

Infrastructure Challenges during Teaching Creative Arts in the Foundation Phase

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Abstract

Creative Arts education is important in the Foundation Phase as it promotes learners' cognitive, emotional, and physical development. Infrastructure hinders learners from being creative, as it limits effective teaching of Creative Arts. The study aimed to explore infrastructure challenges during teaching Creative Arts in the Foundation Phase. A qualitative research methodology was used. Primary data was gathered through semi-structured interviews and classroom observations. The population of this study was all teachers in Mopani East District. Of all the teachers in Mopani East District, four schools were sampled, with two teachers from each selected primary school. The selected teachers were purposively selected. Thematic analysis was applied to interpret the data and extract key insights. The study was underpinned by Lev Vygotsky's Sociocultural theory. The results indicated that limited classroom space, a shortage of resources, and the lack of appropriate art facilities hinder the use of interactive and hands-on teaching methods. As a result, teachers are often forced to rely on more theoretical approaches, reducing opportunities for learner engagement and creative expression. The study recommended the urgent need for improved infrastructure and resource allocation to support the effective implementation of Creative Arts education at the foundational level. Addressing this challenge may improve the process of teaching and learning Creative Arts and foster learners with creative skills.

Keywords: Classroom environment; creative arts; foundation phase; infrastructure challenges; teaching and learning.

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1. Introduction

Creative Arts education is a key element of the Foundation Phase curriculum, aimed at nurturing the overall development of young learners. It integrates visual arts, music, dance, and drama, which help nurture creativity, emotional intelligence, motor skills, and cognitive growth. These subjects provide learners with opportunities to express themselves, build confidence, and develop social and communication abilities through playful, imaginative engagement [3]. In line with South Africa's Curriculum and Assessment Policy Statement (CAPS), Creative Arts should be actively integrated into early learning environments to support these developmental goals Reference [20]. According to [15], successful implementation requires more than policy alignment; it depends heavily on supportive infrastructure. Classrooms must be designed to accommodate movement and hands-on activities; adequate storage, learning materials, and space are important for effective teaching. Unfortunately, many schools, especially in disadvantaged areas, operate under difficult conditions. Physical infrastructure is often neglected, with overcrowded classrooms, insufficient art supplies, and a lack of dedicated creative spaces limiting the teaching process.

These limitations delay the learner's experience and force teachers to adapt or reduce practical learning activities. As a result, infrastructure becomes a crucial factor in shaping the quality and accessibility of Creative Arts education in the Foundation Phase.

The researcher contended that Creative Arts education is a fundamental component of early childhood development and should not be viewed as a supplementary subject, but as a core element of the Foundation Phase curriculum.

2. Literature review

This study was underpinned by Lev Vygotsky's Sociocultural Theory, a Soviet psychologist known for his ground-breaking work on how social and cultural factors influence children's learning and development. The sociocultural theory served as the theoretical foundation for this study. The theory emphasises that creativity is a universal mental function developed through meaningful social interactions and supported by access to cultural tools [22]. According to [22], creativity is not exclusive to artists or the gifted; rather, it is an important component of human development that can be cultivated, particularly during early childhood. He highlighted the importance of social engagement, play, and interaction in nurturing creative thinking.

In alignment with Vygotsky's views, the researcher sees creativity as a socially driven process that evolves through meaningful interactions and culturally rich experiences. From this standpoint, young children develop their creative potential through guided participation, shared activities, and exposure to diverse forms of expression within their social environment. As such, the researcher believes that early learning environments should be intentionally designed to encourage imaginative exploration, peer collaboration, and access to culturally relevant materials to support and enhance creativity.

To better understand the real-world obstacles that teachers encounter when trying to implement these sociocultural learning strategies, it is important to review current research focused on infrastructural challenges. The following

literature review examines studies from international, African, and local contexts that explore how such infrastructural issues influence the teaching of Creative Arts in early childhood classrooms.

In Ireland, infrastructural challenges in arts education present a complex picture that warrants deeper study. While the [7] emphasised that physical spaces in schools are generally adequate, the frequent repurposing of classrooms for multiple subjects limits the availability of time and space dedicated specifically to Creative Arts. The researchers found this particularly concerning, as it suggests that arts education is often deprioritised in favour of more traditionally academic subjects. [13] argued that these spatial limitations contribute to fragmented and inconsistent opportunities for immersive creative learning, an issue that calls into question the sustainability and equity of arts education across different school settings. [18] highlighted that there is a lack of teacher confidence and training in delivering Creative Arts lessons, and this finding was also supported by [13]. This suggests that infrastructure must be understood not only in physical terms but also concerning human capacity and pedagogical readiness. The researcher emphasises that the recurring theme of inadequate professional development underscores a broader systemic issue: without targeted training and support, even well-resourced environments may fail to deliver meaningful arts education. This argument showed that there is a gap in terms of proper training of teachers to deliver better Creative Arts lessons holistically.

Time pressures stemming from curriculum demands, particularly the prioritisation of literacy and numeracy, further marginalise the arts. [8] emphasise how such policy priorities shape the educational landscape, often to the detriment of Creative Arts. This study was therefore justified in its aim to explore how systemic factors ranging from space and materials to teacher training and policy direction interact to influence the quality and consistency of arts education in Irish schools. By examining these dimensions, the research sought to contribute to more informed, holistic strategies for integrating the arts meaningfully within the broader educational framework. However, in this study, the researchers identified that the policy demands in most cases put pressure on teachers who are not fully developed in terms of teaching creative arts. The policymakers also seem to forget that learners are unique and have their own pace of development, but the time allocated limits their process to participate effectively.

From the researcher's perspective, this integration of space and pedagogy demonstrates how physical infrastructure can directly shape the quality of learning experiences. [12] further highlight the importance of organised, accessible materials that empower children to express themselves independently, reinforcing the role of the environment in promoting agency and self-directed learning. Central to this approach is the Reggio Emilia-inspired philosophy that views the environment as a “third teacher” [6]. [2] support this view, arguing that when physical spaces, learning materials, and pedagogical practices are cohesively aligned, children experience a more immersive and holistic creative education.

The researchers emphasised that there is a need to examine how such integrated infrastructural models might inform educational improvement in contexts where Creative Arts are often limited by systemic or logistical constraints. By analysing Sweden's infrastructure through a pedagogical lens, the researchers aimed to identify core components that contribute to successful Creative Arts teaching in the Foundation Phase. This comparison is intended to inform broader discussions on how environment, access, and educational values intersect to support

or hinder creative development in early education settings.

In Nigeria, infrastructural challenges in Creative Arts education are both acute and uniquely contextualised by broader systemic issues. The researcher recognises that, unlike in some countries where space or materials are constrained but still present to some extent, Nigerian schools often lack the most basic infrastructure necessary to support any form of sustained Creative Arts teaching. [10] highlight the absence of purpose-built art rooms or studios, with Creative Arts lessons typically held in overcrowded, multipurpose classrooms that are poorly suited for artistic expression. This lack of dedicated space severely limits learners' ability to engage meaningfully with creative processes. [9] add that such conditions not only impede creative exploration but also diminish learner motivation and reduce the overall educational value of Creative Arts instruction. This infrastructural scarcity extends beyond spatial concerns to include the critical shortage of materials. As both [10,4] observe, many schools operate without even the most basic art supplies, such as glue, scissors, or paints, resources essential for hands-on, experiential learning. This scarcity is closely tied to chronic underfunding of education, particularly in non-core subjects like the arts. [19] draw attention to another critical, yet often overlooked, aspect of infrastructure sanitation, the absence of running water, sinks, and adequate cleaning facilities, which makes it nearly impossible for teachers to facilitate arts activities involving paint, clay, or other messy materials. [9] further connects this issue to broader health and hygiene concerns that actively deter participation and threaten learner wellbeing.

These challenges reveal the scale and complexity of infrastructural barriers in Nigerian schools. The researchers view this situation as not merely an operational failure, but as a structural inequality that compromises learners' right to a full and balanced education. This study was therefore justified by the urgent need to highlight how infrastructural neglect disproportionately affects Creative Arts education, especially in under-resourced contexts.

In South Africa, infrastructural challenges significantly hinder the effective teaching of Creative Arts in the Foundation Phase. The researcher observes that overcrowded classrooms, often accommodating more than 50 learners, severely restrict the physical space necessary for active, hands-on creative activities such as group painting or sculpting. Similarly, [23] argue that overcrowding compels teachers to rely on low-engagement tasks like drawing, thereby reducing the richness of creative experiences.

The researcher highlighted the critical impact of the absence of essential facilities such as running water, electricity, and storage space on the delivery of Creative Arts lessons. [24] points out that limited utilities restrict the use of diverse materials like paint and clay. The researcher concurred with [17] observation that stated many Foundation Phase teachers lack specialised training in arts education. This lack of professional development worsens infrastructural limitations, as untrained teachers feel less confident adapting their practice, thereby reducing the overall quality of arts instruction. Physical and human infrastructural challenges must be addressed holistically for Creative Arts education to become successful in South African schools. The study further states that without substantial improvements in both classroom environments and teacher preparation, opportunities for meaningful creative learning remain severely constrained. Therefore, this research aimed to explore effective strategies to enhance infrastructure and pedagogical capacity, supporting a more equitable and engaging Creative Arts curriculum in the Foundation Phase.

3. Problem of statement

Although the curriculum outlines clear expectations for the teaching of Creative Arts, many schools fall short due to significant infrastructure-related issues. Teachers frequently work in conditions that are not conducive to delivering practical, interactive lessons. Limited space often makes movement and group work difficult, while a shortage of basic resources like art materials, instruments, or display areas restricts creative possibilities. Most classrooms are designed for general teaching and not for the flexible, open setups required for activities like painting, performing, or collaborative projects. Without suitable teaching environments, teachers are forced to limit the scope of their lessons, sometimes skipping practical elements altogether. This compromises the learner's ability to engage fully with the subject and undermines the developmental objectives that Creative Arts are meant to support.

4. Research Methodology

4.1. Research Approach

The study employed a qualitative approach, which is ideal for exploring real-life experiences across varied educational environments to better understand the infrastructure challenges during teaching Creative Arts in the Foundation Phase. Qualitative methods are particularly effective in capturing the depth and complexity of individual perceptions, especially when contextual factors such as school infrastructure play a critical role [5].

4.2. Research paradigm

This study was guided by the interpretivist research paradigm, which is particularly suited to understanding the complex, lived experiences of Foundation Phase teachers who navigate infrastructure challenges while teaching Creative Arts.

4.3. Research design

The study used an exploratory research design. The researchers sought to understand how teachers make sense of and respond to infrastructure limitations in their everyday practice. It values their perspectives, beliefs, and strategies rather than reducing their experiences to numerical data.

4.5. Population

The population of the study comprised all teachers within the Shamavunga Circuit in Mopani East District. This population was selected because teachers in this area encounter infrastructural challenges daily.

4.6. Sample and Sample procedure

A non-probability purposive sampling method was used to select eight Foundation Phase teachers from four different primary schools in Shamavunga Circuit, Mopani East District. Each school had two participants. The researcher chose this sampling method because it was suitable for gaining in-depth insights from individuals with

direct, relevant experiences, rather than aiming for generalisation.

4.7. Research Instruments

An interview guide was created to direct conversations with teachers. It included broad, open-ended questions about classroom infrastructure and its impact on lesson planning, resource availability and creative engagement, and barriers and solutions encountered during Creative Arts lessons. An observation checklist was also used as a research instrument. The checklist, rooted in Vygotsky's creativity theory, focused on access to cultural and artistic materials, opportunities for imaginative and symbolic expression, scaffolding techniques used by teachers, and constraints imposed by classroom size or lack of facilities [17].

4.8. Methods of Data Collection

To ensure comprehensive data and facilitate triangulation, the study employed two qualitative data collection methods, including the semi-structured interviews as the primary method of data collection. Each teacher participated in a one-on-one session lasting 45-60 minutes. The semi-structured format allowed the researcher to follow a consistent line of inquiry while also giving participants the freedom to elaborate on their experiences, particularly around infrastructure, resource access, and teaching strategies in the Creative Arts curriculum. Classroom observations were also used during two Creative Arts lessons to receive fruitful information from participants. This method enabled the researcher to witness the real-time impact of infrastructure and assess how teachers adapt their methods in resource-constrained settings.

4.9. Data Analysis Process

The collected data were examined using thematic analysis, a flexible approach for identifying and interpreting key patterns across qualitative datasets. The process was carried out in six stages, including thorough reading of interview transcripts and observation notes to identify recurring topics and expressions. Segments of the data were labelled and sorted using NVivo software to organise themes, both expected and newly discovered. Themes were identified and codes were clustered into preliminary themes, such as "Classroom Constraints," "Teaching Adaptations," and "Resource Scarcity." Each theme was refined for coherence and relevance, with overlapping or weak themes merged or removed. Final themes were named and explained, based on their relationship to the research objectives and theoretical framework. Themes were woven into a cohesive account, supported by direct quotations, observation findings, and document evidence [13].

5. Results

This chapter provides an in-depth presentation of the findings from the qualitative exploration into how infrastructural challenges influence the teaching of Creative Arts in Foundation Phase classrooms. Data were collected through semi-structured interviews and classroom observations, which were analysed thematically.

5.1. Theme 1: Resource Scarcity and Inadequate Facilities

A prominent and consistent theme was the pervasive lack of important resources and appropriate physical environments necessary for effective Creative Arts teaching. Teachers across all four schools emphasised overcrowding, insufficient or unusable teaching materials, lack of dedicated Creative Arts spaces, and poor classroom conditions.

T5 stated:

“The classroom is packed with 40 children and no extra space for movement activities. Sometimes I have to improvise by taking lessons outside, but the weather isn’t always cooperative.”

T6 & T8 described even more challenging conditions:

“We have leaking roofs and broken windows. When it rains, we cannot hold lessons properly. The lack of desks and chairs makes it hard for learners to work comfortably.”

Observations confirmed these reports: classrooms lacked art corners or display areas; materials like paint, brushes, clay, and musical instruments were minimal or absent; storage facilities were insufficient, leading to damage or loss of resources [14,17]. The absence of basic infrastructure, such as electricity and running water, further delayed the preparation and clean-up of creative activities [16].

Teachers also noted that limited access to materials led to irregular arts programming, with lessons frequently postponed or shortened to prioritise core subjects [1].

This theme resonates with findings by [17], who observed that under-resourced classrooms inhibit both teacher creativity and learner participation, and [14], who highlighted how inadequate infrastructure disproportionately affects rural schools.

5.2. Theme 2: Teacher Adaptation and Improvisation

Despite these severe constraints, teachers demonstrated notable resilience, innovation, and resourcefulness to facilitate Creative Arts learning. They adapted by using locally available and recycled materials, and by integrating culturally relevant oral and movement activities.

T3 explained:

“Without paint, I use charcoal and sand drawings, and the learners love it. We use clapping and singing to create rhythm since we don’t have instruments.”

Teachers also transformed lessons by incorporating storytelling, drama, and dance, leveraging familiar cultural expressions to sustain learner interest [14,11]. This aligns with Vygotsky’s concept of scaffolding, where teachers provide support that bridges learners’ current abilities and potential development [22]. The use of oral traditions

and improvised materials acted as “cultural tools” mediating creative thinking despite material scarcity [17].

Nevertheless, many teachers expressed that continuous improvisation was taxing and sometimes felt like a “band-aid” solution, preventing the delivery of fully realised arts curricula [1]. They also mentioned a lack of formal training in Creative Arts pedagogy, which made adapting lessons under constraints challenging.

5.3. Theme 3: Learner Engagement Under Constraints

Learner enthusiasm for Creative Arts was high, but their active participation was often limited by material shortages and spatial constraints. Teachers reported that overcrowded classrooms and a lack of materials forced them to limit hands-on activities or implement rotation systems that left some learners passive observers.

T2 shared:

“Sometimes, only half the class can use the art materials at once, while the rest watch. This frustrates the quieter learners who don’t want to be left out.”

Classroom observations corroborated these experiences: children sat in close quarters with limited space for movement-based activities like dance or drama, reducing opportunities for experiential learning essential to creative development [14,17]. The limited number of instruments or art supplies meant learners rarely experienced fully immersive arts lessons.

Moreover, learners from diverse backgrounds and abilities were affected differently, with children needing additional support or those less confident sometimes withdrawing from activities [17,14].

5.4. Theme 4: Emotional and Professional Impact on Teachers

Teachers voiced strong emotional responses to the infrastructural challenges, including feelings of frustration, guilt, and diminished professional self-efficacy. Many felt unable to deliver the curriculum to their satisfaction or fully nurture learners’ creative potential.

T1 reflected:

“I love Creative Arts, but when I can’t provide the tools or space, I feel like I’m failing my learners and myself.”

Further complicating these feelings was a lack of specific training in Creative Arts teaching. Teachers felt unsupported by institutional structures that prioritised literacy and numeracy, often relegating Creative Arts to a secondary status in scheduling and resourcing [1].

6. Discussion

The findings of this study were critically interpreted in relation to the research objectives, the sociocultural theoretical framework, and existing literature. The discussion moved beyond description to explain why the

findings emerged, how they converged with or extended previous studies, and what they revealed about Creative Arts teaching and learning in under-resourced Foundation Phase contexts.

6.1. Infrastructure and the Teaching of Creative Arts

The findings indicated that inadequate infrastructure characterised by overcrowded classrooms, poor physical conditions, and limited Creative Arts resources significantly constrained effective Creative Arts instruction. These conditions restricted learner movement, reduced opportunities for collaboration, and limited the implementation of experiential learning strategies central to Creative Arts pedagogy. Similar challenges were reported in earlier studies [14,17], which identified infrastructure as a major barrier to practical subject delivery in rural South African schools. From a sociocultural perspective, learning is mediated through interaction, tools, and the environment [22]. In this study, the lack of adequate physical space and materials restricted teachers' ability to scaffold learning within learners' Zones of Proximal Development. This finding reinforced earlier research that emphasised the importance of context in shaping learning experiences [14]. However, the present study extended this body of knowledge by demonstrating that infrastructural constraints directly disrupted lesson flow, curriculum pacing, and sustained learner engagement. Furthermore, the findings confirmed previous assertions that Creative Arts are often marginalised in under-resourced schools [1]. Teachers reported prioritising subjects perceived as academically critical when infrastructure or materials were insufficient. This reinforced concerns raised in earlier studies regarding the undervaluation of Creative Arts within constrained educational settings.

6.2. Teacher Adaptation and Pedagogical Agency

Despite significant infrastructural challenges, teachers demonstrated resilience and adaptability by employing improvised teaching strategies. These included the use of recycled materials, outdoor learning, storytelling, music, and movement. Such practices aligned with findings from earlier studies [1,11], which highlighted teacher creativity as a response to resource scarcity. However, this study offered a more critical interpretation of teacher adaptation. While improvisation enabled lesson continuity and learner engagement, teachers described emotional exhaustion, frustration, and a sense of professional inadequacy. Unlike previous studies that portrayed adaptation as largely positive [1], this research revealed the unsustainability of prolonged improvisation without systemic support. This finding added depth to existing literature by foregrounding the emotional and professional costs associated with continuous adaptation. From a sociocultural lens, teachers' improvised strategies functioned as alternative mediating tools [22]. While these tools supported learning to some extent, they could not fully substitute for appropriate infrastructure. This reinforced the argument that teacher agency, although vital, cannot compensate indefinitely for structural deficiencies.

6.3. Learner Engagement and Participation

The findings showed that learners were enthusiastic about Creative Arts activities; however, infrastructural constraints significantly limited active participation. Overcrowded classrooms and limited materials resulted in rotational teaching approaches, causing some learners to remain passive observers. Similar patterns were documented in previous studies [14,17]. Importantly, this study extended existing research by revealing that

infrastructural limitations disproportionately affected less confident learners and those requiring additional support. These learners were more likely to withdraw from activities, reducing opportunities for collaborative learning and creative expression. From a sociocultural perspective, learning requires active participation and shared meaning-making [22]. When such conditions were compromised, learners' cognitive and social development was adversely affected. This learner-centred insight added a new dimension to the literature, which has predominantly focused on teacher challenges rather than learner experiences.

6.4. Emotional and Professional Impact on Teachers

Teachers reported feelings of frustration, guilt, and diminished professional confidence when unable to implement Creative Arts lessons as intended. These emotional responses echoed findings from earlier studies [21], which linked poor infrastructure to reduced teacher morale. However, this study extended existing research by explicitly connecting infrastructural challenges to teachers' professional identities within Creative Arts education. Within a sociocultural framework, teachers act as primary mediators of learning [22]. When infrastructure limited their ability to mediate effectively, teachers experienced diminished professional fulfilment. This finding highlighted infrastructure as a critical factor influencing not only instructional quality but also teacher wellbeing and motivation.

6.5. Engagement with Previous Studies: Authorial Interpretation

The findings of this study both confirmed and extended previous research on Creative Arts education in under-resourced settings. While earlier studies documented infrastructural barriers and teacher improvisation [14,1], this study deepened the analysis by foregrounding learner experiences and emotional consequences for teachers. Unlike previous research that framed teacher adaptation as an unequivocal strength [1], this study demonstrated that such practices, although effective in the short term, were emotionally taxing and pedagogically limiting. Furthermore, while sociocultural theory has been widely applied in education research [22], this study explicitly conceptualised infrastructure as a structural mediator of learning, thereby refining the application of the theory within Creative Arts contexts. Overall, the study did not merely replicate existing findings but offered a more nuanced, context-sensitive interpretation that strengthened understanding of how infrastructure shapes pedagogy, participation, and professional practice.

6.6. Theoretical Reflection

Vygotsky's sociocultural theory is central to understanding the findings of this study. The theory emphasises that learning is socially constructed and shaped by available tools, language, and interpersonal relationships. This research shows that teachers use cultural practices and everyday materials as tools to support learning when formal resources are lacking. The absence of essential tools (like art materials and classroom space) limits learners' developmental opportunities. Teachers' ability to scaffold learning is constrained by poor infrastructure, which in turn affects their professional identity. Overall, the theory helps explain how creativity and learning are disrupted when the physical and social environment fails to support them. It also highlights the importance of investing in educational infrastructure to support creative and equitable learning experiences.

The researcher emphasised that though teachers demonstrate creativity and resilience, the lack of resources and institutional support severely impacts their ability to deliver meaningful Creative Arts education. Vygotsky's sociocultural theory provides a valuable framework for understanding how these challenges affect both teaching and learning. Addressing these issues requires more than teacher effort; it calls for systemic change, policy attention, and investment in both infrastructure and teacher development.

7. Limitations of the Study

While the study provided meaningful insights, several limitations were acknowledged. The qualitative design and small, purposively selected sample limited the generalisability of the findings. The study focused on a single circuit, and results should therefore be interpreted within this specific context. Data were primarily collected from teachers, and learners' perspectives were inferred through observation rather than direct interviews.

Additionally, the study did not explore broader systemic factors such as funding allocation or district-level policy implementation. Data collection occurred over a limited period, restricting the observation of long-term instructional adaptations. Despite these limitations, the study generated credible, contextually grounded findings that contribute meaningfully to understanding Creative Arts education in under-resourced Foundation Phase settings.

8. Recommendations

8.1. Practical Recommendations

- Schools should support teachers in developing practical, sustainable lesson plans that make effective use of local and recycled materials.
- Teachers should leverage indigenous knowledge and traditions to enhance Creative Arts learning and ensure cultural relevance, especially in resource-limited contexts.
- Ongoing training focused on Creative Arts education should be provided, helping teachers to adapt their approaches and build confidence in their subject knowledge. This will be an investment in teacher development.

8.2. Policy-Level Recommendations

- The Department of Basic Education and the government bodies and education departments should prioritise the improvement of school infrastructure, including safe classrooms, arts supplies, and dedicated creative spaces, especially in underserved rural areas. They should also ensure curriculum protection for the arts, and policies should guarantee that Creative Arts are given adequate time in the school timetable, even during periods of academic pressure or logistical difficulty.
- Funding and resource allocation must address the specific needs of disadvantaged schools to reduce rural–urban disparities in education delivery.

9. Conclusion

This study examined the influence of school infrastructure on the teaching and learning of Creative Arts in Grade 3 Foundation Phase classrooms in rural South African schools. The findings demonstrated that inadequate infrastructure constrained pedagogical practices, learner participation, and creative engagement, while simultaneously placing emotional and professional strain on teachers. Although teachers displayed resilience and pedagogical creativity, the study showed that individual adaptation could not replace systemic infrastructural support. Viewed through a sociocultural lens, the findings highlighted infrastructure as a critical mediator of learning that shapes interaction, scaffolding, and access to cultural tools. The overall message of the study is that effective Creative Arts education in under-resourced contexts requires a holistic approach, combining adequate infrastructure, appropriate resources, and sustained professional support. By foregrounding learner experiences and teacher wellbeing, this study contributed original, context-specific insights to Creative Arts education literature and informed policy and practice in the Foundation Phase.

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To whom it may concern,

RE: CONFIRMATION OF LANGUAGE EDITING

This serves to confirm that I edited an article written by Nkuna Philile Tiyselani and Mulovhedzi Shonisani Agnes titled, "Infrastructure Challenges During Teaching Creative Arts in The Foundation Phase".

The scope of my editing comprised:

- Spelling
- Tense
- Vocabulary
- Punctuation
- Word usage
- Language and sentence structure
- References

If you need any further details, kindly contact me on the details provided above.

Yours faithfully

A handwritten signature in black ink, appearing to read "Kufakunesu Zano", written over a horizontal line.

Kufakunesu Zano

Dr Kufakunesu Zano, PhD (English). A member of the South African Translators' Institute, Ref 1000686