

Legal art of artistic law: Interdisciplinary reflections of law and other disciplines

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Abstract

*The law never emerged, it developed. It is not static, and despite being written, is not always clear. Hence the different ways in which it can be interpreted. This article emanates from a conversation held during the Symposium on the role of creative arts in social transformation held at Kabarak University in January 2022. The theme was based on the Professor Willy Mutunga's chapter, 'The role of creative arts in social transformation' in *Furthering constitutions, birthing peace: Liber amicorum Yash Pal Ghai* (2021). Joining in this conversation was Godfrey 'Gado' Mwapembwa, the expert cartoonist, and faculty and students of the Schools of Law and Music. This article reflects upon their sentiments expressed at this Symposium, which championed the values of interdisciplinary research. The article discusses criminal liability of actions committed by actors while in character, the need for humility in the legal profession, the right to freedom of expression and artistic creativity. It goes further to look at the need for and actions towards integration of the disciplines. This article anchors its argument on the need for respect among professions. It emphasises the importance of and need for all disciplines as bearers of solutions to societal problems.*

Keywords: art and the law; interdisciplinary gap; interdisciplinary integration; humility in the legal profession; respect among professions; criminal liability of actors in character

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1. Introduction

This article flows from a symposium that was held in the afternoon of 27 January 2022 at Kabarak University School of Music and Performing Arts¹ and was also live-streamed on Zoom and Facebook. The symposium titled ‘The role of creative arts in social transformation: Interdisciplinary perspectives’ was organised by Kabarak University Press and Kabarak University School of Music and Performing Arts. This symposium reflected on Prof Justice Willy Mutunga’s book chapter ‘Activists art for social reform: The judiciary in transition as seen by Kenyan cartoonists’.² This symposium also played another important role, as it was the precursor to Prof Justice Mutunga’s inaugural lecture at Kabarak University³ which he delivered the following day on 28 January 2022.

The symposium discussions were led by various panellists. These were: Prof Justice Willy Mutunga, Godfrey ‘Gado’ Mwapembwa, co-founder and executive chairman of Buni Media, animator, content creator and producer of the *XYZ Show*, Dr Wilson Shitandi, Director of the Institute for Post-Graduate Studies at Kabarak University, and Ms Joyce Mochere, a lecturer from the School of Music and Performing Arts. Mr Thuku Kimani, a lecturer from the School of Music and Performing Arts was the symposium moderator. Also in attendance was the Kabarak University School Chaplain, Reverend Justus Mutuku. The audience was comprised mainly of students from the School of Music and Performing Arts and the School of Law.

The event created an avenue for interdisciplinary conversations through which students and lecturers from the School of Law; and the School of Music and Performing Arts, as well as other disciplines could learn from one another to make society better. This article is anchored in, and benefits immensely, from the conversations held during the

¹ The School has since been renamed Kabarak University School of Music and Media.

² Willy Mutunga, ‘The role of creative arts in social transformation’ in Humphrey Sipalla and J Osogo Ambani (eds) *Furthering constitutions, birthing peace: Liber amicorum Yash Pal Ghai*, Strathmore University Press, 2021, 217-240.

³ The inaugural lecture is titled, ‘In search and defence of radical legal education: A personal footnote’.

symposium and also gives an understanding of the importance of the interdisciplinary relations.

The article emphasises a need for humility in the legal profession. It addresses questions on criminal liability flowing from acts committed by artists while performing, and having taken up roles and assumed their characters' personas, the freedom of expression and artistic creativity, and finally it discusses the integration of disciplines through overcoming disciplinary suspicion. It emphatically takes the position that the need for interdisciplinary relations may be the solution to the various issues aforementioned. Finally, it briefly engages Prof Justice Mutunga's interpretation of cartoonist's arts.

2. Brief overview of Willy Mutunga's book chapter

Willy Mutunga's book chapter 'Activists art for social reform: The judiciary transition as seen by Kenyan Cartoonist' takes a very eccentric approach from the rest of the chapters in the *liber amicorum*. Taking a quick survey from my Kabarak Law School contemporaries who have had a look at the book, it seems generally accepted that the chapter is the most attractive and exciting of the chapters in the book. This is so much so because of Prof Justice Mutunga's use of illustrations that were drawn by various cartoonists in Kenyan newspapers to explain how their works, as criticisms, promoted judicial activism. In all the drawings Prof Justice Mutunga selects in this chapter, he appears to be the main character. The reflections and drawings are based on the period in which he served as the Chief Justice. In some of the drawings, he is depicted as a driver, pilot, and even a tiger rider!

He begins his chapter by confirming the value of cartoonists as his critics. He contends that he has a great passion for supporting artists' movements in which cartoonists are a great pillar, and that he values his critics, critics of society and the world.⁴ Additionally, he sees cartoonists as the new frontier for human rights and social justice and further

⁴ Mutunga, 'The role of creative arts in social transformation', 218.

regards them as confident individuals who do not shy from contesting political power.⁵ He refers to cartoonists as public intellectuals, a reflection of his appreciation for this profession. He responds to the cartoonists drawings and how their works impacted his service in the judiciary; these are individuals from other disciplines playing a role in the discipline of law.

3. Interdisciplinary moves

3.1 Into the thick of it: The conversation

The conversation was originally to be spearheaded through a panel discussion chaired by Prof Justice Mutunga and Gado as was indicated in the programme. However, having settled for the session, Thuku Kimani, the charismatic moderator, led a selection of music and law students in a discussion as they awaited the arrival of the panellists. When they arrived, Prof Justice Mutunga, impressed by the setup, asked that it be adopted and the discussions continue. Together with the other panellists, they sat in the audience and let this students-chaired session to form the introduction to the symposium through a question-and-answer session that was meant to provoke the mind of the students. This 'simple' gesture goes a long way since ordinarily invited guests are expected to sit in their respective reserved sections, which is usually elevated and distinguished from those of the other attendees. However, the Mutunga-led panel, in insisting on sitting with the audience and letting the students take the elevated podium, undid this traditional setup. Indeed, this came as no surprise since Prof Justice Mutunga has consistently refused to classify the youth as leaders of tomorrow, but rather leaders of today.

3.1.1 Criminal liability

The student-chaired question and answer session began with a question on the liability of actors in committing crimes while acting and

⁵ Mutunga, 'The role of creative arts in social transformation', 218.

having assumed their character's persona. Actors, in the course of their work, assume the role of the persona of the character they play. A lot of times, this involves them tapping into emotions and persona that is alien to them. A query arose on whether an actor committing a crime while in this state can be held criminally liable. Two contesting answers were derived from this scenario. Some posited that the guilty but insane verdict would be entered, while others maintained that the individual should be found by a court to be guilty of manslaughter.

One music student opined that the fact that one is in character should not diminish their criminal liability. In her explanation, she implied that the perpetrator of the crime, that is the actor, ought to be held responsible for the act. She added that actors who play gruesome personas are accorded counselling sessions and medical services hence there ought not be an excuse for any criminal actions. Where such services are not provided then liability queries may arise. She further commented that even as roles are assumed, artists should maintain humanity as they are taught how to differentiate personalities. She concluded by commenting that in theatrics, one ought to draw a line, as they are still sane persons before they take up certain persona. To hold that such individuals should not be culpable introduces a dilemma in the society. The dilemma being that individuals may 'get away with murder'.

The position in Kenyan law, as in many other jurisdictions, is that an element of malice aforethought, the *mens rea*, as well as *actus reus*, that is committing the crime itself, must be proven for one to be convicted of a crime. Malice aforethought circumstances relevant to the above scenario includes: the intention to cause death, knowledge that a certain act would cause harm or death and the intent to commit felony.⁶ Manslaughter is an unlawful act or omission which causes the death of another, an unlawful omission amounting to negligence to discharge a duty tending to the preservation of life or health.⁷

⁶ Penal Code Cap 63, Section 206.

⁷ Penal Code Cap 63, Section 202.

One of the defences for criminal liability is insanity, that an individual is not criminally responsible for an act or omission if at the time of committing the act or making the omission, they were incapable of understanding what they were doing was wrong and that it is attributed to a disease of the mind. The law however provides that if such disease does not make one incapable of understanding what they are doing, then they are guilty.⁸ The conclusion drawn from the above is that such a person should be charged but on conviction be considered guilty but insane. However, this still went contested among certain factions in the audience, who defended the manslaughter position.

On a different set of circumstances an example was given in the case of Alec Baldwin who shot dead a cinematographer and wounded a director on set.⁹ This situation does not involve an actor in character, rather it questions liability. It focuses on the responsibility the crew members in the film production had in ensuring that the gun that was a prop was safely disarmed. New Mexico workplace safety organisation found the Rust Production Company liable and fined them for disregarding weapons safety laws that led to the shooting.¹⁰ From this event, a question was posed from the audience on whether the actor Baldwin ought to be charged with murder. The position was that he may be liable to be charged with manslaughter.

In Kenya, prior to the practice directions issued by the Chief Justice in 2022, a defence of insanity had to be alluded to and evidence given to that effect after which the court would make a finding of guilty but insane.¹¹ The Criminal Procedure Code directs the court to order that the accused person is held in custody awaiting orders from the president for them to be detained in a mental hospital.¹² The officer in charge is then required to access the individual and submit a report to the minis-

⁸ Penal Code Cap 63, Section 12.

⁹ 'What we know about the fatal shooting on Alec Baldwin's New Mexico movie set' *New York Times*, 21 April 2022.

¹⁰ Mansa Dellata, 'Rust' Investigation still ongoing six months after on-set shooting, authorities say', *Forbes*, 25 April 2022.

¹¹ Criminal Procedure Code Cap 75, Section 166(1).

¹² Criminal Procedure Code Cap 75, Section 166(3).

ter who forwards it to the president who considers the report and makes the final decision as regards detainment.¹³ These sections of the Criminal Procedure Code have been declared unconstitutional in a number of cases including the case of *Republic v SOM*.¹⁴

However, the current practice directions issued by the Chief Justice provide that during pre-trial conferences, judges are to issue directions on mental assessment of an accused person.¹⁵ This essentially directs an accused person to be assessed by a medical practitioner. This in essence shows how the discipline of medicine can be integrated into the discipline of law. And in the event it concerns actors committing crimes while in character, it would only be prudent to include an expert in performing arts.

3.1.2 Humility in the profession

As the student-based session went on, the moderator, Mr Kimani, asked Prof Justice Mutunga (who was still seated with the audience), the same question on criminal liability. Prof Justice Mutunga passed the question back to the students as he commented that:¹⁶

Maybe we may have given other disciplines the notion that we know everything because we call ourselves learned.

He commented that lawyers are ignorant of other disciplines. He further noted that the question came from an assumption that having served as Chief Justice, he knew all laws and that he would be able to answer any question put forth to him. He admitted that such a question had not crossed his path and therefore, he did not have an answer for it. He humbled himself and confessed his ignorance and stated thus:¹⁷

¹³ Criminal Procedure Code Cap 75, Section 166(4).

¹⁴ Criminal Case No 6 of 2011 (Ruling on sentence) High Court of Kenya at Kisumu 2018.

¹⁵ Kenay Gazette, CXXII(189) 10 September 2021, 9439: Practice directions to standardise practice and procedures in the High Court, Section 27.

¹⁶ Kabarak University School of Music and Performing Arts, 'The role of creative arts in social transformation: Interdisciplinary perspectives', Facebook 27 January 2022 30:00-32:29.

¹⁷ Kabarak University School of Music and Performing Arts, 'The role of creative arts in social transformation: Interdisciplinary perspectives'.

I confess my ignorance and want those students who have done criminal law to answer. I did criminal law in 1968. I cannot remember.

This clearly depicted the person the professor says he is in his inaugural lecture¹⁸ where he notes a practice he started when teaching at the University of Nairobi in the 1970s, which he has kept to date, which is to accept that he did not have answers to particular questions and would research and give his answer later.

Prof Justice Mutunga recalled a law student who had previously shared his views. As is expected of a lawyer, in the first instance relied on legalese terms in answering the question. He had referred to the terms *actus reus and mens rea*, in a fashion that presumed everyone, including the students from the other disciplines, understood what he meant by the Latin terms. Prof Justice Mutunga wondered out loud: Is it the desire of being recognised as a lawyer that makes lawyers use such terms? Or perhaps a silent insensitiveness that makes one fail to recognise that these are technical terms used within the profession, and couched as words used in everyday parlances even beyond the profession?

One would then have to reflect on the words of Phillip Areeda that:

To satisfy that office, law professors must be conversant with other fields but without overestimating their expertise there.¹⁹

This essentially means that lawyers should take cognisance of the fact that legalese is not meant for all audiences. At the moment the use of legalistic terms is highly discouraged especially in communicating with a judge or client or member of the public. Despite lawyers' selfish need to brag about such knowledge, they ought to humble themselves and resist the use of such terms. At the end of the day, lawyers are to serve the public and that cannot be effectively done if information is conveyed in words the client or public may fail to understand.

¹⁸ Willy Mutunga, 'In search and defence of radical legal education: A personal footnote' 1(1) *Kabarak Law School Occasional Paper Series*, (2022) 20.

¹⁹ Phillip Areeda, 'Always a borrower and other disciplines' *Duke Law Journal* (1988) 1043.

3.1.3 *The right to freedom of expression and artistic creativity*

The right to freedom of expression is a right guaranteed under Article 33 of the Constitution of Kenya 2010. It includes the freedom to impart information and ideas and freedom of artistic creativity.²⁰ It is not guaranteed in situations that involve vilification of others' rights, and in exercising this freedom, the rights of others and their reputation is to be respected.²¹ In this part of the symposium, Gado Mwapembwa shared his views. He noted that the current young generation is lucky as the Constitution protects the freedom of expression. It is important to note that, like other rights, it is limited by Article 24 of the 2010 Constitution. Its limitation, just like all other limited rights and freedoms, is subject to the nature of such right or fundamental freedom, importance of its limitation, and extent of its imitation, the need to ensure enjoyment of other rights and whether less restrictive means of limitation could be used.²²

Mr Mwapembwa mentioned that he himself had been threatened and even sued on account of his critical and provocative drawings and cartoons. That he was however lucky as he has worked for big name newspapers whose legal teams dealt with the cases. He confirmed that his work came with risks that one should be aware of. He submitted that there were instances when his employers would not publish some of his cartoons, as well as parts of the XYZ Show. Instead of doing away with them, he would post them on his social media pages.

Looking into another form of art is the use of poetry. Musician King Kaka, through a rap poem, criticises Kenyan government officials and almost gets sued by Hon Ann Waiguru.²³ Mr Mwapembwa recalled the funny but frightening words of Idi Amin Dada, 'There is freedom of speech but I cannot guarantee freedom after speech.' Looking into the words that were used by King Kaka, it may have been possible that he did not adhere to the limit of such a right as he may have ruined the

²⁰ Constitution of Kenya (2010), Article 33(1).

²¹ Constitution of Kenya (2010), Article 33(2)(d),(3).

²² Constitution of Kenya (2010), Article 24.

²³ Ian Omondi, 'King Kaka records statement with police over alleged DCI summons' *Citizen Digital*, 17 December 2019.

reputation of government officials.²⁴ Perhaps if he did not focus on mentioning names he would not have gotten in trouble.

Art is used to critic individual character or social behaviour and such critique should be taken as positively as Prof Justice Mutunga did. Indeed, such critique became a social check on the judiciary's actions. Prof Justice Mutunga confessed that the criticism by the cartoonists assisted in the Judiciary's transformative journey as they found their way into the Judiciary Training Institute now referred to as Kenya Judiciary Academy.²⁵ The Academy offers continuing judicial education for judges and magistrates to enable them to keep track with developments in law and society.²⁶ He considered it to be a form of public participation; this shows that citizens play a vital role as an 'institution' of checks and balances.

3.1.4 Integrating disciplines: Informal versus formal platforms in countering interdisciplinary suspicions

Prof Justice Mutunga emphasised that disciplines are correlative. He gave an example of the Supreme Court case in *Communications Commission of Kenya and 5 others v Royal Media Services Limited and 5 others*,²⁷ one of the cases where the Supreme Court required and relied on experts' opinions in order to make a determination. This case involved 'digital migration', that is, the move from use of analogue to digital television broadcasting and the possible breach of the rights and freedoms of Kenyans. The Supreme Court had to rely on experts in this technical area to explain to the Court how the broadcasting spectrums work. In the same case Prof Justice Mutunga commented that the Court quoted the famous Kenyan musician Ken wa Maria who sang a song titled 'Fundamentals' which brought about debate on its relevance to

²⁴ King Kaka, 'Wajinga nyinyi' *Youtube*, 14 December 2019.

²⁵ Kenya Judiciary Academy, <<https://www.judiciary.go.ke/about-us/affiliate-institutions/kenya-judiciary-academy/>> on 25 July 2022.

²⁶ Kenya Judiciary Academy, <<https://www.judiciary.go.ke/about-us/affiliate-institutions/kenya-judiciary-academy/>> on 25 July 2022.

²⁷ *Communications Commission of Kenya and 5 others v Royal Media Services Limited and 5 others* Petition No 14 of 2014, Judgement of the Supreme Court 30 September 2014, eKLR.

the case.²⁸ This was quoted by an advocate making his submission and he stated thus:

I started by taking you on a flight to the Caribbean and referring to, or quoting Mr Robert Marley. Let me come back home with regard to the three principles... If I could refer to our very own Ken wa Maria, 'these things, these are my things, these are your things, these are our things, these are the fundamentals'.²⁹

Another art form is storytelling. Prof Justice Mutunga referred to us back to a Supreme Court case where he mentioned an election case in *Gatirau Peter Munya v Dickson Mwenda Kithinji and 2 others*³⁰ where the Court quoted Ngugi wa Thiongo's *Wizard of the crow* which described the mlolongo system of elections in 1988.

Aside from that, other judges such as Justice Patrick Kiage, Judge of the Court of Appeal in Kenya has numerously relied on poetic quotes to communicate and deliver his judgements.³¹ Notwithstanding the above, there is also a practise where lawyers adopt poetic pieces of known poets in making their submissions. This is especially so in opening and closing statements, aimed at capturing the attention of the judges.

Cartoonists not only entertain but also question and interrogate issues which an opinion commentator would not touch on. Cartoonists assist in asking the rough and tough questions. Gado Mwapembwa commented that art is not just about drawing. It requires one to be a voracious reader and to have a broad knowledge of various subjects relating to the audience. He insisted on the value of collaborating with various professionals as he does with puppeteers, voice talents, and writers in the *XYZ Show*.

Ms Mochere's continued along this thought, noting that art is a means of communication. She gave an example that singing is not just singing, without purpose. She further states that its use has been diluted

²⁸ Victor Nzomo, 'Supreme Court of Kenya addresses "fundamentals" of copyright law in *Digital migration case*,' *IP Kenya blog*, 1 October 2014.

²⁹ Petition No 14 of 2014, para 388.

³⁰ Petition 2B of 2014 Judgement of the Supreme Court (2014) eKLR, para 236.

³¹ Mwangi Gathanwa, 'Justice Kiage steals the show with poetic judgement of BBI (video)' *Pulse Live* 20 August 2021.

and we ought to be careful lest we forget that art is a means of communication. The message in art being passed to individuals whose levels of understanding varies.

In other instances, the practice of law is inherently dramatic, it is a performance. This confirms that law and performing arts are indeed related. A student gave an example of the famous 'Vioja Mahakamani' which is a dramatisation of the court system and process in Kenya featuring on the Kenya Broadcasting Corporation (KBC) TV. This gives 'Wanjiku' an opportunity to understand court proceedings. There is both communication of legal rules as it is a commentary on society. It was further contended that lawyers are performers because they appear in court rooms in costume, reading scripts and delivering certain particular lines. In the legal profession there are characters on stage protagonists, antagonists, voices of reason (*amici curiae*, that is friends of the court) and the one that brings a solution, that is, the judge. Therefore, you cannot separate performance from the practice of law.

Among the questions asked during the student panel discussion was whether another form of expression, for instance, music, can be used in litigation. Why cannot lawyers sing and dance as a form of making a presentation or an argument in court. A student responded by asking, 'would you rather sing your client to jail or argue?' She opined that music and theatrical plays can be used for sensitisation. She emphasised that despite law being a performance there is a need for balance. She further posited that there is a level of formality and seriousness that is required when it comes to matters of conviction or acquittal. This is part of the reason why the Law Society of Kenya and Kenya School of Law provide for a mandatory dress code for lawyers. She concluded by saying that lawyers sing by presenting arguments in court.

In an article on Fela Kuti's background, Babatunde Fagbayibo posits that artists are to be included at the forefront of exposing global imbalances and Eurocentric dominance.³² Although this was in relation to

³² Babatunde Fagbayibo, 'Fela's music can decolonise international law in African Universities,' *The Conversation*, 13 May 2018.

international law, it shows that artists play a vital role in social transformation. Art can be incorporated into law. Take an example of Fela Kuti's song 'Beast of no nation' that informs and educates on the rights of individuals.³³

There is a need for lawyers to respect other disciplines and not to see them as any less than the discipline of law. The fact remains that in most of the disputes that arise in court reliance is placed on other areas of knowledge to arrive at the truth and to then dispense justice. An ordinary day in court would for instance, include policemen, in the case of criminal cases. Others who provide assistance to courts commonly include: doctors, engineers, scientists, land surveyors and probation officers. Prof Justice Mutunga concluded with an example of relying on a student that has studied literature to assist in editing legal write-ups.

4. Towards interdisciplinary integration

Interdisciplinary integration enables its dependents to complement and understand each other. However, individuals across different disciplines often fail to understand each other and this poses a challenge to interdisciplinary integration. In order to achieve this, the integration change should emanate from the core. The education system ought to reflect interdisciplinary dialogues. Prof Justice Mutunga suggested that the interdisciplinary relations change begins at the school/faculty level with opening dialogues where various professionals make the effort to understand other disciplines in exchange for also teaching others their own disciplines.

During the symposium, it was contended from the outset, that we are first human beings, then agents of a profession. Therefore, we should understand the roles we play individually and respect each other's role. Once that is accomplished then we can come together and identify the needs of the society and find solutions. Prof Justice Mutunga puts it thus simply that, 'Not one discipline comes with a solution.' He gave

³³ Fela Kuti, 'Beast of no nation', *YouTube*, 26 August 2016.

an example of the Standard Gauge Railway (SGR) construction contract that has been criticised for not having preserved Kenya's interests fully. He opined that the ideal situation required input from various individuals with expertise in various disciplines for instance lawyers, engineers, and land surveyors.

Ms Mochere posited that artists need to interpret their work to avoid misinterpretation. Within art there is music, drawings, poems, stories – the list is endless: they have meanings and should therefore be interpreted distinctly. Looking into Prof Justice Mutunga's chapter in *Furthering constitutions, birthing peace: Liber amicorum Yash Pal Ghai*, the language of the chapter relies on the interpretation of art in the author's opinion. One cannot help but wonder whether there is a possibility that Mutunga may have misinterpreted Gado's work. An instance is quoted in the book where Prof Justice Mutunga questioned Gado Mwapembwa meaning and in a particular cartoon depicting three arms of government, and suggested to Gado that he should redo it to reflect what he believed to be one invisible arm of government. Gado never took up the proposition, presumably standing firm in his interpretation being different from Prof Justice Mutunga, who was then the Chief Justice.³⁴ Mutunga's own thought is later taken up by Paul 'Maddo' Kelemba and he draws it; possibly because their minds met in thought unlike with Mwapembwa.

It is therefore possible that there may be no meeting of minds on every single detail, and in order to find a solution to a problem being highlighted by another, then there has to be a consultation. In order to achieve a meeting of minds regarding the interpretation of cartoons and other forms of art there could be platforms for cartoonists and artists to talk about their works.

What normally happens at the beginning of the semester in some, if not all, of the units taught in law schools, is that as a unit is being introduced, students are lectured on how the unit relates with other disciplines. These very short segments of the semester would include con-

³⁴ Mutunga, 'Activist art for social reforms' 224.

versations on topics such as law versus morality and law versus ethics, and hardly features in examinations at all. However, the relationship between law and other disciplines should be a unit in itself. In doing so, law students will then get to dig deeper into where law generates from and appreciate the role other disciplines play in it.

Prof Justice Mutunga in the symposium suggests that lecturers from other schools should also teach in law school as law lecturers teach in those schools. He draws this practise from his days at the University of Dar es Salaam, where law students would be taught by lecturers from other disciplines, such as the historian Walter Rodney.³⁵ This opens up an opportunity for law students to even identify gaps in law arising from other fields. In fact, if one was keen enough during the session, they may have left with a research topic for their dissertation. For instance, protection of child artists/performers.

An example of such change would be to do away with the separation of schools in universities as this makes it difficult for students to interact with one another. Having a law school building technically means law classes are to be held there. The same applies to other schools which have their own sequestered spaces within the school building. In certain universities, the school of law is even separated and geographically located kilometres away from the main campus, fundamentally hindering their interaction with students and lecturers from other disciplines.

Lastly and most importantly, the idea that law is more prestigious than other disciplines should be done away with. This happens when choosing careers, with the prestigious courses being yearned for by many as others that are considered less prestigious are shunned.

5. Conclusion

This article has addressed the issue of criminal liability, humility in the legal profession, the freedom of expression and its limitation, and integration of disciplines. Within the discussion, it has realised or rather

³⁵ Mutunga, 'In search and defence of radical legal education', 12.

shown the need for disciplinary relations. The article has commented on the book chapter authored by Prof Justice Mutunga and the need for interpretation. It has suggested that disciplinary integration is a solution to the underlying problems in the society. Disciplines co-relate, they borrow from one another and depend on one another for fulfilment. For disciplinary integration to be successful, we must be lovers of one another and respect the role each of us, in our different disciplines play.