual *Art mo Botswana* newsletter prepared by secondary art teachers.

Classifying Art-Related Jobs. After identifying over 90 different art jobs, a system was established that classified art job holders into eight categories in terms of two general dimensions: type of job (crafts or commercial art) and skill level (low, medium, high, or very high). The rankings 'low' to 'very high' correspond to the complexity of the task and the amount of training required to competently fill the job. The more complex and the more training required for a job, the higher its ranking.

Preliminary results were presented to the reference group who suggested directions for further analysis. Subsequent meetings were held with the JSEIP Art Curriculum Advisor and staff in the Research and Testing Centre to review progress on data analysis and preparation of the report.

Although staff involved in the survey felt that it was important to examine characteristics of art-related informal sector firms, difficulties in locating these firms and the additional costs and time involved in reaching their operations necessitated their exclusion from the study.

Survey Findings

Employers and Employees

Skill Level of Identified Jobs. A total of 415 formal sector art-related positions within 131 companies were identified. These jobs are classified in Table 1 into eight categories according to type of job and skill level (low, medium, high, or very high).

Table 1

Surveyed Art-Related Positions in the Formal Sector

Category	Skill Level	Number Surveyed	Percentage [a]
Crafts	Very High	8	1.9
	High	48	11.5
	Medium	102	24.6
	Low	95	22.9
Total Crafts		*253*	*60.9%*
Commercial	Very High	25	6.0
	High	16	3.9
	Medium	45	10.8
	Low	76	18.3
Total Commercial		*162*	*39.0%*
Total Crafts and Commercial		*415*	*99.9%*

[a] The total percentage is not equal to 100% due to rounding.

Approximately one-fourth of the art-related positions fell into the 'high' or 'very high' categories; the remaining positions are split in the ratio of 40:60 between 'medium' and 'low' categories. Positions tend to be higher for commercial than for crafts categories.

Location and Size of Art-Related Firms. Table 2 shows the distribution of art-related firms in Gaborone, other urban areas, and rural areas. Just over half of all surveyed art firms (68 out of 131) are located in Gaborone. The urban centers of Francistown, Lobatse, Selebi-Phikwe and Palapye contain a further 41 companies (31 per cent), while the rural locations of Mochudi, Kanye, Maun, Serowe, Molepolole, Oodi, Thamaga, and Gabane contain the remaining 22 companies (17 per cent). A total of 83 per cent of the formal sector art-related firms are located in urban areas.

Table 2

Location of Surveyed Firms in the Formal Sector

Location	Number Surveyed	Percentage
Gaborone	68	52 %
Other Urban	41	31
Other	22	17
Total Number of firms	*131*	*100 %*

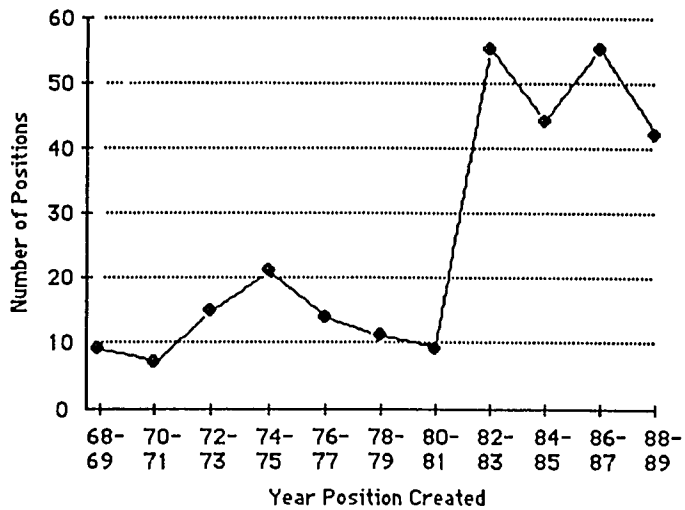
Half of the surveyed art positions are in firms with less than 10 employees. One of twenty art positions are in firms with no employees (in other words, the artist is the sole job-holder in the company). The largest firm with art-related positions has 2800 employees.

Job Localization. Only 17 of the 415 art-related positions (4 per cent) are held by expatriates. One-third of these are classified as 'commercial-very high'. It appears that companies prefer to hire out their art work if a Motswana is unavailable rather than bringing in an expatriate. The principal reason is cost.

Job Vacancy Rates. Of the 415 positions identified in this study, 250 had been vacant at one time; 227 of these 250 positions had been vacant for less than five months, with the majority vacant for only a few days. In the 'low' and 'medium' job skill categories, short vacancy time is due to the identification of a replacement before or very soon after the original worker leaves the post. Vacancy lengths reported for 'high' and 'very high' positions are understated, because posts at this level are often created after successful recruitment --the post is not actually classifed as 'existing' by the company until an appropriate person for the job has been located.

Job Growth Rates. Just over 60 per cent of all art positions were created after 1980, with growth accelerating rapidly after 1982. The average annual growth rate for art positions in the 1980s was 6.7 per cent, double the 3.3 per cent rate between 1968 and 1979. This trend is shown in Figure 1.

Figure 1. Growth in Art Positions from 1968 to 1989*



1989 figures based on projections for the first three months.

Managing Directors were asked whether their firms planned to establish new art-related positions. Most responded that they were not in a position to state what types of jobs they expected to create over the next few years. This was especially true for smaller companies.

Companies that did plan to create art positions could forecast usually for only two years; a total of 57 new positions are expected to be created over the next two years in these companies, giving a continued annual growth rate of 6.8 per cent. Of the 57 positions, 13 were classified as 'commercial-very high', 6 as 'commercial-high', and 14 as 'crafts-medium'. No 'crafts-very high' positions and only 3 'crafts-high' positions were expected to be created. One-quarter of the expected new positions fell into the 'low' skills category. These figures suggest that 'commercial-very high' and 'commercial-high' categories positions will expand much more rapidly than in the past.

Job Supply and Demand

Virtually all companies in the study complained of an inability to meet current demand for art work. Approximately 60 per cent of the firms hired out art work. The principal reasons for doing so are listed in Table 3.

Table 3

Reasons for Hiring Out Art Work

Reasons	Percentage
Employees not skilled	29%
Volume too small to internalize tasks	25
Quality better outside/demand erratic	24
Combination of lack of skills and volume too small	16
Other	6
Total	100%

The main reason why many firms hired out art work was the lack of properly-skilled employees. A number of the companies emphasized this again at the end of interviews. Approximately one-fifth of the companies that hired out art work stated that they could internalize work if properly-trained employees could be found. The same proportion of companies felt that they would add art posts as their businesses grew if they could find the right employees. However, 35 per cent were pessimistic about internalizing art work, due to concerns about the ability of new employees (even those with training) to handle the demands of art work, and also due to erratic consumer demand for specialized art services. Except in specific crafts where training is offered by Brigades, most Managing Directors had no systematic method to recruit artists through employer federations, placement services, or links with the formal schooling system.

While companies were hesitant to give out exact figures, it appears that nearly half of the art work that is hired out goes outside Botswana, particularly to South Africa. This decision is based largely on the inadequate capacity of specialized commercial art firms to accept additional work, as well as the Managing Directors' belief that the quality of work is better in South Africa and costs less. One pottery firm complained repeatedly that it was forced to look outside Botswana for pottery designers because no Batswana were trained and available in this area.

Job Recruitment. The vast majority of job holders heard about the job from a friend, by going to the firm to seek employment, or by being recommended by someone from the inside. Only 6 of the 415 job holders (1.4 per cent) found their present job by responding to an advertisement. According to Managing Directors, only 28 (6.7 per cent) of the employees were formally recruited. Eight of the job holders were 'poached' from another company and 11 were recruited from training institutions either inside Botswana or elsewhere.

In the absence of formal recruitment and little need for employers to search for lower level employees, both employers and employees follow the most rational way to fill available jobs. Employers were quick to emphasize that, except for lower level categories, the lack of a recruitment mechanism hindered their finding employees with needed skills.

Of the 131 companies in the study, 99 (76 per cent) reported that a formal recruitment mechanism was needed to locate artists, particularly in the 'medium' and 'high' categories. When asked what kind of recruitment mechanism was needed, 42 per cent of the Managing Directors suggested a specialized government placement agency, 50 per cent suggested a placement agency either in the public or private sector, and the rest suggested a private employment agency working closely with the Ministry of Education.

Job Competition. Despite the excess supply of labor at the 'low' and 'medium' levels, and the inadequate supply at the 'high' and 'very high' levels, job holders at all levels perceive little competition for jobs. Almost 90 per cent of the employees indicated that they did not have to compete with others to obtain their present jobs. For employees in all but the highest skill categories, this probably reflects a lack of information about the nature of the job market. Some employees in the 'low' category settled for the job they held after an unsuccessful search for a more desirable job. These employees often considered themselves overqualified for their position, and therefore viewed their entry applications as strong.

Job Training

On-The-Job Training. Fifty-seven per cent of the companies in the study offered on-the-job training, which largely consisted of "doing the job." Over 80 per cent of the Managing Directors felt that on-the-job training made workers more efficient, more productive, and improved the quality of the firms' products. Nearly all Managing Directors in firms offering on-the-job training also noted drawbacks. Thirty-seven per cent believed that on-the-job training slowed production, and 22 per cent believed that on-the-job training was ineffective. Eleven per cent complained that they trained artists who then left for another company, a particular problem with the more highly-skilled positions.

Outside Training. According to the Managing Directors, 70 of the 415 positions had benefitted from outside training; 80 per cent of these were trained in Botswana. These clustered heavily in the craft industries, with the Brigades being a major agency for craft training; none were trained at the Botswana Polytechnic. For nearly all of the highly-skilled commercial artists, training outside the company was carried out in another company in Botswana.

Company cooperation in training is due to three factors. First, a number of companies are subsidiaries of the umbrella company doing the training. Second, existing high demand for art services reduces fears that the training of artists employed by other firms would lower the training firm's share of the market. Third, movement across companies by highly-skilled commercial artists means that previous employers offered training.

When asked which art positions could benefit in the future from outside training, 55 of the 415 positions were mentioned. Less than half of these were actually going to be sent for training because of the lack of appropriate training opportunities.

Half of the Managing Directors stated that their companies offered advancement opportunities, with the best advancement opportunities for employees in the 'medium', 'high', and 'very high' commercial art categories. Advancement was seen as more difficult in the crafts industries mainly because of the small number of firms but more importantly because of the small number of positions in 'high' and 'very high' categories. For employees in the 'commercial-low' category, Managing Directors saw little opportunity for advancement, since they were hired as manual laborers, not as semi-skilled or skilled artists.

Almost 75 per cent of current job holders did not hold a previous job. There is little advancement from the crafts and commercial art 'low' categories. This is also largely true for employees in the 'medium' category. The only areas with advancement opportunities are in the 'commercial-high' and 'commercial-very high' positions. The difference in advancement opportunities between 'low' or 'medium' and 'high' or 'very high' corresponds to the labor supply findings discussed earlier -- excess demand for higher level commercial artists coupled with extensive on-the-job training.

Qualifications

Educational Requirements. Most art positions required less than an O-level GCE. This was especially true for positions in the 'low' and 'medium' skill categories. A diploma or degree was required in 25 per cent of the 'commercial-very high' positions and the O-level GCE was required for 19 per cent of the 'commercial-very high' positions; 56 per cent of the remaining commercial positions required less than the O-Level GCE. This trend was even more evident in the crafts, where just over one-third required the O-level GCE or higher. Over 60 per cent of 'craft-very high' positions required less than the O-level GCE; no 'craft-high' positions required the O-level GCE.

This unexpected finding is due primarily to the poor supply of trained commercial artists. Managing Directors repeatedly emphasized that the lack of trained personnel for these positions necessitated extensive on-the-job training. For some crafts positions, on-the-job training was also supplemented by further technical training away from the company. Under these circumstances, attitude and aptitude were the most important characteristics sought by employers.

Employer Perceptions of the School System. Given problems of labor supply, it is not surprising that three-quarters of all employers are critical of the school system. One-third believed that schools offer inappropriate curricula and do not give students sufficient skill to operate in the business world. Twenty-eight per cent believed that the school system has no art curriculum. This obviously points to a need for better information exchange between education and employers, since the art curriculum is currently taught in 34 community junior secondary schools to over 5,000 students, and the art program geared to the O-Level GCE is taught in 17 schools to over 1,500 students. Four per cent of the Managing Directors stated that the school system created graduates with over-expectations.

When asked how the present school system should be changed to meet demands of the art industry, 32 per cent of the Managing Directors wanted syllabus changes that would promote students' problem solving and creative thinking abilities. A lack of infomation regarding what schools offer is further illustrated by the fact that 30 per cent believed that art should be taught widely in the school system -- and 11 per cent believed that art should be examinable at the JC level.

Because there was no school art curriculum in the past, Managing Directors hire on the basis of the job applicants' ability both in mathematics and, because of high expatriate ownership of firms and the large number of non-Setswana speaking consumers, their ability to speak and understand English. Job holders themselves state that English and mathematics are the school subjects most directly relevant for their present jobs.

Employers' reliance on English and mathematical abilities for the selection of employees is understandable because many are unaware of either the new school art program or what exactly is taught in it. However, their high interest in a school art curriculum suggests that, as the supply of students with an art background increases, hiring practices will shift away from an emphasis on English and mathematics skills (although these will remain important) to hiring candidates with demonstrated art-related abilities and interests.

Employees at one Gaborone firm believed that art in Botswana is not appreciated because it is not taught in school. They felt that they would have benefitted from art training in school rather than having to be trained on-the-job. They were convinced that this lack of appreciation for art in Botswana had a negative effect on job seekers because it delayed entry into art-related jobs. Employees in two firms noted that talented art students should receive extensive art training at the senior secondary level. Those in two other firms believed that introducing art at the secondary level was a good idea, but it would be best to establish a college of arts to meet formal sector and self-employment needs in Botswana.

The idea of a training institute of arts was supported by Managing Directors in a number of companies. An advertising firm in Gaborone wanted art education to start in Standard 1, so that children with artistic talents and interests could be identified early. The Managing Director of a Gaborone firm stated that, in addition to offering art at primary, junior secondary, and senior secondary levels, career guidance officers should be kept informed of potential art careers and the needs of the art sector.

Managing Directors from a number of other firms felt that guidance and counseling was important to help students identify their talents and know how to exploit them. One Managing Director even expressed an interest in supporting an art program at a local school through the provision of resource materials useful in teaching art. The Managing Director at one publications firm noted that, while he welcomed the teaching of art at the primary and secondary levels, his perception was that the present school system over-emphasized 'traditional' arts like crafts as opposed to commercial arts like printing, graphic design, and industrial design.

Job Satisfaction

Most job holders identified problems in their work. Fewer than one in seven expressed no complaints. Their most common problems were poor salary and the lack of performance evaluation which could lead to salary increase. To a lesser extent, job holders felt that they were mistreated at work and were kept uninformed about workers' rights. A smaller number complained that they were treated as second-class citizens by management; had no chance for advancement, pay increments, or further training; and were not consulted by management on important issues. Other problems mentioned were too much work, management suspicions about employees taking sick days, and the feeling that poor supervision rewarded lazy workers. Employers felt that many of the employees' problems stemed from a general lack of communication between employees and themselves, but more importantly because the shortage of skilled personnel required them to promote job holders beyond their existing abilities, which resulted in low efficiency, worker frustration, and overall production losses.

Summary and Discussion

The Ministry of Education through the implementation of its new art curriculum can play a large role in meeting employers' demand for school leavers with interests and abilities in art. The need to disseminate information about the art curriculum to employers is evident.

Future development of the art education program must closely reflect the employment situation facing school leavers. If the school art program of the 1990s makes students more aware of the job market they will face, students can make better-informed decisions and have more realistic expectations about job possibilities, self-employment, and the kinds of work they can do. If the art program supports applications of critical and creative thought, students will be better prepared to confront and solve employment problems when they enter the job market.

Main Survey Findings

The survey uncovered higher-than-expected numbers of art-related jobs and formal sector firms engaged in art-related work. The number of art positions is growing at an increasing rate in Botswana, but growth will continue to be constrained by an inadequate supply of trained artists.

Existing firms are currently unable to meet consumer demands for art work, a particular problem for commercial art companies who accept work from other companies like advertising, sign-painting, and printing firms. Up to half of the commercial art work now goes outside Botswana. Formal recruitment by employers is virtually non-existent. Employers believe that their failure to find properly-skilled employees impedes their growth. A majority indicated that their present hiring methods seriously hamper their ability to locate artists in 'high' and 'very high' categories. The majority of job holders did not find work through any systematic search; they learned about the availability of jobs either through friends or happened to have sought work at an opportune time.

The lack of existing art training institutions, particularly for commercial art, means that most semi-skilled and unskilled art positions require on-the-job training. The low supply of trained Batswana artists makes it necessary for companies to hire employees who are underqualified, which results in heavy demands on employees -- they are asked to do tasks for which they are not completely competent, their pay is low, and employers and employees fail to effectively communicate.

Nearly 30 per cent of the Managing Directors do not know that art is offered now at the junior secondary school level. Of those who believe that a school art program exists, many are unclear about its nature and have the belief that it over-emphasizes crafts. About one-third of the Managing Directors specifically recommended that the school art program should be more balanced between commercial art and crafts. One-in-three wished the overall school curriculum to be oriented more toward problem-solving and creative thinking.

Managing Directors hire on the basis of job applicants' competency in mathematics and English and not on their art backgrounds except in the case of the 'very high' categories, where previous work experience is obviously critical. A campaign to disseminate information about the new art curriculum could change employer and employee misperceptions that art is either not taught or else is offered merely as a leisure activity that does not lead to viable career and employment possibilities. Managing Directors and job holders alike saw a need to raise student awareness of job opportunities available in the art sector and a need to create positive student attitudes toward art as a profession.

Employers generally want art training extended beyond secondary school -- art training which prepares potential employees. This would provide a basis for establishing procedures to formalize the recruitment of employees for the more highly-skilled art positions and a means to localize art work production.

School Leaving and Job Entry

Through the new junior secondary art curriculum in art education, students are becoming more aware of the opportunities for art-related employment which exists or can be created. The art curriculum not only focuses on the traditional role of art, but also on its role to develop awareness of job possibilities. Establishment of the Molepolole College of Education's Art Apprenticeship Program, which started in 1989, is also another solid step linking school art education and art-related employment.

In the constricted economic and employment situation facing Botswana in the 1990s, art education offers three important benefits.

- Art education for those with ability and interest in art can improve their formal sector job opportunities, and can help the sector meet the growing demand for art products.
- Art education fosters creative thinking and sharpens the problem-solving skills of young Batswana, whatever type of employment they secure upon leaving school.
- Creativity and improved problem-solving skills can also support employment diversification through the expansion of small scale enterprise, and through informal and self-employment options.

While there are significant benefits to be derived from the art program developed for Botswana, junior secondary school leavers are simply too young to enter the job market. School leavers with an interest and talent in art will still require further training or extensive on-the-job training to be successful and satisfactory in jobs they may eventually occupy in the art industry. This is particularly true for those entering positions in the 'high' and 'very high' categories, who are most likely to be O-level graduates or higher. Job holders who settle for 'low' category art positions are unlikely to move higher unless they show unusual promise, and unless employers recognize their ability.

Although the art industry in Botswana is considerably larger than expected and even though it is expanding, future growth in the field will be constrained by the limited size of the industry. The number of new art positions created by the formal sector each year will not exceed 100 for the foreseeable future, and the number of positions in the 'high' and 'very high' categories will comprise a relatively small proportion of these positions. Any program focused on improving the supply of trained artists must explore alternatives to formal sector employment, particularly self-employment.

The economic slow-down expected in the 1990s will negatively affect individuals entering the labor force with lower than Form 3 education and no additional training. The higher the level of formal education and post-education training, the more likely students with an interest and talent in art are to find formal sector art-related employment. If art students with inadequate schooling and training are to effectively compete in the job search, they must move outside the formal sector into informal sector employment.

There is a need to support activities that encourage small-scale enterprise in the productive- and service-oriented informal sector, whether these be part-time or full-time activities. Information on existing small-scale enterprises in Botswana is scanty and unreliable. A nation-wide sample survey should be conducted, sizeable enough to allow generalization to the national level, to establish the distribution, size, character, and type of operation (like crafts or agriculture) of these enterprises.

Training School Leavers

An extension of school art education through formal schooling and post-education training would enable the supply of trained artists to keep pace with growth and change in the art industry and would facilitate the opportunity for trained artists to be self-employed, especially after spending time as an employee in the art industry.

The existing technical and vocational training system does not include any art training. If post-school vocational training options were developed for art, then art education will be more directly relevant for the employment needs of individuals, for the human resource needs of the art industry, and for vocational and career decision-making.

A feasibility study might be undertaken on the establishment of a center, attached to the Ministry of Education, that supports training in commercial arts and other related areas. This study must examine needed human and material start-up and maintenance resources, must consider the length and kinds of training that could be offered, the role of subsidies to facilitate equal opportunity for training, the extent to which management training should be part of the overall program, and how the center could support training for self-employment and serve as a base for decentralized training units to develop arts and crafts in rural areas. Any center that might be designed would also include an information base for job recruitment and job placement.

Dissemination

Dissemination is needed to inform the private sector of developments in art education and the benefit of hiring students with an interest and ability in art. The Ministry of Education, particularly at the junior and senior secondary levels, must become and stay better-informed about developments in the private sector.

While education's emphasis on 'education for life' skills should remain central in the Ministry's approach, more support should be given to Ministry of Education efforts to develop closer linkages between education and the workplace. Lines of communication need to be developed with the private sector in order to exploit opportunities to establish direct ties between education and employment.

Guidance and Counseling

Guidance and counseling, an area undergoing considerable growth at present, can be instrumental in supporting the economic (and therefore employment) diversification goals of the Government. Guidance and counseling will increase student awareness of the abilities and skills needed for different kinds of art-related work, the career possibilities that arise from studying art and other 'practical' subjects, and job opportunities in small-scale private, large-scale private, co-operative, public, self-employment, and other informal settings.

Generalizing the Art Program Approach

While this study has suggested direct benefits to be realized from continued innovations in art education and from improved linkages between education and employment, its approach and many of the findings concerning art education and employment may be generalizable to other subjects. This would appear to be particularly the case for design and technology, home economics, agriculture, science, and mathematics. Lessons learned from activities in the development of the art program and the examination of art-related employment may be useful to other subject areas that attempt to link education and employment.

Appendix

Art-Related Firms

Interview Instruments

Selected Bibliography prepared by SIAPAC-Africa

EMPLOYER (code)	DIRECTOR	ADDRESS	TOWN	TELEPHONE
Northern Adverting (Pty) Ltd. (077)	Mr. S.P. Byren	P.O. Box 402	Francistown	212265
Stenographix (Pty) Ltd. (074)	Mr. J. Hepburn	P.O. Box 632	Francistown	212765
Ceramic Industries (Botswana) (067)	Mr. Martin McEntaggart	P.O. Box 869	Francistown	212504
Virat Enterprises (Pty) Ltd. (076)	Mr. K. Brahmaiah	P.O. Box 741	Francistown	213899
Francistown Printers (Pty) Ltd. (075)	Mr. P.W.K.S. Rao	P.O. Box 337	Francistown	213924
Bushman Products (Pty) Ltd. (085)	Mr. Stephen Price	P.O. Box 331	Francistown	213821
Crown Industries (Pty) Ltd. (082)	Mr. R. Smith	P.O. Bos 442	Francistown	213709
Alliance Francaise (068)	Mr. J.F. Mozazanino	P.O. Box 1817	Gaborone	351650
Universal Pressing and Manufacturing (Pty) Ltd.(084)	Mr. L. Jatauji	P.O. Box 134	Francistown	212053
Table Top Manufacturing (Pty) Ltd. (083)	Mr. J. Fulton	P.O. Box 24	Francistown	212238
Action Zips (Pty) Ltd. (087)	C.S. Neethling	P.O. Box 10291	Francistown	212165
Universal Quilters (Pty) Ltd. (086)	Mr. C.S. Neethling	P.O. Box 10415	Francistown	212165
A.I. Knitters (Pty) Ltd. (081)	Mr. J. Madhoo	P.O. Box 776	Francistown	213489
Marothodi (Pty) Ltd. (078)	Mrs. T. Thothe	P.O. Box 836	Francistown	213646
Shashe Silk (Pty) Ltd. (091)	D.W. Mills	P.O. Box 30	Francistown	213816
Commercial Enterprises (Pty) Ltd. (090)	Mr. N. Patel	P.O. Box 609	Francistown	212114
Newline Products (Pty) Ltd. (092)	Mr. V. Saragoni	P.O. Box 20219	Francistown	213553
Shashe River Textiles (073)	G.B. Viljoen	P.O. Box 496	Francistown	213816
BGI Tanning Co. (070)	P.B. Stock, Tech Director	Private Bag F58	Francistown	212213
Tswana Design Architects (035)	Nimi Rao-Adapa	P.O. Box 1194	Gaborone	353126
Anderson and Anderson Impala (036)	R. Sampson	P.O. Box 911	Gaborone	353651
Modern Wood Furniture Manufacturers (095)	Mr. P. Mujokeri	P.O. Box 111	Selebi-Phikwe	Not known
KMM Architects (039)	K. Mandic	P.O. Box 672	Gaborone	371263
Try-3 Engineering (094)	Mr. Mark Sullivan	P.O. Box 203	Selebi-Phikwe	810856
Image Photographs (117)	Richard Sechaba	P.O. Box 233	Gaborone	373355
A.F. Design and Construction (Pty) Ltd. (041)	Not known	P.O. Box 1847	Gaborone	312886
Tshipidi Promotions (Pty) Ltd. (037)	G. H. Mohammed Cassim	P.O. Box 20701	Gaborone	353508
Tswana Tex (038)	D. C. Lourens	P.O. Box 909	Gaborone	312623
Gaborone Printing Works (Pty) Ltd.(001)	F. Ncube	P.O. Box 1462	Gaborone	352584
Aka Signs (062)	Mr. Ackerman	P.O. Box 405	Gaborone	351459

EMPLOYER (code)	DIRECTOR	ADDRESS	TOWN	TELEPHONE
Tony Signs (Pty) Ltd. (013)	Not known	P.O. Box 761	Gaborone	352759
Dee Ess (119)	Mr. Singh	P.O. Box 40071	Gaborone	314136
Franka Clothing Manufacturers (007)	F. Hammam	P.O. Box 41082	Gaborone	372108
Babeti Joinery and Interior Decorators (104)	Mr. M. Kgomotsego	Private Bag 27	Serowe	430500
Image Botswana (Pty) Ltd. (008)	Mr. J.B. Little	P.O. Box 1369	Gaborone	312451
Alvic Textiles (Pty) Ltd. (009)	L.T. Mookodi	P.O. Box 20493	Gaborone	372542
Tselatshweu Engineering (102)	Mr. L. Bagope	P.O. Box 26	Palapye	420212
A.C. Braby Botswana (043)	J. van der Walt	P.O. Box 1549	Gaborone	371444
Botswana Leather Works (108)	Kgomotso Tamasiga	P.O. Box 184	Mochudi	377281
Magnum Press (Pty) Ltd.(002)	M.J. Thompson	P.O. Box 40063	Gaborone	372862
Printing and Publishing Company (040)	T. Harris	P.O. Box 130	Gaborone	312844
Quick Print (Pty) Ltd. (010)	Tommy Egner	P.O. Box 40313	Gaborone	314309
J&D (Pty) Ltd. (Fram Group, mother company) (003)	Kamat	P.O. Box 1637	Gaborone	312028
Mothanka Jewellery Manufacturers (123)	C.M. Kenosi	P.O. Box 40514	Gaborone	Not known
Kgalagadi Gameskin Industries (006)	K. Mmopi	P.O. Box 2414	Gaborone	314236
Super-Lite (Pty) Ltd. (124)	B. Stevens	P.O. Box 40240	Gaborone	372065
Superject (Pty) Ltd. (011)	Harris Lebotse	P.O. Box 438	Gaborone	313145
J. & J. Industries (103)	Mr. J. Larkey	P.O. Box 140	Palapye	420336
Lentswe La Oodi Process Cooperative Society (112)	Josephine Mokgadi	P.O. Box 252 (Gab)	Oodi	312368
Associated Industries (Pty) Ltd. (116)	Not known	P.O. Box 1195	Gaborone	352033
Serowe Wood Carvers (105)	Mr. Toole	P.O. Box 685	Serowe	430492
Francistown Steel Company (088)	Mr. Sean Sullivan	P.O. Box 657	Francistown	213957
Knit and Purl (Pty) Ltd. (113)	S.S. Mayoya,	P.O. Box 146	Gaborone	351746
Interstate Jewellars (Pty) Ltd.(004)	L.B. Porter	P.O. Box 1560	Gaborone	311016
Bothakga Handknits (058)	Mrs. N.M. Glickman	P.O. Box 40473	Gaborone	314110
DD Engineering (Steelworks) (114)	Not known	P.O. Box 1416	Gaborone	353835
Sunbird Textiles (Pty) Ltd. (031)	Y.S. Mokoto	P.O. Box 736	Gaborone	Not known
IKEA (Botswana) (Pty) Ltd. (016)	Rita Gandi	P.O. Box 40317	Gaborone	314820
Lyon Textiles (Pty) Ltd. (121)	N. Moeng (for MD)	P.O. Box 736	Gaborone	Not known
Mosupatsela Engineering (120)	Mr. Dintwe	P.O. Box 1268	Gaborone	352236

EMPLOYER (code)	DIRECTOR	ADDRESS	TOWN	TELEPHONE
Edworks Manufacturing (Pty) Ltd. (012)	Mays	Private Bag 168	Gaborone	314004
Moremogolo Pottery (061)	Mr. Peter Selelo	P.O. Box 1027	Gaborone	312261
Steve Robins Photography (Pty) Ltd. (060)	Mr. Steve Robins	P.O. Box 233	Gaborone	374487
Pula Printing and Publishing (115)	Mr. Jones	P.O. Box 1641	Gaborone	352077
Longman Botswana (Pty) Ltd. (027)	Mr. K.J. Rakhudu	P.O. Box 1083	Gaborone	313969
Pedatco Paper Products (028)	Daizy Molefhi	P.O. Box 1338	Gaborone	312881
MacMillan Botswna Publishing Co. (057)	Mr. Charles Bewlay	P.O. Box 1155	Gaborone	374326
L.M. Publications (Pty) Ltd. (059)	Lesiba Mamashela	P.O. Box 1710	Gaborone	351968
Craft Signs (Pty) Ltd. (055)	P. Williams	P.O. Box 263	Gaborone	352691
Setswana Printers (020)	Annie Molefi	P.O. Box 736	Gaborone	372887
Graphic Ads and Designs (Pty) Ltd. (118)	P. De'Freitas	P.O. Box 1478	Gaborone	311957
Statistical Services (Pty) Ltd. (034)	Mrs. J. Fisher	P.O. Box 282	Gaborone	352350
Sachania Design (032)	Mr. V.M. Saghania	P.O. Box 1933	Gaborone	351988
Adventures (029)	D. M. Nash (not director)	P.O. Box 40058	Gaborone	371370
Daglish Lindsay Group (030)	Stewart Neil	P.O. Box 928	Gaborone	352251
Cliff Engineering (033)	Mr. Fisher	P.O. Box 282	Gaborone	351091
Watkins Gray Morris International (072)	Shane Morris	P.O. Box 16	Gaborone	352450
Manhattan Fashions (Pty) Ltd. (071)	Mr. D. Patel	P.O. Box 20	Francistown	212789
Architectual and Planning Studio (056)	Paul Whitehead	P.O. Box 1664	Gaborone	312578
Tswelelo Fashions (063)	Mrs. P.M. Masisi	P.O. Box 736	Gaborone	351886
Makwati Furniture (Pty) Ltd. (053)	G. P. Monyena	Private Bag 34	Kanye	340511
Mmalekwa Shoes (066)	Jan Snoeden	P.O. Box 343	Kanye	340321
Guardian (136)	Mr. B. Ndaba	P.O. Box 1641	Gaborone	312780
Botswana Cap and Helmet Manufacturers (065)	Mr. J. A. Krogen	P.O. Box 159	Lobatse	330298
Algo Industries (064)	Mr. Petker	P.O. Box 1795	Gaborone	356041
Anthony's Knitwear (051)	Mr. Anthony Mothibe	P.O. Box 29	Lobatse	330785
Ital Furniture and General Contractors (049)	Mr. S. Dipasquale	P.O. Box 336	Lobatse	330418
Tiro-Ya-Diatla (018)	G. M. Shiela	Private Bag 92	Lobatse	330754
Flora's Leatherworks (111)	Flora Ramponye	P.O. Box 794	Mochudi	377280
Conveyors and General Engineering (017)	A. Phadke	P.O. Box 40947	Gaborone	312964

EMPLOYER (code)	DIRECTOR	ADDRESS	TOWN	TELEPHONE
Designer Stiches (Pty) Ltd. (047)	Ms. Dorothy Jones	Private Bag 73	Lobatse	330904
B & D Botswana (100)	Mr. Peter Henderson	P.O. Box 444	Selebi-Phikwe	810199
Kutlwano	S. R. Molosiwa	Private Bag 0060	Gaborone	352861
Molefe Furs (110)	Dorcus Molefe	P.O. Box 814	Mochudi	377281
Botswana Uniform Agency (054)	Mr. Moreri Keirate	Private Bag 0012	Molepolole	320297
African International Design and Project Ser (134)	K. T. Masipa	P.O. Box 40542	Gaborone	372758
Citadel MediaConsult(132)	Mr. J. Musey	P.O. Box 2000	Gaborone	374455
Mmegi (130)	Mr. T. Leepile	Private Bag BR50	Gaborone	374784
Creative Investments (Pty) Ltd. (097)	Not known	P.O. Box 236	Selebi-Phikwe	810876
Erno Manufacturers (Pty) Ltd. (080)	Mrs. Nora Jaeger	P.O. Box 26	Francistown	212351
Pelagano Village Industries (045)	Mr. A.W. Kgarebe	P.O. Box 464	Gabane	352133
Flavia Shoes (Pty) Ltd. (106)	Mr. C. Biddulp	P.O. Box 387	Selebi-Phikwe	810663
Game Studios (125)	Mr. Ken Oake	P.O. Box 108	Maun	260559
Rainbow Printers (Pty) Ltd. (099)	Mr. A. Patel	P.O. Box 367	Selebi-Phikwe	810763
Perfect (Pty) Ltd. (101)	Mr. Milan Holjevac	P.O. Box 135	Selebi-Phikwe	310126
Botswelelo Centre (052)	Mr. Sejabodile	P.O. Box 101	Thamaga	399220
Zenzile Knitwear (021)	Job Bagopi	P.O. Box 696	Gaborone	373954
Thusano Silversmith (022)	Bernard Saitsoketsa	Not known	Gaborone	Not known
Bontle Knitters (023)	Goitsemodimo Modisane	P.O. Box 184	Mochudi	377281
Pilane Clogs Manufacturing (024)	Joyce Jacobs	P.O. Box 582	Mochudi	377420
Stemas (042)	A. H. Surtee	P.O. Box 892	Gaborone	Not known
Footwear Botswana (025)	R. Somji	P.O. Box 1651	Gaborone	312870
Moratwa Ceramics (Pty) Ltd. (044)	Mr. Moraka E. Phoshoko	Private Bag 0074	Lobatse	330198
Kgalagadi Canvas (127)	Ms. Elaine Dugmoore	Private Bag 043	Maun	260568
Coscom	P. Cronce	P.O. Box 451	Gaborone	353626
Botswana Furniture Manufacturers (014)	V. Narsi	P.O. Box 129	Gaborone	351671
Modern Wood Works (079)	Mr. Daniel Gokolatse	Not known	Francistown	Not known
Gazette (129)	Mr. S. Puso	P.O. Box 1605	Gaborone	312833
Francistown Steel Windows (093)	Mr. A. Moyo	Not known	Francistown	Not known
Hutchingson Biemer (122)	G.L. Sharma	P.O. Box 40317	Gaborone	314856

EMPLOYER (code)	DIRECTOR	ADDRESS	TOWN	TELEPHONE
Robert and Sons Workshop (107)	Mr. Robert Tike	P.O. Box 227	Mochudi	377227
Tselapedi Workshop (109)	Mr. Motlatsi Mooketsi	Not known	Mochudi	Not known
R.T.'s Metalworkshop (46)	Robert Thakadu	P.O. Box 143	Kanye	340235
Builders and Renovators (089)	Mr. John Green	P.O. Box 10324	Francistown	212207
Hydrocon (015)	Louis Kay	P.O. Box 1327	Gaborone	357252
Sefakwe Metal Works (069)	David Sefakwe	P.O. Box 20281	Francistown	213849
Phikwe Industrial Metal Pressing (098)	Mr. Francis Jones	P.O. Box 23	Selebi-Phikwe	810444
BB Engineering (096)	Mr. Heinz Everhardt	P.O. Box 262	Selebi-Phikwe	810535
Mosadi (131)	Ms. I. Mgope	Not known	Gaborone	Not known
Business Month (133)	Marobi Kenosi	P.O. Box 1605	Gaborone	Not known
Lobatse Engineering (050)	Mr. B.S. Gunta	P.O. Box 356	Lobatse	330755
Tsoga Oitirele Carpentry (128)	Mr. Section Moyo	P.O. Box 304	Maun	260498
Babbler Prints and Interiors (126)	Ms. Mel Oake	P.O. Box 108	Maun	260559

Questionnaires

Interview Schedule for Art Education and Employment Study:
Managing Director Instrument

Administered by SIAPAC-Africa
for JSEIP, Ministry of Education
1989

TO BE FILLED OUT PRIOR TO BEGINNING INTERVIEW

1) Name of Town (circle one):
Gaborone - 1 Lobatse - 2 Palapye - 3 Selebi-Phikwe - 4 Francistown - 5 Serowe - 6
Molepolole - 7 Mochudi - 8 Oodi - 9 Otse - 10 Thamaga - 11 Kanye - 12 Maun - 13

2) Name of Interviewer (circle one):
Abel - 1 Binda - 2 Imelda - 3 Sydney - 4 Elizabeth - 5

3) Name of Company: _____

4) Date: _____ Starting Time: _____ Finish Time: _____

5) Interviewee's Name: _____

6) Interviewee's Position: _____

7) Commercial Art Positions:

Position:	Refers to name of position
When Create:	Refers to when the position was created
Lnth/Vacant:	Refers to the length of time present person has held position or length of time vacant. Indicate all vacancies.
Qualify:	What are the necessary qualifications (including personality/attitude qualifications] for the position and does the individual holding the position have these qualifications (include entry qualifications)
Skill level:	Skilled, semi-skilled, or unskilled.
Local:	Is the position presently held by a Motswana or an expatriate and has the position ever been held by an expatriate (indicate years)
Find:	How was the person filling the position located.
Notice:	Where were job notices placed (e.g., newspapers [which ones], posted, recruited overseas, etc.]

Position	Create	Length/Vacant	Qualify	Skill Level	Local	Find	Notice

7a) Tasks and Products by Position:

Position:	As in 7
Task/Skill:	Main tasks of position and skills required [rank in order]
Training Needed:	What training is specifically needed for this position
Product:	What is produced by this position? How is this produced? (by machine or just tools)
Processing:	Level of Processing: full, semi-, minimal

Position	Task / Skill	Training Needed	Product	Processing

7b) How do you obtain information on training opportunities which are available?

7c) Do you have any suggestions as to how training opportunities can be publicised for the benefit of employers?

8) Expected Upcoming Positions:

Position	Refers to position to be created
When	When is the position expected to be created
Why	Why is the position being created (macro and micro dimensions)
Qualify/skills	What are the qualifications a person would need to obtain the position to be created and what skills are necessary
Skill	Skilled, semi-skilled, unskilled.
Train	What training is specifically recommended for this position and what training would the company expect to offer
Comments	Any comments

Position	When	Why	Qualify / Skills	Skill	Train	Comments

8a) [If any expected upcoming positions] Do commercial-art positions parallel the growth patterns of your company, or are commercial-art positions growing faster or slower?

Parallel	___ - 1
Faster	___ - 2
Slower	___ - 3
Do not know	___ - 9
No response (missing)	___ - 0

9) Are there any posts which could benefit from commercial art training? [probe: what position, what training, where should training be]

10) How do you go about acquiring commercial art-related work? [rank in order]

a)	direct retail	___ - 1
b)	tender	___ - 2
c)	word-of-mouth	___ - 3
d)	solicited	___ - 4
e)	advertising	___ - 5
f)	other (specify) _____	___ - _
g)	do not know	___ - 9
h)	no response (missing)	___ - 0

11) Do you hire out any commercial art-related tasks?

yes [go to 11a]	___ - 1
no [go to 12]	___ - 2
do not know [go to 12]	___ - 9
no response(missing) [go to 12]	___ - 0

11a) [If yes to 11] Who do you hire out to? [include out-of-country]

Name: _____ Name: _____

Address: _____ Address: _____

_____ _____

Telephone: _____ Telephone: _____

11b) [If yes to 11] Why do you choose to hire out these activities? [tick as many as appropriate]

a)	current employees not skilled in these areas	___ - 1
b)	volume too small to do internally	___ - 2
c)	cheaper to hire out	___ - 3
d)	quality of work is higher/better	___ - 4
e)	patterns of demand too erratic	___ - 5
f)	other (specify) _____	___ - _
g)	do not know	___ - 9
h)	no response	___ - 0

11c) [If yes to 11] What would you need to have happen in order for you to be able to internalise these activities?

[IF NO COMMERCIAL ART EMPLOYEES, HIRING PLANS, OR HIRING OUT, SKIP TO 16]

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12) Do you offer on-the-job training for your employees in the field of commercial art?

yes [go to 12a]	___ - 1
no [go to 13]	___ - 2
do not know [go to 13]	___ - 9
no response [go to 13]	___ - 0

12a) [If yes to 12] Please tell me a little about this:

Position	Position for which on-the-job-training is offered (current positions)
Training	What is the nature of the training
Length	How long is the training
Drawbacks	Problems with on-the-job-training, in terms of the training itself, and its impact on the company
Opportunities	Opportunities for the company opened up by the training
Continue	How long do they expect to continue to offer on-the-job training

Position	Training	Length	Drawbacks	Opportunities	Continue

13) Do you send any of your employees in the field of commercial art out for training and/or do you hire outsiders to come in to do training?

yes [go to 13a]	___ - 1
no [go to 14]	___ - 2
do not know [go to 14]	___ - 9
no response [go to 14]	___ - 0

13a) [If yes to 13] Please tell me a little about this:

Position	Position for which external training is offered
Training	What is the nature of the training
Length	How long is the training
Drawbacks	Problems with external training, in terms of the training itself, and its impact on the company
Opportunities	Opportunities opened up by the training
Continue	How long do they expect to continue the training

Position	Training	Length	Drawbacks	Opportunities	Continue

14) What are the problems/opportunities provided by the present school system? [probe by level of schooling; primary, secondary, university, non-formal, vocational]

14a) Specifically, what changes would you advocate in the education system to more closely link education and vocational training with your employment needs and employment opportunities [probe by level of schooling; primary, secondary, university, non-formal, vocational]

14b) Do you have any suggestions about how recruitment/ placement mechanisms can be established to better meet your employment needs and employment opportunities?

15) What are the career advancement possibilities/constraints for quality employees? [e.g., promotion, salary increases, training opportunities]

CLOSING QUESTIONS

16) How many total employees does your company employ in the semi-skilled and skilled categories? [get an actual number for each category]

16a) How does this compare with two years ago? [get an actual number for each category]

17) Is there someone outside your company you think we should be talking to about these issues we just discussed?

18) Any further comments?

[OBTAIN JOB HOLDER JOB DESCRIPTIONS IF POSSIBLE]

TO BE ANSWERED AFTER THE INTERVIEW, DO NOT KEEP THE INDIVIDUAL WAITING

19) Length of time taken to administer the interview schedule: _____

20) Level of co-operation of the respondent:

Co-operative	___ - 1
Unco-operative	___ - 2
Hostile	___ - 3

Interview Schedule for Art Education and Employment Study:
Job Holder Instrument

Administered by SIAPAC-Africa
for JSEIP, Ministry of Education
1989

TO BE FILLED OUT PRIOR TO BEGINNING INTERVIEW

1) Name of Town (circle one):
Gaborone - 1 Lobatse - 2 Palapye - 3 Selebi-Phikwe - 4 Francistown - 5 Serowe - 6
Molepolole - 7 Mochudi - 8 Oodi - 9 Otse - 10 Thamaga - 11 Kanye - 12 Maun - 13

2) Name of Interviewer (circle one):
Abel - 1 Binda - 2 Imelda - 3 Sydney - 4 Elizabeth - 5

3) Date: _____ 4) Starting Time: _____ Finish Time: _____

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5) Interviewee's Position:

Position:	Refers to name of position (assign a number as well)
Internal/External:	Move into position internally or externally
Prior Position:	What Position in previously (if none, indicate)
Length Prior:	Length of Time in Prior Position

Position	Internal/External	Prior Position	Length Prior

6) Job Holder Tasks: [NOTE: Rank tasks in order]

Tasks: What are your most common tasks [name up to three]

Changes in Tasks: What changes have occurred in your tasks since you began this position (for same job)

Changes External: What changes have occurred in tasks between this job and the previous one

Position	Tasks	Changes in Tasks	Changes External

7) Interviewees Obtaining the Jobs:

How Hear: How did the job holder hear about the job
Method Common: Was this the most common method used to obtain jobs
Other Methods: What other job search methods do you use to look for work
Compete: How competitive to obtain position

Position	How Hear	Method Common	Other Methods	Compete

8) Training

Formal Training: What formal training have you had (include who trained them)
Formal for Job: Does your formal training have application in your present job
On-The-Job: What on-the-job training have you had
On-The-Job Apply: Does any of this on-the-job training have application for your present job
Future Training: What are her/his future training plans
Learn On Job: Does the person feel that he/she has learned on the job
School Apply: Does anything you learned in you non-vocational training help you in your present job (includes primary, secondary, university training)

Position	Formal Training	Formal for Job	On-The-Job	On-The-Job Apply	Future Training	Learn On Job	School Apply

9) Job Satisfaction: [NOTE: explain the answers]

Feel Competent: Does the person feel competent to perform all tasks related to position
Training: Does the person feel that the training undertaken was appropriate
Satisfaction: Does the person feel that the tasks assigned to her/him give job satisfaction
Advancement: Does the person feel that they have sufficient room for advancement
Planning: Does the person plan their career path

Position	Feel Qualified	Training Appropriate	Job Satisfaction	Advancement	Planning

10) Job Comments:

Major Problems: What are the major problems in the eyes of the job holders (including working conditions)

Major Solutions: What solutions are offered

Mis-Placed: Do the job holders feel mis-placed in their present positions (if yes, what is their ideal position)

Position	Major Problems	Major Solutions	Mis-Placed

11) Any further comments?

TO BE ANSWERED AFTER THE INTERVIEW, DO NOT KEEP THE INDIVIDUAL WAITING

12) Length of time taken to administer the interview schedule: _____

13) Level of co-operation of the respondent(s):

Co-operative ___ - 1

Unco-operative ___ - 2

Hostile ___ - 3

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