Critical Factors influencing the Sustainability of Community Music Schools in the Greater Cape Town area: Two Case Studies.

by

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DECLARATION

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i

ABSTRACT

Community Music is a vibrant and growing field within the South African context and exists across various practices and settings. Community Music Programs in the Western Cape and more specifically the greater Cape Town area, are on the rise and often serve as outreach and educational initiatives to uplift participants from previously and currently disadvantaged communities by engaging in various musical activities. Though many Community Music Programs start successfully they fail to be sustainable due to various factors which are often never documented. Programs which include more formal aspects of music education such as those that function as Community Music Schools, experience unique successes and challenges that serve as factors which contribute towards their sustainability. Two Community Music Programs whose roots were established in outreach and whose goals also include that of providing quality music education are the Athlone Academy of Music and the Western Cape Music Education Project, which serve as case studies for this thesis. Both programs have evolved from outreach projects to currently serving as Community Music Schools within their respective areas of Athlone and Kuils River and have proven to be major contributors to the landscape of music education in the greater Cape Town area. Their contribution stems not only from their continued existence for almost two decades and their output of successful current and past students, but they also provide researchers with opportunities to document aspects of Community Music within the South African context.

The Athlone Academy of Music and the Western Cape Music Education Project, in existence for twenty and eighteen years respectively, have witnessed significant changes to their infrastructure, management, and funding since the last studies conducted on them in 2009, and have continued to exist in a competitive funding environment which constantly poses a threat to their sustainability. Although both programs are faced with distinct funding shortages, their continued existence has shown that factors that contribute towards sustainability may not be related to funding.

This study documents the current situation of both case studies, describing their challenges and successes from the viewpoint of key stakeholders. To achieve the objective of this research, qualitative methods of data collection were used and included semi-structured interviews, field notes and observations. The study established that there are multiple factors that influence the sustainability of the two Community Music Schools. Another important result is that this study provides documentation on the evolution of two established Community Music Schools as well as information vital to gaining a better understanding of the successes and challenges of such programs and their links to factors of sustainability. The results of this study provide opportunities for further areas of research regarding Community Music in the South African context.

Keywords: Sustainability, Interaction, Community Music, Community Music School, funding, successes, challenges, project leaders, teachers, partnerships.

OPSOMMING

Gemeenskapsmusiek is 'n florerende en ontwikkelende veld binne die Suid-Afrikaanse konteks en strek oor verskeie praktyke en omgewings. GMPe in die Wes-Kaap, en meer spesifiek die groter Kaapstad-gebied, is besig om op die voorgrond te tree en dien telkens as uitreikings- en opvoedkundige inisiatiewe om diegene van voorheen en tans benadeelde gemeenskappe deur middel van betrokkenheid in verskeie musiekaktiwiteite, op te hef. Alhoewel talle GMPe aanvanklik suksesvol is, is die sukses onvolhoubaar weens verskeie faktore wat dikwels nie gedokumenteer is nie. Programme wat meer formele aspekte van musiekopvoedkunde insluit, soos programme wat as GMSe funksioneer, ondervind unieke suksesse en uitdagings wat as faktore wat tot hul volhoubaarheid bydra. Twee GMPe wie se ontstaan in uitreiking gegrond is, en wie se doelwitte ook die voorsiening van gehalte musiekopvoedkunde insluit, is die *Athlone Academy of Music* en die *Western Cape Music Education Project*, wat as gevallestudies vir hierdie tesis dien. Beide programme het vanuit uitreikingsprojekte ontwikkel en dien tans as GMSe binne hul onderskeie gebiede van Athlone en Kuilsrivier en het sodoende 'n groot bydrae tot die landskap van musiekopvoedkunde in die breër Kaapstad-gebied verskaf. Hierdie bydrae spruit nie slegs uit hul voortbestaan van byna twee dekades, asook die sukses van hul oud - en huidige studente nie, maar hulle bied ook aan navorsers die geleentheid om GM binne die SA konteks aante teken. Die *Athlone Academy of Music* en die *Western Cape Music Education Project*, in bestaan vir twintig en agtien jaar onderskeidelik, het sedert die laaste studies wat in 2009 behartig is, belangrike veranderinge tot hul infrastruktuur, bestuur en befondsing ondergaan, en het te midde van 'n mededingende omgewing in terme van befondsing, wat voortdurend 'n bedreiging vir hul volhoubaarheid inhou, voortbestaan. Alhoewel beide programme met onmiskenbare gebrek aan befondsing gekonfronteer word, dien hul voortbestaan as bewyse dat die faktore wat tot hul volhoubaarheid bydra ook nie noodwendig met befondsing verband hou nie.

Hierdie studie dokumenteer die huidige situasie van beide gevallestudies waarin hul uitdagings en suksesse vanuit die oogpunt van die belanghebbendes beskryf word. Om die doel van hierdie navorsing te bereik is kwalitatiewe metodes van data-insameling gebruik wat semi-gestruktureerde onderhoude, veldnotas en waarneming ingesluit het. Deur van hierdie metode gebruik te maak het die studie vasgestel dat verskeie faktore die volhoubaarheid van die twee GMSe kan beïnvloed. Nog 'n belangrike uitkoms van die navorsing is dat hierdie studie dokumentasie omtrent die ontwikkelingsgang van die twee GMSe verskaf, asook inligting noodsaaklik tot 'n beter begrip van die suksesse en uitdagings van soortgelyke programme en hul verbintenis tot volhoubaarheidsfaktore. Die uitkoms van hierdie studie verskaf geleenthede vir verdere areas van navorsing ten opsigte van GM binne die Suid-Afrikaanse konteks. Sleutelwoorde: Volhoubaarheid, Interaksie, Gemeenskapsmusiek,

Gemeenskaps-musiekskool, bevondsing, suksesse, uitdagings, projekleiers, onderwysers, vennootskappe

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Thank you to my students at the WCMEP who inspire me every week with their dedication and tenacity to succeed.

DEDICATIONS

I would like to dedicate this thesis to Jesus Christ my lord and Saviour. I owe every step of this journey to Him and without Him I am nothing.

To my husband who is my best friend, my source of inspiration, and my pillar.

To the teachers of the WCMEP who are soldiers of light and who give endlessly of their selves. It has been an honour to labour with you the past two years.

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CONTENTS

TABLE OF GRAPHS

LIST OF TABLES

LIST OF ABBREVIATIONS

AAM	Athlone Academy of Music
CM	Community Music
CMP	Community Music Program
CMS	Community Music School
CP	Certificate Program
CSO	Civil Society Organization
HEI	Higher Education Institution
MEED	Metro East Education District
NGO	Non-governmental organization
NLDTF	National Lotto Distribution Trust Fund
NPO	Non-profit organization
RAD	Rural Arts Development
SAMET	South African Music Education Trust
SU	Stellenbosch University
UCT	University of Cape Town
UNISA	University of South Africa
WCMEP	Western Cape Music Education Project

Chapter 1
Introduction and Problem Statement

1.1   Introduction

South Africa is a country of many contradictions existing in close proximity. Apparent contradictions which have resulted from the country's recent past of social inequality include harsh contrasts in standards of living, quality of education, and access to opportunity. In such a context the effect of these contradictions and inconsistencies has been felt in most areas of South African society, and the need for a better understanding of present situations is vital for the proposing of solutions for the way forward.

The advent of democracy in South Africa in 1994 resulted in attempts to rectify the effects of past injustices within previously disadvantaged communities, and as a result community based initiatives rose to the fore. Community Interaction and Social Development have become the mantras of Universities, organizations, and provincial government. Organizations such as the Field Band Foundation and the Cape Philharmonic Youth Orchestra, and even the provincial Departments of Social Development and Sports and Culture in the Western Cape are involved in activities in local communities which aim to initiate, promote, and support projects and research within the rapidly growing fields of Community studies. Another example is that of Stellenbosch University's Hope Project whose three core functions are "teaching and learning, research and community interaction – and showcase[ing] academic initiatives that serve human need (About the Hope project, 2010)."

In the South African context, the contradictions in the education system with regards to music education are quite apparent. Most schools located in previously disadvantaged communities in the Western Cape do not offer music as a subject, and more formal aspects of musical training are many times not available. This connection to South Africa's past of unequal education is stated by researchers who have commented that "music seldom existed as an examined subject in "black" schools," and therefore an aim of post-apartheid policy is that of equal education (Veblen & Olsson 2002: 736)." The current result of this inequality is that formal music education and instrument training is often a luxury reserved for the minority of schools in wealthier communities and that Community Music (CM) is often the main source of music education and interaction within other communities (Kierman 2009: 196-197). What is important to this study is the way in which CM has evolved in the South African context of historical repression of peoples and communities, as an endeavour from the private sector to offer music education to those "historically-deprived" (Kierman 2009: 195). The establishment of Community Music Programs (CMPs) in underserved communities is one of the ways in which this need has been addressed.

The two CMPs known as the Athlone Academy of Music (AAM) and the Western Cape Music Education Project (WCMEP) have been chosen as case studies for the thesis. This choice was based on their importance to the landscape of CM in the Western Cape in the areas of music education and community and individual development as shown by previous research (Kierman and Le Roux) and as experienced by the researcher. Two other important factors were their orientation towards music education by their inclusion of more formal elements of musical instruction, and the second being that some of their aims are congruent with national goals of Social Development. Their characteristics of being "isolated freestanding academies" and their tendencies towards more formal elements of music instruction led Kierman to classify both CMPs as serving the function of Community Music Schools (CMS) in the South African context, though they are not specifically referred to as such (2009: 120). The two CMPs are unique in operation and structure, although they both currently have similar challenges and threats to their sustainability. The AAM and the WCMEP have been operating successfully for twenty and eighteen years, and were both included in this study to support the validity of the findings by the researcher.

The choice for region of study was based on the accessibility of the programs; cases were selected from the Western Cape, and more specifically the greater Cape Town area[1], due to financial constraints and time limitations. It should be noted that the Western Cape contains a rich culture of community- based initiatives and provides examples of CMPs in existence for more than ten years and still functioning. Many programs, even in the supportive environment of the Western Cape, do fail to be sustainable without documented feedback citing reasons for their failure. The researcher believes that the gaining of a better understanding of these reasons for success and failure is pertinent to the sustainability of established as well as new CMPs in the Western Cape.

Researching and documenting of factors impacting sustainability are vital for the advancing of successful CMPs in South Africa, where lack of funding is a reality for the civil society sector in general. Though the benefits and results of CM contributing towards music education and social and community development are increasingly documented in the Western Cape, these aims cannot be achieved without long term sustainability.

1.2   Problem Statement and Research Question:

The AAM and the WCMEP are facing challenges to their sustainability as CMPs. There are multiple factors that can influence the sustainability of CMSs in the greater Cape Town area.

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[1] The greater Cape Town area is divided into eight suburbs or areas which include: The Atlantic Seaboard, City Centre, Peninsula, Southern Suburbs, Northern Suburbs, Blaauwberg Coast, Cape Flats, and Helderberg (Cape Town Tourism Maps & Guides).

Research question

What are the critical factors that influence the sustainability of CMSs in the greater Cape Town area?

1.3   Aims and Objectives of Research

The aims of this study are twofold in that in order to achieve one, another must be met. In order to investigate factors of sustainability within CMSs in the greater Cape Town area, a better understanding of the function and running of the programs themselves is needed. This study aims to gain a better understanding of the two CMSs as well as to investigate factors that influence their sustainability in a context where most programs are impacted by the lack of funding. Another aim is to provide a document that presents possible factors that contribute towards sustainability of CMSs in the greater Cape Town area using the WCMEP and the AAM as case studies.

Objectives

I.   To document the current situations of the AAM and the WCMEP.

II.   To gain a better understanding of the successes and challenges of the case studies through the perspective of key stakeholders.

III.   To investigate factors of sustainability that are funding related.

IV.   To investigate the factors of sustainability that is non-funding related.

1.4   Conceptual Framework

As mentioned in the introduction, research on CMPs, and specifically CMSs, in South Africa has revealed that these organizations have often assumed the role of music educator in certain South African communities in addition to contributing to social upliftment. These freestanding organizations have various funding structures and practices, and serve unique communities with diverse basic and other needs.

Babbie and Mouton explain that the conceptual framework for a case study "is based on a combination of a literature review and the researcher's experience (2001: 282)." Guided by this principle, the researcher has found in the literature available and in her own teaching experience at various CMPs over the course of five years, that factors of sustainability for CMSs seem to fall into two broad categories: those that are funding related and those that are not necessarily funding related. The selected case studies have been in existence for over a decade, both with ongoing uncertainty of the amount of funding to be received annually. Despite this uncertainty, they have managed to stay operational, often under extremely difficult circumstances. Their continued existence, despite financial setbacks, seems to indicate that these CMSs have certain aspects of sustainability needed for the successful operating of these types of programs that are not necessarily funding related, as both

3

have produced successful students. Both CMSs have past students who have continued on to tertiary level music education at Stellenbosch University (SU) and the University of Cape Town (UCT). They also have produced musicians who perform in the National Symphony Orchestras, and Youth Orchestras such as Cape Philharmonic Youth Orchestra, Cape Philharmonic Orchestra, and KwaZulu Natal Philharmonic Orchestra, as well as past students who have become music educators themselves.

In addition to aspects unrelated to funding, there are other elements such as marketing, visibility, networking, organizational structure, and infrastructure that have been documented as contributing towards CMP success as found in research (Schippers & Bartleet 2013).

Qualitative research including the case study design is mostly inductive in its approach, but it has been found that "theoretical expectations" or "conjectures" can be formed early on by the researcher and serve as "guiding principles" to "assist in structuring the data-collection process (Babbie & Mouton 2001: 282)." "Guiding principles" for this study were found in the form of nine domains of CM found in the literature review and which serve the thesis in two ways: the first is as a framework for understanding the workings of the two CMPs in the greater Cape Town area, and the second is as a framework for investigating factors that contribute towards and challenge sustainability of the two case studies.

1.5   Limitations of Study

The limitations of this study are those associated with the various methods of data gathering such as that of interview methods and participant and simple observations. To combat these limitations triangulation was used in two ways. Firstly triangulating was used in the form of data collecting methods and was done for the purpose of increasing trustworthiness and validity of data by the use of multiple methods (Niewenhuis 2007: 80). Secondly triangulation was used in the form of overcoming specific limitations of the interview method which include the placebo effect. Characteristics of this effect are that "the subject may report changes because they are expected rather than actually experienced (Mouton 2001: 106)." In order to overcome this limitation, 'informant triangulation' was used by obtaining information from different types of individuals (Remenyi 2012: 95).

Another limitation is that only two case studies were conducted and any generalized conclusions are only indicative of the cases studied. Furthermore, not every teacher or past student was interviewed from the two case studies due to time constraints and limited teacher availability therefore limiting the scope of the conclusions.

1.6   Research Design

The research design for this thesis is mostly empirical in nature and is based on the case study design in order to gain a better understanding of the phenomenon of sustainability of CMSs, and more specifically the WCMEP and the AAM. This design was chosen as best suited for the research as according to Babbie and Mouton, "the unit of analysis in case study research is rarely isolated from and unaffected by factors in the environment in which it is embedded," and that "the interaction of the unit of study with its context, is a significant part of the investigation (2001: 281- 282)."

As the aim of the research is concerned with documenting key factors that can influence the sustainability of the two case studies, qualitative methods of data collection will be used. This decision is based on the "key features" of qualitative research as outlined by Babbie and Mouton:

- Research is conducted in the natural setting of social actors.

- A focus on process rather than outcome.

- The actor's perspective (the "insider" or "emic" view) is emphasized.

- The primary aim is in-depth ("thick") descriptions and understanding of actions and events.

- The main concern is to understand social action in terms of its specific context (idiographic motive) rather than attempting to generalize to some theoretical population.

- The research process is often inductive in its approach, resulting in the generation of new hypotheses and theories.

- The qualitative researcher is seen as the "main instrument" in the research process (2001: 270).

The conceptual framework for this thesis is based on a literature review of Community Music and sustainability to justify the purpose of research, to present guiding principles, and to define concepts (Babbie & Mouton 2001: 282). Babbie and Mouton also describe how in the case study design, the researcher's experience can also form part of the conceptual framework. This element is important as the researcher has been involved in teaching in CMPs in the Western Cape; and has been a teacher at the WCMEP for the past year and ten months.

A multi-case study approach will be used to create a "thick description" in order to increase the reliability of the research. Babbie and Mouton describe that within a multi-case study "convergence can be achieved by asking about the same phenomenon across cases (2001: 283)." Within the design of the case study, multiple methods of data collection will be used for the purpose of triangulation to enhance the validity of the research findings.

1.7   Research Methodology

As established, contextual data is important to case study research and as a result qualitative data was obtained through various means in the field research methods. The researcher was a participant observer at the WCMEP from January 2014 – October 18th 2014 and officially collected data in the form of observations and field notes on Saturdays between August 23 – October 18th during the operational hours of 9:00 am – 12:30 pm as well as attending all staff meetings after classes and extra coachings after hours. The correspondence with the AAM began on May 12th 2014 and informal meetings were held between the researcher and the director as well as the secretaries of the AAM. This process of meetings and interaction before formally collecting data at the AAM was to assist in gaining an "emic" perspective so that the data collection process would be as naturalist and unobtrusive as possible. Formal data collection in the form of observations and field notes was collected on Saturdays from September 20th 2014 – October 11th 2014 during the AAM's operational hours of 9:00 am – 2:00 pm.

Contextual data regarding the two case studies was gathered across the nine domains of infrastructure, organization, visibility/PR, relationship to place, social engagement, support/networking, dynamic music-making, engaging pedagogy/facilitation, and links to schools. Data was gathered by the following means:

- existing documents – meeting minutes, memos, newspaper clippings, email correspondence, personal documents of leaders
- individual interviews with project leaders
- individual interviews with various project teachers
- individual interviews with past students
- multiple informal interviews with leaders, participants present and past, teachers, and staff of projects
- simple and participant observation
- field notes

Interview questions were compiled based on the literature review and followed the semi-structured method. The interview method was chosen as the most efficient means of data collection in order to obtain thorough and reliable data. This decision was based on the fact that much of the information regarding CMPs and teachers' experiences is still in the form of oral history. This decision was also substantiated by teachers who had participated in past studies, confirming that questionnaire forms were completed in a quick and haphazard manner due to time constraints on a Saturday morning between teaching classes.

Another form of qualitative data collection used was that of simple and participant observation. As mentioned, the researcher is a teacher at the WCMEP and participant observation was used at that case study. Simple observation was used at the AAM, though relationships were forged with the project leader, staff, and past students before collecting data to gain more of the "emic" or insider perspective called for in qualitative research (Babbie & Mouton 2001: 270).

Data analysis methods used appropriate to the means of data collection were content analysis, the use of coding, and analytic induction. These methods were used to "…search for emerging patterns, associations, concepts and explanations in [the] data (Nieuwenhuis 2007: 111)." Content analysis was used for the analysing of documents which included reports, memos, newspaper clippings, and brochures on musical activities. This method of analysis is appropriate for the "… looking at [of] data from different angles with a view to identifying keys in the text that will help us to understand and interpret the raw data (Nieuwenhuis 2007: 101)."

All interviews conducted for this study were recorded and transcripts were made verbatim in order to identify emerging patterns. After transcribing all interviews, the researcher then used the method of coding, or the "… dividing [of data] into meaningful analytical units," using the inductive method to let codes emerge from the data itself (Nieuwenhuis 2007: 105)." The inductive analytical approach is built upon the coding of data findings for the developing of categories within the research (Nieuwenhuis 2007: 111). This form of analysis can either confirm the findings with already existing theories or knowledge, or it can bring to light new aspects of findings with the field of research (Nieuwenhuis 2007: 111). These codes were then divided into categories, and subcategories within the nine domains of community music for further investigation of themes and patterns. There are various types of coding and approaches however; the researcher used the following four points as an outline to the coding process:

- identifying initial categories based on the reading of the transcripts
- writing codes alongside the transcripts
- reviewing the list of codes, revising the list of categories and deciding which codes should appear in which category
- searching for themes and findings in each category (Harding 2013: 83).

The codes created did not always consist of direct quotes from the transcripts, but followed a method of reducing/summarizing and interpreting (Harding 2013: 88).

1.8   Division of Chapters

The division of chapters will be as follows:

Chapter 2: Literature review

The literature review will engage with and discuss specific literature pertinent to community music, community music programs, and CMSs internationally as well as give a brief overview of community music research in the South African context. It will also discuss the literature used to form the conceptual framework for this thesis.

In addition topics such as the South African civil society sector as well as sustainability will be discussed and defined for their use in this thesis as well as the data-gathering techniques and research methods used.

Chapter 3: Case studies of the Western Cape Music Education Project and Athlone Academy of Music

The third chapter of this thesis will present information regarding the case studies using the nine domains of community music as a framework. The information presented will present and include the changes to both case studies since they were last researched in 2009 and will include information up to October 2014 when the data collection process was concluded.

Chapter 4: Data Collection and Analysis

This chapter will present the data post analysis from the sixteen interviews conducted at both case studies as well as discuss the trends and patterns that emerged within and across participant samples. It will outline the categories that emerged within the nine domains of community music as well as patterns and trends across the nine domains. Also, the successes and challenges of the two CMS's as expressed by each sample of participants will be presented across the two case studies.

Chapter 5: Conclusions, Recommendations, and Limitations

The final chapter of this thesis will discuss the data presented as well as link it to existing literature pertinent to the research findings. The researcher will also attempt to make recommendations for future study as well as discuss the limitations of the study.

Chapter 2
Literature Review

2.1   Introduction

In order to understand the social-educational-cultural phenomenon of the two chosen CMSs within their context of the greater Cape Town area, this chapter will serve to review the available literature on CM and CMPs in South Africa as well as the current situation regarding sustainability of projects and programs within communities in this specific context. To create a contextual background various definitions, themes, trends, and debates found within pertinent literature will be discussed. The literature consulted for this review was identified as representing trends within the field and subfields, however, due to the limited scope of the thesis it is in no way inclusive and serves only to create a framework and background.

The literature in the field of CM is ever increasing and is well documented in the more developed regions such as North America, Australia, United Kingdom (UK), and Scandinavia. However, although CM is on the increase as the field gains more recognition, and more widespread in South Africa in different forms of practice, especially in the Western Cape, it must be noted that the accessible documentation is still limited. The sources available are mainly in the form of case studies of specific CMPs, or books and articles on various musical activities in South African communities. These sources are available at libraries and through research databases.

Master's and Doctoral theses for this review were accessed from the University's SUNScholar dissertation database, and theses nationwide were accessed through the national ETD portal on the Nexus database. The lack of documentation points to a gap in current literature on the 'emerging trends' in South Africa mentioned by international authors. South African researchers in CM have noted that there is a wealth of CM knowledge in this context, but much of the information is still only available through the medium of oral history, which is exciting for research opportunity but problematic to the documenting of the phenomenon as the holders of the oral history age and the information is lost with them (Kierman 2009: 28).

As the majority of the thesis is empirical (real world) in design and qualitative in nature, this chapter will also include a brief review regarding the chosen qualitative design and research methodologies.

2.2   Research Findings in Community Music

Most of the literature on CM is based in international contexts such as the United States, Europe, Australia, and the UK. The wealth of knowledge available ranges from books and reports, to articles and dissertations. Online sources such as *The International Journal of Community Music*, *Community*

Music Activity Commission, and *The International Society for Music Education* were influential for gaining a better understanding of CM for the purpose of the literature study.

2.2.1   A General Overview of Community Music

CM is a vibrant and constantly evolving field with its characteristics, programs, and organizational structures varying from one context to the next. There are established traditions in some countries and in others, it has been noted by researchers such as Veblen, that CM develops to meet community specific needs (in Letts 2001: 1). Across the literature on CM it is emphatically specified that there is no one definition for CM. However, many attempts at describing CM include characteristics of active music making and the notion that "...everyone has the right and ability to make and create music (Veblen & Olsson 2002: 730)."

A valuable source within CM literature is *The Many ways of Community Music* in which the author attempted to create a consensus on themes within the field by outlining concepts, contexts, perspectives, developments, examples of models, and practices of CM internationally. She did this by illustrating case studies of individuals and CMPs, as well as common characteristics of CM across all practices as found in her research, experience, and interaction with other researchers and experts. Veblen divides models of CM into countries with long histories of CM, countries with many types of CM, and emerging programs that are established to meet the needs of different populations (Veblen 2004). A prominent theme throughout this source and many others is that CM is extremely diverse in its practice and that concepts of CM "vary widely from society to society (Veblen 2004)."

Veblen argues that in order to understand CM in its particular context, it must be viewed from a "variety of perspectives" and should be considered in relation to the five issues of:

- All the kinds of music and music making in a CMP.
- The intentions of the leaders or participants in a program.
- The characteristics of the participants.
- The interactions among teaching-learning aims, knowledge and strategies.
- The interplays between informal and formal social-educational-cultural contexts (Veblen 2004).

Within these five issues, the author explores many possibilities of CM and in doing so outlines that characteristics of CM include a focus on active music making, an emphasis on lifelong learning and access for all, a holistic approach to learning which engages both the social and personal aspects of the participant, the inclusion of a wide range of participants, a focus on applied music knowing, and the inclusion of both informal and formal aspects of music learning (Veblen 2004). Though there is a

large focus in countries less developed for CMPs to serve the purpose of socially uplifting individuals and communities, purposes internationally range from those that are purely aesthetic to purposes of informal music education that serve as alternatives to the more formal music programs found in governmental school systems (Veblen 2004). These five aspects for understanding CM in its various contexts as outlined by Veblen were highly influential to this thesis when constructing the narrative for the case study and the researchers approach to data collection.

As much of the research in CM is across very different contexts and different types of CMPs, another highly consulted source within the field is *Towards an International Overview* by Veblen and Olsson. It is in this article that one can identify a variety of themes across the field of CM as the authors actively engage with and discuss many sources. The article attempts to construct a general understanding of CM by creating a list of the characteristics of CM organizations that exist across the many practices. In addition, documented are typologies of CM in different regions based on "global research efforts and practices" where it is strongly supported and active (i.e. North America, Australia, and UK) (Veblen 2004).

An important typology presented in the article relevant to this thesis is that of the North America and Canada typology presented by Veblen and Olsson, adapted from an original typology by Leglar and Smith. The adapted typology grouped CM musical activities across the categories of: a) community music schools; b) community performance organizations; c) ethnic/preservation groups; d) religious; e) associative organizations with schools; f) outreach initiatives of universities and colleges; and g) informal, affinity groups (Veblen & Olsson 2002: 740). This typology was further adapted by South African researchers to create a proposed South African typology of CM which will be discussed later.

More recent articles have attempted to move away from trying to create a definition of CM and more towards defining characteristics of CM through descriptive studies of CMPs. An example of this is an article by Schippers and Bartleet where characteristics of CM were documented by the outlining of nine domains across three major areas as key characteristics of success factors and challenges of CMPs in Australia. This was done by the researching of six case studies of CMPs in Australia using mostly ethnographic methodology. They argued that the biggest contribution of the study was,

> *"not another definition of community music, but rather a framework that maps out the key 'ingredients' of successful practices across demographic, geographic, cultural, and contextual variations (Schippers & Bartleet 2007: 454)."*

As six case studies were chosen from vastly different demographics and contexts within Australia and the nine domains were documented across all six, the researchers argued that, the nine domains,

> *"may well mark a significant advance in understanding the workings of most community music*
> *activities from an international perspective (Schippers & Bartleet 2013: 459)."*

The framework of nine domains was deemed relevant to this thesis as in its original context it was used to identify the successful practices of CMPs across various practices of CM and subsequently the identifying of their challenges. In doing so, a better understanding of the various CMPs was achieved as well as a means for identifying key areas of improvement in their social contexts in regards to various categories. This conceptual framework has been utilized by the researcher as a tool for gaining a better understanding of the two chosen case studies, as well as for investigating aspects of sustainability in each.

2.2.2   The Community Music School

Research regarding the use and practices of CM specifically for aims of music education is becoming increasingly more available. Authors such as Koopman have argued that though many aspects of CM practice and theory have been documented, the area of CM as music education has been sorely neglected by researchers - this has sparked an attempt by many to document CM in these settings (Koopman 2007: 152). One reason for the initial lack of documenting of aspects of CM used for music education could very well be the tension between discourses of formal music education and that of learning in CM settings. Though it has been noted in literature that formal and informal aspects of learning can co-exist in CMPs, the dialogues have often been pitted against each other as opposing entities (Veblen & Olsson 2002: 733).

Towards an International Overview defines the CMS in their adapted North American and Canadian typology as "both individual, isolated freestanding academies and members of the national guild of Community Music School (Veblen & Olsson 2002: 740)." The majority of information regarding the practices in North America stem from the National Guild of Community Schools, which serves as an advocate for the arts and provides research, channels for funding, and networking for organizations (Veblen & Olsson 2002: 740).   In terms of practice, CMSs both in the National Guild and freestanding have been described as providing "…instruction in a variety of music systems, as well as expanded services (Veblen & Olsson 2002: 740)."

 The tension in the practice of CM can be seen in the quote below which describes that:

> *"Music teaching and learning in outreach settings of a variety of communities has been emphasized as*
> *an alternative to music education in schools and universities. The issue of formal/informal training has*
> *its starting point in these alternatively based research perspectives (Veblen & Olsson 2002: 733)."*

From the viewpoint of CM, formal training aspects often contain a negative connotation and are more aligned with goals of schools and institutions which focus more on product over process, are target oriented, provide less flexibility in teaching style for teachers, and include "written curriculum plans (Veblen 2004)." These systems are described in the literature as top-down and restrictive, and CMPs have been described as providing alternative methods (informal) and often preferred by music educators (Veblen 2004). This contrast has created a rise in opposing views of teaching and learning in CMPs and the CMS seems to exist in the middle of these debates. Discourses range from cases against formal teaching in CM which argues that learning should occur only through facilitators, to views that that state "if sustained individuals and social development are major aims of community music, organizing musical programmes that raise musical competence may be the most efficient way to achieve these (Koopman 2007: 156)."

As CMSs have been shown to include offerings in Orff, Kodaly, Dalcroze, Suzuki, and other set methods, they also encapsulate aspects of "formal training" and the inclusion of the word "school" in their title also implies some allusion to formality. As CM and many CMPs promote ideals of holistic and 'authentic learning' or in its most simplified concept "learning which is not abstract but connected to the real world," CMPs also tend to embody informal aspects of learning with the CMS being no exception (Koopman 2007: 157). Therefore one can conclude that the CMS sits squarely between the dialogue of formal and informal music education, and a better understanding of these specific types of CMPs in theory and practice could possibly shed light on this particular discourse.

2. 2.3   Community Music in the South African Context

Within the field of CM in South Africa, a differentiation must be made between the literature in this context written on music in the community and literature written on CMPs. This review will not focus on the wealth of knowledge written in ethnographic studies of indigenous and other types of music in South Africa (i.e. music in communities sometimes referred to as community music), but rather on the literature surrounding CMPs.

Research has shown that many CMPs in the South African context have evolved to meet needs such as the lack of instrumental music education in schools in disadvantaged communities and/or goals of community development in all forms including education, socioeconomic factors, self-esteem, and even identity, though all do not serve this purpose (Kierman 2009: 156). These aims for community development and instrumental music education can be deduced from the mission, aims, and objective statements of various CMPs in the Western Cape.

In *Emerging Programs* Veblen and Olsson cite Thorsén as describing music education in South Africa as being historically rooted in missionary education and this connection to CM education and

religious affiliation is still prevalent in many CMPs in the country today (Veblen & Olsson 2002: 736). However at the heart of many initiatives and programs established since democracy in 1994 is the belief in and goal of equal education, and consequently music education, for all South Africans. This stemmed from a lack of music existing as an examined subject in all schools, especially in those from excluded communities (Veblen & Olsson 2002: 736). The growth of CM in South Africa post-apartheid has come to the attention of international academics and authors who have noted South Africa "as an example of emerging trends elsewhere (Veblen & Olsson 2002: 736)."

 When discussing CM in South Africa, one must keep in mind a trait documented worldwide, which is that "Community Music is always shaped and defined by particular social settings (Veblen 2004)." Research available after 1994 has proposed that the use of CMPs in South Africa has been known to be effective for the purpose of instrumental music education (in the research by Kierman 2009), a tool for career development as researched by Cloete (2006: 17), and applicable for the ideals of the social development of individuals and communities (Le Roux 2009). Documented as CMPs whose aims are related to those mentioned are programs such as the now-defunct Western Provincial Marching Band Association, The Amy Biehl Foundation, and The Redefine Music Project[2] (Kierman 2009: 156). This applicability of CM for multiple purposes within the South African context is consistent with internationally recognized characteristics of CM which include an "awareness of the need to include disenfranchised and disadvantaged individuals or groups," and "recognition that participants' social and personal growth are as important as their musical growth (Veblen & Olsson 2002: 731)."

The sources mentioned above were beneficial in the formulating of a contextual background of CM in South Africa, and more specifically the greater Cape Town area. Noted within the above-mentioned theses is the interaction between formal and informal music education in CMPs whose roles have evolved to fulfil the lack of formal music education in school systems within various disadvantaged communities. Pamela Kierman's research in her Master's thesis, *Community Brass: Its role in music education and the development of professional musicians in the Western Cape* (unpublished in 2009), aimed to:

- Construct a document that listed organizations involved in CM in the Western Cape (limited to those that included brass tuition).
- Document the role of CMPs in creating professional musicians.
- Give insight into the backgrounds of CMP participants, as well as an overall idea of the state of formal music education from the perspective of CMP participants (Kierman 2009: 25).

In her research she concluded that in the South African context "…non-formal music education [CM] has compensated to a very large degree for the lack of formal music education activity (Kierman 2008: 197)." In her analysis of the different types of CMPs found in the Western Cape, Kierman

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1. Currently known as the Western Cape Music Education Project

proposed a South African typology of CM organizations for the purpose of her research. The basis for this typology was adapted from the Veblen and Olsson Typology (2002) in North America as well as the Breen's Social Welfare/Upliftment typology (1994) (Kierman 2009: 25). The South African typology of CM organizations as presented by Kierman is:

- Religious: Choirs, processional bands and other kinds of ensembles.
- Community ceremonial groups: This has been developed and incorporated into the typology in order to include the Christmas Choirs and the Minstrel Troupes who traditionally perform in the Christmas and New Year season in Cape Town
- Community Music Schools: Isolated freestanding academies.
- Associative organisations: Partnerships between orchestras and other professional organisations and schools or other branches of the community.
- Social upliftment: This section has been adopted and adapted from the Australian typology constructed by Breen (1994). Projects of which social upliftment is the core function.
- Outreach initiatives of universities and colleges.
- Community performance organisations: This includes performance organisations such as non-profit choirs, bands or orchestras.
- Informal/affinity groups that meet with the common purpose of music. (Kierman 2009: 39).

Kierman's adapted typology served as a basis for this thesis for defining CMP activities in the South African context and for understanding the aims, goals, theories, and practices of these various activities in the Cape.

However, it must be noted that there exists an ambiguity in terminology between types of CM organizations and their function within the South African context. There is a need for the clarifying of terminology regarding these types of initiatives as their titles do not necessarily indicate their function within their communities and terms are often used interchangeably. By definition, a "project" is "an individual or collaborative enterprise that is carefully planned to achieve a particular aim" or "a purposed or planned undertaking (Oxford English Dictionary Online)." In theory a project has a specific life cycle, aim, and timeframe (What is Project Management, 2015). This in definition is a contrast to that of a program which is "a set of related measures, events, or activities with a particular long-term aim (Oxford English Dictionary Online)." Though the WCMEP contains the word "project" in its title, it serves in more of the function of a CMP as it is long-term oriented (as is the AAM). Furthermore, its aims for quality music education and tendencies towards the inclusion of more formal elements of music instruction place it as a CMS within the South African typology. The AAM, a registered Non-profit organization (NPO), also subscribes to these characteristics even though it uses the term 'Academy' in its title. Therefore, the researcher agrees with Kierman that in the

typology of CM, both CMP case studies function as CMSs based on their characteristics. However, they have characteristics that differ from their North American counterparts due to the uniqueness of the South African context. There does exist a need within the literature regarding CM activities and organizations in South Africa for the formalizing of terminology to better describe the functions that CMPs serve. The researcher would like to propose that based on the literature, especially in the case of the WCMEP, a name change should be considered to better convey its function as expressed by its aims and goals.[3]

Another recurring theme throughout the research on CMPs in the South African context is that of funding and the sustainability of the programs themselves. It has been noted that,

> *"the success rate of many of these CMPs [is] rather unsatisfactory. This is possibly due to the many unforeseen challenges which arise when community projects are put into practice (Le Roux 2009: 10)."*

In her research on the WCMEP[4], Le Roux (2009: 96-98) proposed an outline of its challenges and successes; however, no direct link was made between any of these aspects and the WCMEP's future sustainability. As the researcher has been involved in teaching in the WCMEP consistently for over a year, and has personally witnessed the effect that current challenges and successes have on its sustainability, a need has been identified for the researching and documenting of the connection between the challenges and successes of CMPs and their contributions towards being factors of sustainability.

With regards to the nature of CMPs in South Africa, Le Roux in her research proposed a three-fold conclusion that a CMP should,

- Provide music education (with all of its accompanying benefits).
- Offer a participatory learning activity which in turn prevents the youth from having idle time on their hands.
- Ensure positive mobilisation of the community by involving the locals (Le Roux 2009: 25).

In her study, Le Roux suggests that "a CMP also intends to facilitate and initiate individuals to become contributing members to the community, without the loss of cultural identity (2009: 25)."
Therefore, one can conclude that just as in other contexts, CM in the Cape serves many purposes and is multifaceted. However, a main theme is its use in the Cape area for more formal aspects of music education as well as its potential to uplift individuals and communities as well as create jobs for participants.

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[3] The researcher
[4] Previously known as the Redefine Music Project

2.3   Challenges to the sustainability of projects and programs located within the South African civil society sector

An opening quote in a report by the Coalition on Civil Society Resource Mobilisation adequately sums up the state of civil society in South Africa by saying,

> *"South African civil society is currently facing a funding crisis. This has resulted in a multiplicity of sustainability and institutional development challenges (Coalition on Civil Society Resource Mobilization: Critical perspectives on sustainability of the South African civil society sector, 2012)."*

The report emphasizes the fact that civil society organizations which include non-governmental organizations (NGOs), NPOs, community based, and faith based initiatives, are facing increasing difficulties in requiring funds and that the funding environment within governmental structures for these initiatives is regarded as being less than enabling (Coalition on Civil Society Resource Mobilization: Critical perspectives on sustainability of the South African civil society sector, 2012). The report amongst other aspects points out the fact that research within this sector is severely lacking and that this "negatively effects the ability of the sector and of government to support it (Coalition on Civil Society Resource Mobilisation: Critical perspectives on sustainability of the South African civil society sector, 2012)." CMPs, and specifically the two chosen CMSs, fall within this sector for funding and share the same sustainability issues that are plaguing these types of organizations.

2.3.1   Sustainability

In the academic context, the term sustainability is one with many definitions, theories, outcomes, and connotations within the developed and undeveloped worlds. The term sustainability within the South African context is one of great importance as it cannot be separated from the concepts of social, environmental, and economic development; which are all current issues and agendas of various institutions and national government (Coalition on Civil Society Resource Mobilisation: Critical perspectives on sustainability of the South African civil society sector, 2012). When trying to define sustainability, it was deemed best to identify it's meaning within the context of projects and programs as the word is used within many different settings and its definition is highly debated within each. One useful definition in literature surrounding sustainability of projects and programs says that "sustainability refers to the long-term availability of the means required for the long-term achievement of goals (van Pelt, Kuyvenhoven, et al 1990: 141)." This definition is particularly relevant as partial aims of the thesis were to investigate aspects of sustainability, or "means required." Another basic definition for sustainability to clarify the scope of its definition for the thesis is the one given by the Oxford English Dictionary which states sustainability as a derivative of the word 'sustain' which means to be "able to be maintained at a certain rate or level," and to be "able to be upheld or defended (Oxford English Dictionary Online)." Based on these basic definitions,

sustainability for the scope of this thesis refers to the means needed in order to successfully maintain the achieving of goals.

With regards to CMPs in the Western Cape, the researcher has yet to locate documentation which outlines the means that are required for long-term achievement of the goals of CMSs. Though researchers such as Le Roux have attempted to outline challenges and successes of specific CMPs, an argument has not yet been made for the contribution of these specific challenges and successes towards aspects of future sustainability or non-sustainability of the programs.

In the article *The nine domains of community music: Exploring the crossroads of formal and informal music education,* the nine domains presented list key characteristics of CMPs in Australia that contribute towards the programs successes' and challenges (Schippers & Bartleet 2013: 459). The three areas that emerged across the study were proposed as being representative of areas within CMPs internationally and include

- structures and practicalities
- people and personnel
- practice and pedagogy (Schippers & Bartleet 2013: 459).

The nine specific domains found within these three areas in the six case studies were
- infrastructure
- organization
- visibility/PR
- relationship to place
- social engagement
- support/networking
- dynamic music-making
- engaging pedagogy/facilitation
- links to school (Schippers & Bartleet 2013: 459).

These nine domains served as a guideline for the theoretical framework regarding aspects of sustainability within the CMSs for the purpose of the thesis as it has been speculated that not all aspects of sustainability are necessarily funding related though funding related issues greatly affect the success and sustainability of many programs. The data regarding the nine domains was collected through the use of primary data.

2.4   Primary Data

The case study design is a method often used to investigate and describe contemporary phenomenon (Remenyi 2012: 2). Researchers have labelled it as an 'empirical enquiry,' which means that primary

data is the main source used to build the case study narrative (Remenyi 2012: 3). A very basic definition of primary data is data which has been "collected directly from or through people involved in the case study location (Remenyi 2012: 33)."

2.4.1 Interviews

Interviews are one of the most used data collecting methods of qualitative studies and served as a major source of data collection for the thesis (Babbie & Mouton 2001: 289). This decision was based on the literature regarding data collecting methods in the case study design, the consulting of similar studies and the methods used, the purpose of the thesis, and the researcher's knowledge of the context of the phenomenon. Twelve formal interviews were conducted in total and followed a semi-structured questioning strategy. A number of questions were compiled based on the literature review, observations, and experience, to provide structure to the line of enquiry. As is the characteristic of the semi-structured interview, probing was allowed and used for purposes of clarification and elaboration, as well as the probing and exploring of "emerging lines of inquiry" that occurred throughout the course of the interview (Nieuwenhuis 2007: 87).

All formal interviews were recorded and transcribed word for word to ensure the richest amount of data was obtained from each encounter. Interviewing occurred across three levels of the case study: project leaders, teachers, and past students of the project. This approach was used to view the phenomenon through different "lenses" by the gaining of individual perceptions across various levels of the case study's infrastructure. The interviews occurred on a one-to-one basis and included the following:

- One formal interview with Mr. Samaai the project leader of WCMEP on October 6th 2014.
- One formal interview with Mr. Brown the project leader of AAM on October 11th 2014.
- Nine formal interviews conducted with teachers, three from WCMEP and six from AAM, during the course of October 4th-11th 2014.
- Five formal interviews conducted with past students at each case study during the course of October 7th -12th 2014.
- Five informal interviews.

As the researcher was able to obtain interviews with the different informants, a pilot study was not deemed necessary due to the nature of the study as well as the limited access to similar cases and participants. Though a formal pilot study was not conducted, pre-tests were conducted on the interview guides for the teachers and past students to pre-empt any errors from either the instruments themselves or any unforeseen challenges of the interviewing and recording process. No major issues occurred from the pre-tests; however, certain questions in the interview guide for past students were

reformulated for the purpose of clarity and the better answering of the research question. The results from the pre-test were included in the data analysed.

In addition to the eleven formal interviews, five informal interviews were conducted at the onset of the data collecting process: two with Mr. Ronnie Samaai and Mrs. Eileen Samaai, one with Mr. Thurston Brown, and two with the administrative staff of the AAM. The informal interview with Mr. Brown was open-ended and for the purpose of establishing relationship with the AAM director as well as to gain a better understanding of the context of the AAM. After the initial meeting, the director suggested communicating with the administrative staff in regards to further information about the AAM. In the informal interviews with Mr. and Mrs. Samaai and the ones with the administrative staff at AAM, there were no set questions; however general lines of enquiry were explored based on main themes. This strategy was used to obtain general information regarding the case studies as well as to gain the participants feelings and opinions. These interviews were not transcribed in detail; however the researcher took field notes on all pertinent information regarding the themes explored.

At the beginning of the research process, the researcher had planned to use focus group interviews with teachers, however, due to scheduling issues and extremely limited accessibly to teachers at the AAM as well as the downsize in teachers from Jan – August at the WCMEP, focus group interviews were no longer deemed a suitable method of data collection for the thesis. In an attempt at getting a clear look into the challenges of each specific instrument department, the researcher attempted to sample teacher interviews to gain access to at least one teacher from each department. Due to teacher time constraints, not all departments were represented during the interview process though all teachers were invited to participate at both case studies. Departments excluded include the brass department at the AAM, and the woodwind department at the WCMEP as they were not amongst the respondees.

2.4.2   Documents

The use of documents as a means of data analysis is another method of the case study design. The documents can include various types of published and unpublished works and careful consideration must be used when choosing the documents to be included as data (Nieuwenhuis 2007: 82-83). All documents included should in some way attempt to "shed light on the phenomenon" and original source documents are preferred (Nieuwenhuis 2007: 82-83).

Documents used from the AAM included:

- student registration forms
- student attendance register
- student examination registration lists for 2014
- compiled list of student success stories
- teacher timetables
- teacher contracts

- teacher attendance lists
- executive committee meeting minutes
- AGM meeting minutes
- newspaper articles
- flyers for advertisements
- travel itineraries

Documents used from the WCMEP included:

- Email correspondences
- teachers timetables
- registration forms for 2013 (used for 2014)
- indemnity and instrument loan form
- student 2014 registration list
- student achievement memo
- in-house concert program
- year-end report for 2013
- 2014 WCMEP report by Mr. Samaai
- email correspondences of the project leader

2.4.3   Observations

Observations for the purpose of this study were used by the two methods of simple observation and participant observation. Observations were conducted between August 23rd and October 18th 2014. Simple observation was conducted at the AAM and was viewed from a mostly outsider perspective, though relationship was built between the staff and the students (to the point of being invited to participate in the student string ensemble rehearsal). Observations were conducted on the levels of exterior physical signs, language behaviour, and physical location (Babbie & Mouton 2001: 293). The events observed ranged from individual lessons, ensemble, the annual jazz concert, administration, and physical building. The observation data was recorded using a running record method which is often used not to just describe the action being observed but also the context or situation surrounding it (Nieuwenhuis 2007: 85). Observations were both objective and reflective to obtain the richest amount of data from each occurrence.

Participant observation was conducted at the WCMEP and was deemed the more challenging of the two methods as the researcher was mostly engaged in teaching activities throughout the course of her observations. However observations stilled occurred across the levels previously mentioned and events observed ranged from lessons, ensemble, in-house concert, administration, and physical location.

2.4.4   Field Notes

Field notes were taken during or after most interviews and observation opportunities. These notes included any information that was not captured in either the interview or observation methods and was often used to capture the researcher's impression of encounters within the case studies (Remenyi 2012: 94).

2.5   Conclusions

One can conclude from the literature discussed, that CM is a vibrant field with many different types of groups, organizations, and programs. One can see by the typology used for this study, that CMPs serve multiple purposes and have various practices and theories. This not only holds true for CM internationally, but also within South Africa where CM activities and programs have emerged to meet context specific needs and aesthetics, such as upliftment, equal opportunity, and quality music education. As the need for redress of previously disadvantaged communities is relevant in present society, organizations and programs such as CMSs, are faced with a competitive funding environment in which they strive to co- exist.

Chapter 3
Case Studies: The Athlone Academy of Music and the Western Cape Music Education Project

3.1   Introduction

This chapter will present the narrative of the two case studies through data gathered during the research process. Presented first will be information regarding the AAM within the nine domains of community music, followed by the same format for the WCMEP. Within this chapter, the nine domains of community music serve as a framework for understanding the current situation of both CMPs, as most of their infrastructure and organizational aspects of changed since the last studies conducted in 2009. Both CMPs were categorized in Kierman's study as CMSs and as previously mentioned elsewhere, this categorization in light of their function will remain true for the duration of this study (Kierman 2009: 120).[5] Though Kierman uses Veblen and Olsson's definition of a CMSs being "…individual, isolated freestanding academies," this has been in some ways loosely applied to the two CMPs entirely based on their function, as the researcher must note that they struggle to serve in this capacity due to lack of national infrastructure.

3.2   Introduction to the AAM as a Case Study

In Kierman's research on the AAM, she documented its history, aims, regional structure, management and personnel, functioning and operations, and funding structure. In an attempt to avoid duplicating research, Kierman's thesis can be consulted regarding the historical information of the AAM. The information for this thesis using the nine domains of community music as a framework was obtained through formal and informal interviews, documents belonging to the AAM, observations, and field notes. The two informal interviews with the AAM administrative staff regarding aspects of the AAM were conducted on September 11th, 2014; and October 9th, 2014.

3.2.1   Infrastructure

In 2009 the founder of the AAM, Sam Jonker, on his death bed asked his colleague and friend Mr. Thurston Brown to take over the running of the AAM after Mr. Jonkers' death. In the same year, a general meeting was held and Mr. Thurston Brown was appointed director[6] of the AAM in addition to his post as principal of Manenberg high school in the previously disadvantaged community of Manenberg in Cape Town. Upon the death of Mr. Jonker, the AAM moved location from Silverlea Primary School to that of its current location at Garlandale High School, this being the fifth location

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[5] Though the researcher considers both case studies as CMPs functioning in the capacity of a CMS, research participants used the terms of: "school," "project," "community project" and "academy" interchangeably.
[6] The terms of 'director' and 'project leader' were used interchangeably. However, the AAM participants often referred to the term of 'director' when describing Mr. Brown's role.

of the AAM in 20 years. The move was prompted by complaints from caretakers' families because of their need to work extra hours on Saturdays to unlock and lock the facilities as well as complaints from teachers about the use of their classrooms (Hassen & January interview, 2014).

The AAM has use of the facilities at Garlandale High School every Saturday[7] from February to November[8] and classes take place every week from the official operating hours of 9:00 – 14:00. However, it must be noted that some classes as well as ensemble rehearsals take place before and after these operating hours. From 2009 to the present there was a major change in infrastructure of the AAM as it was documented by Kierman that the operating hours of the AAM at Silverlea Primary were Monday through Friday after school hours as well as Saturday mornings 7:30 – 17h30 (2009: 126). However, the AAM currently only operates on a Saturday.

 The use of the premises is based on a formal agreement between the AAM and Garlandale High School and the AAM pays a monthly fee for the venue as well as a weekly fee for the caretaker's extra work to unlock and lock the facilities. The agreement for the use of the premises is indefinite and encouraged by the school, as the school is not 'arts-focused', and hopes that some of its students would use the opportunity to take part in music tuition (Hassen & January, 2014).   The AAM has the use of certain classrooms for teaching and the hall for ensembles. However, if school activities should take place on a Saturday, then these activities have preference in terms of available venues and the AAM must relocate to what other venues remain (Hassen & January, 2014). The AAM also rents an office space in Athlone which is located in the Rural Arts Development (RAD) building. Operational hours of the office are Monday - Friday from 9:00-17:00 (Hassen & January, 2014).

Funding has been and still is a huge struggle for the AAM (Hassen & January, 2014). As a free standing institution it is responsible for sourcing and allocating its funds. Located in the previously disadvantaged community of Athlone in Cape Town, the academy serves students from areas "that were economically compromised" and therefore income generated is mostly from outside the community of Athlone and is applied for annually (Kierman 2009: 127). Applications for 2014 funding were made to the:

- National Arts and Council (NAC)
- Western Cape Cultural Committee (WCCC)
- South African Music Rights Organization (SAMRO)
- The Rupert Foundation

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[7] Many teachers mentioned that they often make up lessons or give extra lessons at their homes to students of the AAM.

[8] The AAM operates during school holidays with the hopes of keeping the children in the communities occupied with music and off the streets.

- The National Lottery.[9]

Confirmed funders for 2014 included:

- The South African Music Rights Organization (SAMRO)
- The Rupert Foundation (Hassen & January interview, 2014). [10]

The decline in funding from the previous year was explained by some organizations as being based on the fact that many newer NGO and NPO's have applied for funding for 2014 and priority was given to the new organizations in order to give an "equal chance" (Hassen & January, 2014). The Academy currently relies on student fees which are R250 per month in order to pay teacher salaries; however, there are often issues with payment collection as many parents do not pay on time (Hassen & January interview, 2014).

With regards to other assets, the Academy owns two vehicles, a few instruments, sheet music and music stands to be used for AAM purposes (Hassen & January interview, 2014).

3.2.2 Organization

The organizational structure of the AAM currently consists of twenty-three contracted part time teachers, two secretaries, and a director. In addition, there is an executive committee that consists of the director, parents, and teachers. At the top of the structure is the director who is not a music educator. He serves in the capacity of an executive figure and manages the running of executive committee meetings, annual general meetings, the finalizing of all decisions in terms of structure and operations, paying of teacher salaries, networking, partnership building, and future planning. The director does not take a salary from the Academy but volunteers his time and efforts (Brown, 2014).

Teachers at the Academy are contracted on a part time basis for an hourly fee[11] to teach music to students from Athlone and surrounding communities as an extra mural activity. The duties stated in their contract include but are not limited to:

- providing the academy with monthly progress reports of each leaner
- preparing learners for examinations
- preparing syllabus content
- following up with learners due to absence
- attending and/or participate in promotional activities for the AAM such as fundraisers or concerts.

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[9] The AAM was denied funding from the NAC, and WCCC. At the time of the interview on October 9th 2014, the application to the NLDTF was still pending for 2014 funding.

[10] The funding from SAMRO and the Rupert Foundation was applied on behalf of the AAM for their winter workshop and the funding received only covered those costs.

[11] R80 per hour.

The Academy is divided into departments or sections that include: Theory, Piano, Voice, Stings, Woodwinds, Brass, and Percussion. A head of department is appointed to oversee the running of each separate section. In addition there is a music coordinator who is appointed under the director to manage the musical aspects of the running of each department.

The AAM's office is run by two administrative staff who manage all operational aspects of the AAM which include:

- generating of teachers' timetables
- managing student registration
- enrolling students for external theory and practical examinations
- documenting teacher attendance
- filing
- communications
- planning and managing weekly operations of the AAM
- drafting of budgets
- fundraising
- sending out funding proposals
- publicity (Hassen & January Interview, 2014).

The office does not have a library for the AAM, however it does provide teachers with up to date exam syllabi for UNISA (University of South Africa), Trinity College, and Royal School practical examinations, as well as sheet music for examinations and theory text books for the theory teachers.[12]

3.2.3   Visibility/Public Relations

In terms of visibility the AAM is located in a public high school and no visible signs can be seen in the community from the outside to indicate that it is a functioning music Academy on the weekends. There are no banners or other indicators besides students walking into the school with their instruments. In terms of articles and exposure in local media, the researcher was only able to locate two newspaper articles and one online article regarding the AAM.

Though the AAM may not be visible to the local community other forms of visibility include students examination marks (often distinctions) which are posted online, the including of AAM students in ensembles such as the Cape Philharmonic Youth Orchestra, Cape Philharmonic Wind Band, and past students who currently attend Universities in the Western Cape (Hassen & January, 2014).

In addition, various ensembles at the AAM have been invited to play at corporate events, churches, and embassies and have generated outside visibility for the Academy (Hassen & January, 2014). The

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[12] Theory books are loaned to the theory teachers for the duration of the year.

string ensemble also creates awareness by taking part in an annual European tour which the ensemble has successfully participated in for five consecutive years.[13]

With regards to PR, the main resources used by the AAM are local newspapers to advertise fundraisers, concerts, and workshops as well as basic flyers distributed throughout the community. In addition, there is a Facebook page and an AAM website run by the administrative staff. However, it must be noted that the current website is outdated in terms of layout and function.

In contrast to the enrolment of over six hundred students at the time of Kierman's study (2009: 126) the secretaries of the AAM reported that the 2014 enrolment was around two hundred. Student recruitment is undertaken by means of the distribution of flyers and by word of mouth and any individual can enrol by completing a registration form. Entrance to the program is all inclusive and the students range in age from five years old to pensioners.[14]

3.2.4   Relationship to Place

The AAM's relationship to place is made quite apparent in its vision and mission statement as the missions of the Academy include:
- To identify and develop the musical talents of persons from historically disadvantaged communities and others.
- To draw upon the existing core of music teachers to take responsibility for small ensembles in targeted schools.
- To work towards the establishing of ensembles, both small and large, as an expression of the musical prowess of the community (See Appendix A).

In addition, a few of the teachers at the AAM originate from the Athlone community and take great pride in giving back to its members.

3.2.5   Social Engagement

Social engagement is a very important factor to the AAM as it is located in a previously disadvantaged community where many of the local schools do not offer music as a subject. This commitment to social engagement can be seen in the AAM's vision which states:

> *"The communities in and around Athlone have tried but there has not always been a cohesive attempt to make sure that music education is not lost to our children. Music tuition has shown to help with discipline, motivation and a sense of belonging, three basic values that children from the poorer*

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[13] Not all students are able to participate due to funds: Tour fees for 2014 were R18540 per person.
[14] The blanket term 'students' was used both at the AAM and WCMEP by project leaders and teachers to describe their participants. However, in regards to the AAM, the term 'learners' was often used interchangeably with that of 'students' and could be a result of the range in age of the participants.

disadvantaged communities need plenty of. We all know that these communities suffer under the scourge of substance abuse, disease, abuse against women and children and a general decay of the social fibre in society. This social decay is largely a result of unemployment, poverty and idleness.

We, at the Academy, feel obliged to create opportunities for our children in the communities to be active in music education and in so doing some of the social pathologies we are faced with on a daily basis can be eradicated. Music does invariably take peoples' minds from anti-social activities and allows them to express themselves in a positive way. The Athlone Academy of Music serve a predominantly Black community. The students and staff consist of 98% Black (See Appendix A)."

The AAM's commitment to social engagement can also be found it its inclusion of learners of all ages and backgrounds.

3.2.6 Support/Networking

The biggest contribution to the support and networking of the AAM are its three knowledge partners; The Edim Music School in Arcueil France, Stellenbosch University, and the SA Army Band.[15]
The partnership with the Edim Music School includes the exchange of teachers for the conducting of Master classes as well as other learning opportunities for teachers and students alike to foster the reciprocal exchange of knowledge and experience.

The partnerships between the AAM and the SA Army Band and Stellenbosch University act not only as opportunities for reciprocal exchange of knowledge and experience but also provide opportunities for the exposing of students to concerts and festivals, serve as feeder programs for students who possibly want to further their music tuition, provide substitute teachers, as well as accompanist for AAM student exams (Hassen & January interview, 2014).

3.2.7 Dynamic Music Making

Dynamic music making is one of the main goals of the AAM as its mission is to not only teach individual students, but to foster the development of musical ensembles. The ensembles active at the AAM include:

- String Ensemble
- Brass Band
- Jazz Band
- *La Petites Loups Du Jazz* children choir (Hassen interview, 2014).

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[15] The partnerships began in 2009 (Edim Music School) and 2010 (Stellenbosch University and SA Army Band).

3.2.8   Engaging Pedagogy/Facilitation

Though the AAM is an extra mural musical activity, emphasis is placed on the formal aspects of music education such as music literacy, music theory, and the participating in external examinations such as UNISA, Trinity, and Royal Schools. Lessons are formal in the sense that learners are expected to learn repertoire based on individual teacher's predetermined syllabi or agreed-upon departmental goals (AAM Teacher Interviews, 2014).

Though lessons are formal in nature, each teacher has their own approach and most teachers expressed their teaching style as being flexible and adapting to meet the needs of each student (AAM Teacher Interviews, 2014). In addition, though overall goals and aims expressed by teachers were related to the educating of students in formal music training, an emphasis was made by most teachers on a 'holistic' approach to teaching which includes the addressing of emotional needs of the learners as well as the teaching and developing of life skills (AAM Teacher Interviews, 2014).

Also expressed by the teachers was an awareness of the need to consider learner's goals and aims for musical instruction when contemplating their teaching approach. This aspect was highlighted as being required and important to the facilitation process. Teachers linked this requirement to the reason that some learners enrol at the AAM for instrument training purely as a means of enjoyment or a hobby and this must be taken into consideration when determining learning goals and teaching approaches (AAM Teacher Interviews, 2014).

3.2.9   Links to School

The most obvious link to school for the AAM is its location within a public high school. The use of the Garlandale High School as its host requires that facilities and venues are shared between the school and the AAM. Another link is that many of the teachers at the AAM are employed at other formal schools as music educators. Therefore, some aspects of formal instruction obviously carry over into their teaching at the AAM (AAM Teacher Interviews, 2014). In addition, the director of the AAM is a principal at a local high school and upon his appointment at the AAM, included elements of formal education such as the writing of monthly progress reports by the teachers for each of the students (Brown, 2014).

3.3   Introduction to the WCMEP as a Case Study

The WCMEP was included in two past studies regarding CM in South Africa. One study was conducted by Kierman (2009) and another by Le Roux (2009). In her study Kierman investigated the same aspects mentioned as with the AAM and a brief description of the historical information and background of the WCMEP. In the study by Le Roux, these aspects were also explored as well as the

impact of the WCMEP on the individual and the local community (Le Roux, 2009). As the historical background and impact of the WCMEP has already been addressed, the afore-mentioned studies can be consulted in regards to those aspects. However, as the WCMEP has encountered a funding crisis over the last two years, but has managed to stay in operation though teachers have not been paid a salary since August 2013, the documenting of the WCMEP current situation was deemed vital for the better understanding of the project as well as a contribution to the available literature regarding CMS's in the Cape Town area.

Much of the information of the WCMEP in regards to the nine domains came from one informal interview conducted with the Project Leader Ronnie Samaai on the 16th of September 2014 as well as a formal interview conducted on the 6th of October 2014. In addition personal documents of the leader, organizational documents, and observations were consulted.

3.3.1   Infrastructure

The WCMEP is located in the Metro East Education District (MEED) on the corner of Belhar and Nooiensfontein Roads, in Kuils River and is in one aspect not an autonomous entity as it is governed by a facilitating body known as SAMET.[16] However, in other ways the WCMEP is an autonomous freestanding entity as all organizational aspects and running of the school, as well as the acquiring of a venue and transportation for students, and hiring of teachers is the responsibility of the project leader, Ronnie Samaai. The WCMEP is in operation 42 Saturdays per annum[17] between the hours of 9:00 - 12:30 with a staff meeting held every Saturday from 12:30 - 13:30. The WCMEP does not have an office and all administration and organization is done from the residence of Mr. Ronnie Samaai. Consequently there is no music database or library.

Funding for the WCMEP is the sole responsibility of this facilitating body, or governing body, which founded the WCMEP. The governing body is also responsible for the paying of students' practical examination fees for external exams such as UNISA theory and practical examinations. The CEO of SAMET is responsible for the acquiring and distributing of funds to the trust's various music education projects throughout South Africa. SAMET has relied heavily on grants from the National Lottery Distribution Trust Fund (NLDTF) as its main source of funding and over the past two years has consequently suffered a funding crisis. Teacher salaries for WCMEP have not been paid since the end of August 2013, and 2014 contracts were only issued on September 18th, 2014 upon the recent approval of a grant from the NLDTF (adjudicated after 18 months from the applications

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[16] South African Music Education Trust.
[17] This changed from 32 Saturdays in previous contracts to 42 Saturdays as of the 2014 contract issued in September.

submission).[18] At the beginning of 2014 the WCMEP was asked by SAMET to postpone the start of classes for 2014 to the first Saturday in February due to the lack of funds. Other projects under the jurisdiction of SAMET were told to re-start in September 2014, by which date the National Lottery had promised payment to SAMET.[19]

As the WCMEP is responsible for its own weekly operations and organizations, the project does have its own bank account and student fees (R150 per annum per student) are deposited into this account for costs such as instrument repairs, photocopies, and other weekly costs (Samaai Interview, 2014). This fee includes the student's tuition fees and instrument hire for the year. However, much like the AAM, fee acquisition is a major problem for the WCMEP as many students either do not pay on time, only pay a portion of the fee, or do not pay at all (Samaai Interview, 2014).

The use of the facilities is based on an informal agreement between the project leader Mr. Samaai and the director of the MEED, Mr. Melvyn Caroline. The agreement is that while Mr. Caroline is director of the MEED, the WCMEP is allowed use of the facilities (Samaai Interview, 2014). The facilities available to the WCMEP include access to certain classrooms, two atriums, two boardrooms, a store room, and a staff room. Though these venues are made available, the number and location of available venues varies from week to week based on their use by the college (Samaai Interview, 2014).[20] As the premises do not belong to the WCMEP they must be left as they are found every Saturday. The WCMEP has the use of only one piano for the entire project.[21]

In addition to the acquiring of the venue, the project leader also applies for a yearly sponsorship from the Hosken Consolidated Investments (HCI)[22] to provide transportation for its students from the Khayelitsha Township in Cape Town and the HCI has provided this sponsorship for twelve years consecutive years.

The equipment owned by the WCMEP includes instruments such as violins, violas, cellos, recorders, woodwind, and brass instruments. Instrument accessories are also owned and include items such as cases, strings, shoulder rests, and rosin. The WCMEP also owns a number of music stands as well as one photocopy machine.

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[18] Teacher's back pay is currently pending.
[19] Funding past this time must be applied for through another application process.
[20] There are often teaching training workshops and conferences every Saturday at the EMDC.
[21] Sometimes the room where the piano is located is used for conferences and thus unavailable to the WCMEP.
[22] Owners of Golden Arrow Bus Company.

3.3.2   Organization

The organizational structure of the WCMEP currently consists of the project leader, Mr. Samaai and twelve[23] contracted part time teachers.[24] There are also two past students who regularly function in the capacity of student/substitute teachers (Samaai Interview, 2014). [25] There are six 30-minute periods on a Saturday morning which include the following tuition:

- Practical lessons on violin, viola, cello, clarinet, flute, fife, brass, and recorder.
- Theory classes ranging from beginner to advanced (Theory groups A, B, C, D, E, and F).
- Various Ensemble classes.

A change in the WCMEP's tuition offerings occurred between 2013 and 2014 with dance no longer being offered as a result of the resignation of the teacher in the end of 2013. Between the eleven teachers and two student teachers consistently active on a Saturday morning, there are approximately sixty-six classes taught on a Saturday morning organised from one master schedule. Mr. Samaai is not only the project leader but also a contracted teacher who teaches all six periods. In addition he is responsible for all organization aspects of the project which include but are not limited to:

- the confirming of venues each week with the MEED
- the monitoring of transportation for township students
- student registration and fee payment
- the creating of a yearly master teaching schedule for the project
- follow up with parents regarding student absentees
- organization of in-house concert programs and end of year functions
- presiding over staff meetings
- the running of the major ensemble
- fostering of partnerships between WCMEP and other organizations
- organizing of instrument repairs
- networking and liaison
- and writing of yearly reports to SAMET (Samaai Interview, 2014)

 Mrs. Eileen Samaai works in the capacity of secretary and aids with all administrative duties without remuneration, as well as overseeing the weekly operations on a Saturday while the teachers are conducting classes between the hours of 9:00 - 12:30. Mrs. Samaai often liaises between the project and student parents as well as following up on student past due fees (Samaai Interview, 2014).

Teachers at the WCMEP are contracted for an hourly fee[26] to teach music part time to groups and individuals as well as to conduct and foster ensemble playing. Though the classes are held on a Saturday, extra lessons and tutoring is often given at no extra charge by the teachers at their homes or other venues upon the student's request. Teachers are required to generate their own teaching syllabi

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[23] One teacher is currently on leave studying violin pedagogy in Oslo, Norway.
[24] A twelfth staff member resigned in June 2014.
[25] Four of the contracted teachers at the WCMEP were past students of the project.
[26] R300 per hour subject to 25% tax deduction.

based on student needs to encourage visible progress in students through the enrolling of students in external practical examinations to chart achievement. The teacher's sole mandate is that of music educating and that of preparing for their classes and instruction. Teachers are not formally involved in organizational aspects of the WCMEP.

3.3.3   Visibility/PR

As the WCMEP is located in a venue belonging to the Western Cape Department of Education, there are no external signs to create community awareness of the CMP. However, one form of visibility is the WCMEP's hosting of in-house concerts at the end of every quarter to which the parents are invited by means of a letter and the public invited by word of mouth. In addition there is an end-of-year concert which is open to the parents and members of the public as well.

Another form of visibility that has occurred in the past for the WCMEP is the inviting of WCMEP students and ensembles to play for corporate events and gigs. However, not much public visibility of this nature has occurred over the past two years.

Visibility for the WCMEP often occurs in the form of student achievements - 2013 achievements included:

- Acceptance of a WCMEP student into UCT for a BMus in clarinet performance
- A violin UNISA Grade 4 exam pass with merit
- A violin UNISA Grade 8 exam pass with merit
- Five students wrote Grade 5 external theory examinations
- Two students wrote Grade 6 external theory examinations (2013 report)

In 2014 WCMEP student achievements included:

- Acceptance of two students to Stellenbosch University – one for the Higher Certificate in Music and the other for BMus.
- Two students currently studying BMus at UCT
- A student participating in Hugo Lambrechts' Concerto Festival as a violin soloist.

These student achievements often form the basis of visibility in the community and beyond for the WCMEP. In terms of public exposure, the project leader mentioned that the WCMEP would most likely benefit from such activities but that he has reservations that it would generate more requests for students to enrol for music tuition, which is a current impossibility due to limited staff and resources (Samaai Interview, 2014).

3.3.4   Social Engagement

Much like the AAM, social engagement is also at the heart of the core values of WCMEP. This can be seen by a statement on the SAMET website that programs under SAMET are:

> *"... intent on bringing music education and opportunities to the broader community.*
>
> *In most instances, these communities have never been exposed to any form of music education.*
>
> *The Trust's main objective is the training and development of young people through music literacy programmes, which leads to the performance of indigenous music, jazz, orchestral and pop genre using a variety of instruments.*
>
> *This type of tuition is aimed at benefiting the whole child, developing their coordination and communication skills, while providing them with the necessary foundation to succeed (SAMET website).*

3.3.5   Support/Networking

The main form of support and networking at the WCMEP comes from its two partnerships: one with Stellenbosch University and the other with the Valdres International Music Festival in Oslo, Norway. These partnerships have been deemed vital for the success and growth of the WCMEP by teachers and students alike.

The partnership with Stellenbosch University has been mostly informal in nature in that many of the teachers at the WCMEP have studied and completed degrees or currently study/work at the University. This has provided opportunities for reciprocal exchange of knowledge between staff and students of the University and the WCMEP in addition to granting the WCMEP access to educational concerts, Symphony/Jazz/Wind Band concert tickets, access to music literature and sheet music, teaching methods, master classes, piano accompaniment for exams and concerts, and extra tuition.

The partnership with the *Valdres International Music Festival* began with a phone call to Mr. Samaai in 2001 from the founder and artistic director of the festival who is also a violin instructor at the Barratt Due Musikkinstitutt in Oslo, Norway. An invitation was issued to Mr. Samaai inviting him, chosen students, and Mrs. Samaai as guests to the Valdres International Summer Music Festival. The WCMEP received a visit from the teacher, Alf Richard Kraggerud, in 2001, and the partnership was formally undertaken in 2009 when Mr. Samaai, three WCMEP students, and one teacher visited the festival to participate as students and for the project leader and teacher to serve in the capacity of guest teachers. Since then, the exchange to the festival has occurred over six consecutive years with project leader, students, and a teacher visiting the festival in the June - July school holidays (Samaai Interview, 2014).[27] Many benefits have resulted for the WCMEP from this exchange. One of the most recent benefits included the awarding of a full two year scholarship to study violin pedagogy at the Barratt Due Musikkinstitutt from 2014 - 2016 for a WCMEP teacher.

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[27] 2009 – 2014. Due to Mr. Samaai's health in 2014, a teacher travelled in his place.

Mr. Kraggerud and his assistant visited the Western Cape from October 13th - 18th 2014, giving master classes at Stellenbosch University and the WCMEP. He ended his visit by attending and participating in the WCMEP in-house concert. At this concert he addressed the students, staff, and parents at the WCMEP stating his wish and desire to continue a strong a vibrant partnership between the *Valdres International Music Festival* and the WCMEP.

3.3.6   Dynamic Music Making

Dynamic music making is a core value of the WCMEP with the existence of multiple in-house performance opportunities throughout the year and various established ensembles. Ensembles active at the WCMEP are:

- The junior string ensemble
- The senior string ensemble
- A String trio
- A brass ensemble
- Junior recorder ensemble
- Senior recorder ensemble
- A clarinet Trio
- And a flute ensemble.

3.3.7   Engaging Pedagogy/Facilitation

Although the WCMEP, like the AAM is an extramural music program, greater emphasis is placed on the more formal aspects of music training such as the learning of repertoire and music literacy than just ideals of social upliftment. This could be largely connected to the percentage of teachers affiliated with the University and other public schools. Six of the twelve teachers are or were employed in music education elsewhere, while three are currently undertaking University tuition, all have received formal training, and ten of the twelve hold some type of formal degree or diploma in music.

Within the violin, viola, recorder, and theory sections, tuition is held in group classes with the instrumental classes consisting of usually no more than three players at once. Within the cello, flute, clarinet, and brass sections: instrumental tuition is mostly an individual one-on-one lesson.

Interviews with teachers indicated that though the focus is on musical achievement and education, students' backgrounds play a leading role in the teacher's facilitating approach. Teachers mentioned a need to focus on other aspects of the student's development such as discipline and life skills; and that teaching within this context requires another set of teacher skills other than instrument knowledge, pedagogy, and repertoire. Flexibility is needed by the teacher in order to approach the student holistically and to be able to engage and facilitate progress as well as gain an understanding of each student's need and background (Teacher Interviews, 2014).

Another important aspect to note that emerged from teacher interviews was the freedom attributed to the environment of the WCMEP with regards to music tuition and facilitation. Teachers expressed inflexibility within their roles as educators at public schools and stated their need to adhere to a very specific curriculum, goals and outcomes. However in the WCMEP setting, they expressed that the teaching environment is one in which they can teach freely and not be restricted to a specific syllabus and exam deadlines. Teachers said that this enables them to teach in a context specific and efficient manner. Though there are learner progress certificates distributed at the end of the year and internal examinations held throughout, teachers expressed that the emphasis is less on these goal oriented measuring instruments in terms of facilitation, but more on the importance of creating learner specific pedagogical approaches for the enabling of student progress. The examinations and progress reports were deemed more important for the student's own measuring of his/her progress.

3.3.8   Links to school

The most obvious link to school for the WCMEP is the sharing of the facilities of the MEED. The second is the relationship between formal tuition approaches of the teachers who are employed at the WCMEP and their access to resources from their other areas of music education employment and tuition.

3.4   Conclusion

Though both case studies are classified as CMSs, there are distinct differences between them with regards to infrastructure and funding models. One of the CMS's exists as a registered NPO responsible for sourcing its own funding, and the other functions as a free standing institution in many ways, but is ruled by a facilitating body responsible for the sourcing of funding. The two CMSs contain main differences concerning organizational aspects. The AAM has administrative staff that run an office and the WCMEP's organizational aspects are completely run by the project leader and his wife. One can conclude by the ongoing existence of both examples of a CMP, that each model carries its own unique advantages and disadvantages and that both models are not exempt from funding issues relevant to community based organizations.

Chapter 4
Data collection and analysis

4.1   Introduction

Both the AAM and the WCMEP are almost hidden within their communities, tucked away in already existing structures. Though not much activity can be viewed from the outside, once inside the buildings that host the CMSs, one is overwhelmed with a sense of activity as sounds of instruments echo through corridors, music theory teacher's voices boom beyond the classroom, and students are playing or running quickly past on the way to their next class.

Sixteen interviews were conducted across a wide spectrum of participants. The purpose of the study was to gain an inside view of the workings of both case studies in order to describe the successes and challenges to both CMSs as viewed by their different stakeholders: a) project leaders; b) project teachers; c) past students, and to investigate their connection to factors of sustainability.

4.2   Description of Sample Groups interviewed

Throughout the course of the interviews the participants' personal background became relevant to this study in various ways. This information became significant when analysing the data for emerging themes across participant samples. The personal background of the participant was found to shape areas such as the goals and aims of the CMS (project leaders), ability and desire to teach at a CMS (teachers), and the success as a student at the CMS (past students). Therefore, in order to gain a better understanding of themes within the data, the participant samples will be discussed before presenting the relevant findings.

4.2.1   Project Leaders

Though the interview questions were formulated to answer and describe challenges, successes and issues regarding sustainability, the personal backgrounds of the directors were also discussed, to establish the importance of their backgrounds to their decision making and the running of the CMS themselves.

Upon reviewing the transcripts, similarities and differences between the two project leaders were established. Similarities included the following: both leaders have been in formal education for over three decades, both leaders are involved in the local communities, and both leaders are involved in all aspects of the running of their respective CMSs. A major difference between the two leaders is that

one serves in a mostly administrative role as he is not involved in music education, while the leader of the WCMEP is also a teacher at the CMS.

The project leader of the AAM, though not a music educator, has been in formal teaching for thirty-three years and has been a principal of a school in a disadvantaged community for thirteen years. From this vantage point, Mr. Brown has a "…good understanding of the needs of people there (Brown, 2014)." His drive for keeping the AAM open and running comes from his vantage point of working in a disadvantaged community. In his interview, Mr. Brown expressed how his role as an educator and a school principal has exposed him to

> "...various challenges every day. I'm at the coal face of poverty, of gangsterism, of complete hopeless situations where people feel apathetic; you know to approach their daily situations… (Brown, 2014)."

His drive and motivation in keeping the AAM afloat through difficult circumstances stems from his experience with students within communities surrounding the CMS. The drive comes from his belief that, "…one of the ways of instilling or assisting with discipline is through music, where children are engaged in a constructive manner… (Brown, 2014)." This focus on positive social behaviour of community members by being involved in activities at the AAM was also expressed by the leader's statement that,

> "They are involved in anti-social behaviour in the communities. They are lured into gangs... They don't have access to decent resources in those communities, so I feel that trying to draw them out of that situation and putting them into a more structured environment, like where they need to hold that instrument in their hand, where they can feel proud and say look here I'm moving from A, to B, to C, to D, and you can see progress being made. So yes, involving them in that way, I feel bringing them here into the Academy will help them change the mindset (Brown, 2014)."

The project leader of the WCMEP, Mr. Samaai, currently in retirement, was formerly a music educator for thirty-eight years. He taught from the elementary levels to college and university students in various locals in the Western Cape ranging from Universities, to giving conducting lessons in the township of Khayelitsha for choral conductors at local schools (Samaai, 2014). Mr. Samaai, though retired for seventeen years, still actively teaches every Saturday at the WCMEP as well as at his church in Paarl.

In terms of personal background, there is a strong connection between personal experience of the project leader of the WCMEP and the CMS's goals and aims. Mr. Samaai's personal background within the previously disadvantaged community as well as his identifying with some of the communities' struggles is exemplified by his statement that,

"I had dreams, but my dreams could never be fulfilled because of so many restrictions. Manmade restrictions; they called it the law of the country (Samaai, 2014).

The focus of the WCMEP on being a place for formal music education and for achieving mostly goals and aims of music education are not only the mandate of SAMET's vision and aims, but are personally spearheaded by the project leader to meet what he feels is a lack of quality music education in the surrounding local communities. With regards to shaping the goals of the project, the historical restrictions experienced by the project leader is a driving force behind the way he steers the project, as he expressed that "…I vowed to myself never ever will anybody deny any of our kids the opportunity to study further, [and] to play in an orchestra…(Samaai, 2014)."

4.2.2   Teachers

The teachers interviewed across the two projects come from a variety of educational, cultural, and musical backgrounds. Thirty-three percent of the teachers at the AAM indicated that they received formal tertiary level music qualifications while 33% indicated that they had received tuition through private study, 17% indicated they were trained mostly in church, and another 17% were self-taught. Fifty percent of the teachers interviewed are employed at other formal schools and 67% of the teachers mentioned an active participation in teaching and playing in their community church settings. In addition, the researcher found a strong trend across all interviews regarding teacher motives for teaching at a CMS such as the AAM, that as many as 83% of teachers indicated the desire to "give back" to the community in some way.

Sixty-seven percent of the teachers interviewed at the WCMEP were formally trained at a tertiary level, while 33% indicated the majority of the music tuition was received in the church setting. In addition, 67% of the teachers interviewed hold a post at a formal school. In regards to teaching at a CMS, 100% of the teachers indicated that a strong motive for this activity was that of offering music instruction to those who would not normally receive music lessons. The inability for students to receive music education was described by the teachers as being linked to the issue of poverty and the lack of formal music instruction in various communities.

4.2.3   Students

The sampling of students interviewed consisted of five past students of the case studies: two from the AAM and three from the WCMEP. It must be noted though, that one participant is still a registered student and student teacher at the WCMEP and another is now a contracted teacher there. Most of the five students are enrolled at either the University of Cape Town or Stellenbosch University, pursuing BMus or Diploma in Music qualifications. One of the five is not pursuing tertiary level education; the student is however is actively gigging with the university symphony orchestras as well as the SA

National Youth Symphony Orchestra and also receives lessons from a university professor. The five students resided in four different communities in the greater Cape Town area while students of the AAM and WCMEP which include Lotus River, Kuils River Khayelitsha, and Strandfontein. Though the participants are pursuing other activities, three of the five still return to their respective CMSs often, either to perform in concerts or in the capacity of tutors or student teachers, while one is a contracted teacher. All of the participants expressed that they had heard of these case studies by word of mouth, and that all of them are still in contact in some way with their former teachers at the CMSs.

4.3   Categories that emerged within the nine domains

After all transcripts were coded, codes were analysed and then separated into categories using inductive analysis to allow themes to emerge from the data. These categories were then placed within the nine domains to create an understanding of aspects present, important concepts, issues, challenges, successes as viewed by the teachers and project leaders. Categories emerged within every domain; however some domains were represented more heavily at one project than the other. In addition, within the domains, there was some variance of categories across the two projects and not all categories that emerged were present in both.

The categories that emerged within the nine domains across the teacher and project leader interviews were the following:

Table I - Categories that emerged within the nine domains of community music

Infrastructure AAM	Infrastructure WCMEP
Executive Committee	Governing Body
Funding	Funding
Member fees	Member fees
Venue	Venue
Transportation for students	Transportation for students
Equipment	Equipment
Instruments	Instruments
Sheet music	Sheet music
Availability of teachers	Hiring of teachers
Organization AAM	**Organization WCMEP**
Goals	Goals
Organizational Aspects	Project Structure
Future Planning	Organizational Aspects
Structure	Future Planning
Administration	Schedule / Planning
Schedule / Planning	Delegation
Communication	Ownership
Lack of educational restraints	Communication
Departmental	Lack of educational restraints
Director	Departments
Teachers	Leadership
Teacher quality	Teacher
Teacher roles	Teacher quality
Musical Standard	Teacher roles

Concerts	Musical Standard
Exams	Relevance
Members	Concerts
Interaction	Project Members
Teacher Interaction	Interaction
Student Interaction	Staff Interaction
Commitment	Student Interaction
Student Commitment	Student Commitment
Parent Commitment	Student Commitment/ Attendance
Parents	Parents
Misc.	Misc.
Visibility / PR AAM	**Visibility / PR WCMEP**
Awareness	Partnerships
Community Networking	Past Students
Word of mouth	High interest in student enrolment
Lack of visibility in community	Public Exposure
Relationship to place AAM	**Relationship to place WCMEP**
Church	Church
Community	Community Investment
Community Investment	Home
Community Music	Teacher
Community Support	Personal Connection to Community
Context	Community Relevance
Location	
Personal Connection	
Community Relevance	
Community Investment	
Focus on talent in the community	
Social Engagement AAM	**Social Engagement WCMEP**
At risk	At risk
Context	Context
Empowerment	Empowerment
Inclusion	Inclusion
Life skills	Life skills
Opportunities	Opportunity
Positive environment	Job creation
Upliftment	Overcome past restrictions
Exposure	
Job creation	
Networking / Support	**Networking / Support**
Church	Partnership
Community	Local Musical structures
Family	Parents
Partnerships	Personal connections
Parents	Lack of communication between projects
Dynamic Music Making	**Dynamic Music Making**
Ensemble	Active music making
Goal	Focus on collective identity
Interaction	Focus on community music
Objectives	Inclusion
Teachers	Teachers
Focus on community music	
Focus on community pride	
Inclusion	
Engaging Pedagogy/ Facilitation	**Engaging Pedagogy/ Facilitation**
Creating Teachers	Enjoyment
Enjoyment	Ensemble
Ensemble	Exams

Exams	Exposure
Facilitate	Facilitate
Formal Aspects	Formal aspect
Foundation	Foundation
Goal	Goal
Group Identity	Holistic Development
Holistic	Individual goal
Learning environment	Learning environment
Method	Less formal aspects
Nurture	Method
Practical Approach	Nurture
Relationship	Practical Approach
Student specific approach	Progress
Style	Relationship
To motivate and inspire	Student specific approach
	Style
	To motivate and inspire
Links to School	**Links to School**
Connection to formal school	Connection to formal school
Connection to school music	Connection to school music
Formal training	Formal training

These categories helped the researcher gain a better understanding of the current situation of both CMSs and codes within these categories were divided into subcategories for further clarification and understanding. The researcher then analysed across domains in order to detect emerging themes relevant to issues of sustainability in these two case studies.

4.4   Themes that emerged across the nine domains

In addition to the categories that emerged within the nine domains, there were conceptual themes that were identified across the domains within both case studies. Though many more categories could have been documented, due to the scope of this thesis, the researcher chose those most pertinent to the research question. Once codes were placed into their various categories and subcategories, the researcher analysed the data for emerging conceptual themes. Harding explains that conceptual themes have five characteristics of which three were important to this study:

- They are most likely drawn from different sections of the interview transcripts and use codes taken from the analysis of different illustrative issues

- The conceptual theme may not be referred to directly

- The conceptual theme may not be spotted on first reading of the transcript (Harding 2013: 108-109).

These characteristics were helpful in identifying the following conceptual themes as findings.

4.4.1   *Inspired Leadership and a strong focus on music education*

One category that emerged across both case studies was that of 'inspired leadership' and a strong focus on elements of formal music education. Both sets of teachers interviewed mentioned codes regarding the leader's ability to lead against all odds and admirable qualities of leadership which contributed towards the CMS's success. The codes mentioned at the AAM regarding inspired leadership included:

- Administrative director
- Constantly establishing relationships (contributing factor to success)
- Director who networks (contributing factor to success)
- Type of person and leader the director is (contributing factor to success)
- Director does good work (contributing factor to success)
- Director does not limit student opportunities to the church (contributing factor to success)
- Director has vision (contributing factor to success)
- Director linked to school [public school]
- Director plans with an eye on the future (contributing factor to success)
- Director who creates further opportunities (contributing factor to success)
- Everyone (staff) knows the director
- Great relationship with key players
- Head of school is not a musician
- Key player is director
- Less emotional decisions
- Level headed and knowledgeable
- Successful - Director makes rounds to teachers
- Successful - Key players have their ear to the ground
- Successful - Quick resolution of problems.

Many of the aspects mentioned that contributed towards the inspired leadership were related to the fact that the leader is not a musician but serves more of an administrative role. However, this was also linked to challenges from the view point of some teachers regarding the leader's lack of understanding of musical elements which will be discussed later.

Teachers at the WCMEP expressed inspired leadership with the following codes:
- Inspirational Leadership
- Flexible leadership
- Leader's ability to organize
- Ability of leader to bring staff together
- Ability of leader to keep staff working towards project goals
- Strong leadership
- Not overbearing.

Most of the elements of inspired leadership expressed by the teachers of the WCMEP were linked to relational aspects as well as positive interaction with the leader, and the leader's ability to create positive staff interaction and team work (deemed as one of the most successful aspects of the WCMEP by teachers). The element of inspired leadership as a main element of a CMP's success is not only relevant to the context of these two case studies but was also found true in the study by Schippers and Bartleet who noted that, "…the most strikingly consistent factor in successful projects appeared to be the presence of an inspired individual (2013: 459)."

Though Koopman documents that much of the writings on CM internationally "…mainly relate to such general values as self-employment and social empowerment," a strong theme that emerged across the two case studies was the main goal of music education (Koopman 2007: 152). The strong focus on formal aspects of musical training was illustrated by the codes from AAM teacher interviews to represent CMS goals of:

- Creating musicians
- To educate
- Main capacity is music education
- Formal music education
- Must be able to compete with good schools
- Music tuition on par with some of the best music schools

And WCMEP teacher codes of:

- Not to "babysit"
- To teach specialized music
- Teach music Education
- To create musicians
- Provide quality music education
- Providing a service
- Student achievement

The goals for each case study were expressed by both project leaders with codes that included:

- To be the best music school around
- Creating a structured environment

as well as:

- Music education
- Everyone working towards the same goal
- Exposing community to instrumental education
- Setting of goals
- To create quality musicians

Teachers expressed a heavy emphasis on formal aspects of music education such as music literacy and technique, learning of repertoire, and other elements related to Western music. Teachers also

expressed a need for quality music education within the communities served by the CMS as well as a keen community interest in tuition as shown by student enrolment numbers and requests to participate.

Concerning their pedagogical style and/or facilitation approach to teaching at their CMS, many different styles and methods were mentioned. However similarities occurred across all teacher interviews with regards to five specific aspects. These aspects included the importance of exposing the students to concerts and workshops, an emphasis on formal aspects such as theory and music literacy, the importance of creating a successful learning environment, active music making with students in their lessons, and finally the need for a personal approach to students in regards to facilitation.

In addition, all teachers mentioned the importance of students participating in external examinations such as UNISA as a means of monitoring student progress and instilling a sense of achievement in learners. A strong focus was put on ensemble playing and group musicing even though many lessons are held on an individual basis; ensemble playing was held to be of equal importance by teachers.

4.4.2   *The importance of teacher qualities*

Across all samples, the importance of the teachers and their qualities was a major trend. The importance of their educational background, musical experience, and qualifications was stressed in both positive and negative responses. Five out of six teachers at the AAM mentioned in some way the importance of a formal educational background of teachers represented by the following codes:

- Enabling – Trained teachers/ Formal education background (contributing factor to success)
- Qualified teachers
- Must have a high standard in teachers
- Requires continuous study

Another code that emerged was that of "Challenge – Not all teachers are formally trained," and this was directly linked to other codes such as:

- Challenge – Conflicting pedagogical views (within departments)
- Conflict within departments
- Challenge – Lack of standardized approach for beginners

Many teachers expressed an intrinsic desire to teach, a joy and love for teaching, and a passion for music education. In addition, codes concerning 'teacher qualities' present or needed in the CMS setting were varied; however two or more teachers mentioned that teacher qualities that were contributing factors towards the CMS's success were:

- Teacher's dedication / Commitment
- Teacher's personal connection with students

- Teacher's sacrifice
- Teachers willingness to go above and beyond the requirements of the job
- Passionate teachers

There were similar trends in WCMEP teacher interviews with convergence on teacher's qualities codes such as:

- Commitment
- Preparation for classes

Both project leaders also mentioned teacher qualities as contributing towards the success of their CMS's, represented by the following codes:

Table II. Project Leader Codes for teacher qualities:

AAM	WCMEP
Well qualified teachers	Dedicated teachers
Committed teachers	Constant sacrifice of teachers
Camaraderie of purpose	Success - Teacher's ability to adapt
Inspiring character of teachers	Technically well qualified
Teachers not after the money	Success - The teachers
	Trained teachers
	Teachers jobs are to teach
	Flexibility
	Success - Communication between the staff

In addition, in past student interviews, a common trend in what they viewed as a successful aspect of the project was the teachers, and all expressed a personal connection to their teacher. All students also felt that their practical teacher did not impose a pre-existing model of facilitation or approach to pedagogy, but tailored their approach to their individual goals and needs and there was a direct link between the teacher and past student successes.

4.4.3 *The positive and negative effects of a less formal structure*

One theme found across case studies as a major contributing factor to teacher effectiveness was the 'lack of educational restraints'. At the AAM, teacher's expressed this through the codes:

- Flexibility in structure in teaching
- Level of teaching able to achieve
- Freedom to cater to individual students
- Work at student's pace
- Freedom to teach effectively
- Freedom to work at own pace
- Lack of formal teaching restraints
- Freedom to develop own teaching style
- Ability to teach freely

- Lack of constant supervision
- Not a formal school structure
- Academy is a good training ground for young teachers
- Lack of department supervision / formal education restraints (contributing factor to success)

At the WCMEP the codes that represented this were:

- Place to teach music
- Enabling - Free environment / lack of formal teaching restraints

This theme is supported by research on CM which expressed that music teachers have often found formal school music programs to be restrictive and inhibiting to music education (Veblen 2004). In fact, Veblen continues to state that, "indeed, the politics of "school music" in many localities prevents excellent music teachers from teaching music musically. Accordingly, a significant number of music educators establish their own programs, or teach in CM programs, to escape unsatisfying careers as school music teachers (Veblen 2004)."

Teachers at both case studies linked this ability to teach freely and make a personal connection with students (and even their families) to student progress and musical standard. Though many of the teachers across both CMSs also taught music at formal schools, they expressed the ability to give better value and quality of music education at their CMS as well as the ability to tailor content and approach personally to students' needs.

However, though the lack of formal structure was perceived musically and pedagogically as a positive factor, the lack of formal structure often had a negative effect on organizational aspects. Because of a lack of checks and balances in organizational aspects, project leaders took the responsibility of all aspects of the running of the project which was found to impact 'communication', 'delegation', and 'teacher ownership'.

This relationship had a direct connection at the AAM in teachers' responses concerning concert planning and teacher interaction. The teacher codes regarding the lack of teacher input for concert planning and the dissatisfaction thereof included:

- Lack of departmental collaboration for concerts
- Gala concert is first departmental interaction
- Lack of understanding of concert planning
- Gala concert is too stiff
- Need to define concerts
- Need for structure in concerts
- Gala concert is too long
- Emphasis on family needed for gala concert
- Challenge - Concert planning

The effect of the lack of structure on teacher interaction at the AAM was represented by the codes:

- Challenge - No effort made for interaction
- Challenge - No time to interact
- Departments are isolated
- Entire school is disjointed
- Everyone working in isolation
- Interaction could help create Academy identity
- Interaction would be good
- Challenge - No interaction
- Students and teachers are isolated

At the WCMEP, the lack of formal structure was found to mostly have a negative effect in the area of delegation. This was illustrated in the codes mentioned by the majority of teachers as being:

- A lack of communication between project leader and staff on organizational aspects
- Stubbornness of leadership to accept help
- A lack of delegation of organizational aspects to teachers
- More delegation would create teacher ownership

The lack in structure of organizational aspects has been documented as being a challenge to CMPs as found in previous research and often is a balancing act between too loose or too rigid a structure (Schippers & Bartleet 2013: 460). The researcher also found a relationship between issues of organizational aspects and those of interaction, which then also had an effect on collective CMS identity.

4.4.4   Interaction as a unifying measure to create identity

Across both case studies, 'interaction' was mentioned as a means of creating unity and collective identity. This theme emerged as being extremely relevant to the CMS context as many times there are situations, such as the effects of the lack of funding, that can cause teacher morale to wane. This was aptly put by one teacher who stated that:

> *"Apart from just teaching, we also a staff, and we are also in relationship with each other. I think we as a staff would grow a whole lot closer if we can be delegated things more the way we spoke about earlier. Where, where we work more together on, the running of the project um... separate not from just teaching, but all the maybe, the admin, or the planning, or the organization of things. If those kind of things can be dealt out to us a little bit more, than we'll I think as a staff will grow closer together, we'll work closely together, and we'll have a bigger sense of ownership in terms of the project. The Community Music Project…I think for something like that, ownership is very very important because, it's the ownership, it's me feeling that I am part of that, that's gonna stop me from leaving the project when things are not going well. I think it's important that, I need to know, I'm not just teaching there, but I'm in there heart, soul, and body, and mind, in every possible way; so that whatever happens, whatever comes, because I think Community Music Projects, have more challenges than your formal*

48

institutions, like your Varsities and your schools. So when those challenges come, then I need to be loyal enough to go through all of them, but I will not be loyal enough to go through all of them if I don't feel I've got ownership in there, if I don't feel that I'm actually really a part of it (WCMEP Teacher Interview, 2014)".

The WCMEP teachers expressed a strong element of' teacher interaction' through the codes:

- Sense of community
- Feeling part of a team
- Common goal and purpose
- Good working environment
- Success - Atmosphere
- Round table discussions
- Conducive to problem solving
- Good relationship between staff/Staff support
- Staff pull their weight
- Staff and project leader work well together
- Flexibility of staff to compromise
- Relationships between staff and leader
- Relationships between staff
- Staff is like a family
- Staff help each other

Though teachers at the AAM expressed codes such as 'good relationship' and 'good environment' they expressed a distinct lack of team work and common goal, which at the WCMEP was created through staff interaction and was expressed as a unifying force. It terms of interaction, it became apparent that interaction was important on internal levels within the CMSs, but also to external structures in the communities in which they are located.

4.4.5   *Important structures in the community: the home and the church*

A recurring theme that occurred across all sample groups and both case studies was the link between church musical activities and music learning and making at both CMSs. Church music making was connected to teachers' musical activities and music education background. In addition, a number of students mentioned their involvement specifically in the New Apostolic Church, which encourages music learning as that organization has vibrant musical activity within the communities. Both students interviewed at the AAM expressed support in their music studies at their CMS by the New Apostolic church as well as their involvement in church musical activities being a main aspect of church activity. However, it must be noted that other students at the AAM may be affiliated with other organizations. One student from the WCMEP also mentioned being involved in the New Apostolic Church, while a majority of the WCMEP past students interviewed were involved in church music in general.

All past students also mentioned the support of their family as being a contributing factor to their success and all felt that they received full family support in their musical studies at the WCMEP. Though past students felt they had family support and church support, other forms of community support were lacking as all students expressed a distinct lack of community support and even understanding of relevance of music study by their communities.

This theme could possibly be linked to categories mentioned by teachers such as 'lack of relevance' and codes which mentioned a distinct lack of incorporating other musical genres, relevance to the community, and slow musical progress of students. A relationship began to emerge between these themes in that although there is an expressed need for quality music education, there seems to be a lack of balance in catering to other community structures outside of community structures such as the home and church; this could directly impact community ownership and awareness of the CMS. This in turn could be seen as a double threat to the sustainability of the CMS as awareness, or the perceived lack thereof could also be linked to community ownership.

4.4.6   The effect of progress on commitment and musical standard

> *"Only through interaction between the individual and musical culture (often represented by the teacher) can sustained musical development be achieved (Koopman 2007: 156)."*

Though 'successful students' was a prominent category represented across all sample groups, students and teachers mentioned that often student commitment isn't good and that students' progress is many times very slow, which affects the overall musical standard of the CMSs.

What is important to note throughout the data obtained for this study, is that the sample of past students all represent the category of 'successful students' as all past students interviewed are currently pursuing music at tertiary level and/or are involved in the music industry. The majority of past students interviewed mentioned a link between their progress and commitment in their interviews.

Students at the AAM mentioned within the subcategory of 'progress', that they:

- Won an award from CMS
- Had poor achievement at start of learning
- Grew musically at CMS
- Were assisted to improve quickly

These codes represented the ways in which positive/negative progress effected their commitment.

All students at the WCMEP also mentioned codes that linked their progress to their commitment, which then again had a positive/negative effect on their progress. WCMEP students mentioned the following codes within the subcategory of 'progress':

- Matching of repertoire to progress
- Goals
- Motivation as a result of progress
- Challenge - Poor achievement at start of learning
- Grew musically at CMS
- Progress became motivation
- Positive reinforcement
- Received assistance to achieve
- Progress made visible

4.4.7   *The effect of funding on the sustainability of the CMSs*

The funding crisis the two case studies find themselves facing is merely a reflection of the funding crisis many similar organizations across South Africa are dealing with. It is very difficult for these organizations to learn from each other, as in available research it has been stated that, "currently there is little reliable national information on South African civil society. This is due to the difficulty of obtaining funding for research, together with the unwillingness of government agencies, most notably Stats SA, to include the civil society sector within research frameworks and surveys (Coalition on Civil Society Resource Mobilization: Critical perspectives on sustainability of the South African civil society sector 2012: 15).

Across all sample groups, issues regarding the funding of both CMSs emerged within the data. Funding was found to impact areas including:

- Teacher salaries
- Lack of equipment
- Non - existence of music libraries
- Teacher morale
- Inability to have instruments repaired
- Lack of resources
- Inability to hire substitute teachers when contracted teachers are absent

Even with the successful acquiring of funds, project leaders expressed the need for more funds and sources of funding in order to remain sustainable. It was expressed that even after obtaining funds, there are often challenges.

> *"... we were getting reasonable funding from various departments, from the Western Cape Government, there once was that we got some Lotto funding, but that funding is all ring-fenced, you know if for example if you say it is for teachers salary, you can't use it for anything else. Because you*

have to account for that, so it will only last for a year, you follow, and then after that you have to battle on your own (Brown, 2014)."

In one of the few published reports regarding funding for South African civil society, the report claims that the increase of NPO and NGO's turning to local funding due to the international funding crisis, "…has prompted many NPOs to look increasingly at government and domestic sources of income. Local grant makers have seen applications double in the past year. The NLB [National Lotteries Board] and the NDA [National Development Association] are also receiving an increasing volume of applications from CSOs [Civil Society Organizations] (Coalition on Civil Society Resource Mobilization: Critical perspectives on sustainability of the South African civil society sector, 2012: 22)."

The WCMEP is not a registered NPO like the AAM. As an organization that functions in the capacity of a CSO, and in light of the similarities of challenges that lack of funding poses to both the AAM and WCMEP, aspects of the following statement in many ways holds true for both CMSs:

"NPOs frequently suffer from capacity lacks. It is difficult for them to guarantee continued and sustained interventions due to a lack of financial security. The lack of security leads to high staff turnover and prevents long-term planning. Low salaries often result in more skilled professionals seeking employment in other sectors (Coalition on Civil Society Resource Mobilization: Critical perspectives on sustainability of the South African civil society sector 2012: 24)."

The statement that the lack of financial security often affects "long-term planning" rings true for both CMSs. One project leader described that the effect on his CMS of the lack of funding was that the CMS was, "…literally living from hand to mouth," which one could surmise cripples long-term planning (Brown, 2014). The other project leader also mentioned the effects of funding on long-term planning by saying;

"You'd be surprised to know how many calls I get now from people who want to enrol their children for 2015, but because of the problems that we have in regards to funding, but we just keep it on hold for the time being, but as long as I get that kind of request, it says to me there is a need for it (Samaai, 2014)."

The latter half of this statement is directly connected to the reality of the situation for CMS teachers, as many teachers continue to teach with irregular, very little, and sometimes no remuneration. Though funding affected teacher morale, and in some cases the teacher's ability to continue teaching at the CMS, it didn't always affect teacher commitment as many teachers expressed the opinion that they did not teach "for the money" and that "funding will in any non-profit organization, always be an issue." "I'm pretty sure if you go to any of them the first thing they will tell you is that funding is the issue (AAM teacher interview, 2014)."

4.4.8   *The importance of partnerships to future sustainability*

As the funding framework for the CMSs and CSOs in general has been described as hostile in the South African context (Coalition on Civil Society Resource Mobilization: Critical perspectives on sustainability of the South African civil society sector, 2012: 13), the importance and value of partnerships to the two CMSs' sustainability is undeniable and was expressed by all participant sample groups. Not only do the overseas partnerships provide exposure and opportunities for CMS teachers and students to travel abroad, but many times raised awareness for the CMSs, which in a few instances resulted in the donation of instruments and/or funds.

National partnerships, though sometimes over looked, often provide help with much needed physical and human resources. Project leaders have fostered partnerships with local institutions and organizations which provide venues, transportation, and human resources. Human resources made available through partnerships have included accompanists for exams and concerts, substitute teachers and student teachers. Other resources which partnerships have made available included access to sheet music, tickets to concerts at the Universities, access to masterclasses and workshops, and even performances by University ensembles at the CMSs. National partners have also assisted in the providing of more opportunities for CMS students to study music at the tertiary level. Stellenbosch University's Certificate Programme in Music Literacy (CP), for example, serves as a feeder program for students from both CMSs and creates access to further training in music education and students often proceed from the CP to a BMus/Diploma/Higher Certificate in Music.

Though the funding situation is crippling both CMSs, without their national partnerships, they in many ways would not be able to function as these partners often provide services which are vital to the success of the CMS and services which the CMSs currently cannot afford.

Though both CMSs have established partnerships outside of the communities they serve, what seems to be lacking are partnerships within the communities – there is a distinct lack of mention of these codes. It has been noted by researchers such as Brower that "moving beyond meeting immediate needs to a sustainable community-owned solution necessarily takes considerable time, as successful organizations enter a community and establish trusting partnerships with the population they intend to serve (2011: 60).

In this research, this lack of trusting partnerships with the population could be directly linked to what all students deemed as a lack of community support and long-term planning for a sustainable community-owned solution. The lack of outside support in the community was very apparent in a statement by an AAM past student who mentioned:

"...look the community where I grew up is not very, how can I say, um, not well supported with anything. There's lots of crime and things like that, but um, community wise, all I would say is like in church and in school, they support you very much in regards to music. Other than that, there's nothing much... You know... So I can't really back the community up there (Past Student Interview, 2014).

Another student of the WCMEP mentioned that the lack of community support could negatively affect students (especially those from areas such as Kayelitsha where instrument training is more of a foreign concept) by saying,

"I think it really, it really does affect us in a way. We then, we then, if they're, if they're not familiar to the music, I would think, uh... I don't know...how can I put this? Like it's a really, it's a really.....How do I put this? Like, they are curious, but they are not supportive right? So, to us, it seems like they, they, they would regard it as not a career really. They would regard it as not sort of a career to do or something, something that's strange or even weird like to do...yeah... (Past Student Interview, 2014)."

This statement poses a stark contrast to how Schipppers and Bartleet described CMPs in Australia when they stated that the CMPS they studied were "highly developed in relation to local councils, and even police, fire brigades, and hospitals (2013: 461)." This seems to be an area in which the two case studies are lacking, and an area in which they could strengthen local partnerships within the communities they serve. The lack of community partnerships, even with supporting community structures such as churches, could directly be linked to issues of sustainability as well as challenges to the CMSs.

4.5   Successes and challenges

The interview questions were constructed in such a way as to gain insight into the successes and challenges of each case study from the view point of the various stakeholders to assess their connection to factors of sustainability. There were successes and challenges expressed across the nine domains and certain domains became more prominent throughout the course of analysis. The illustrations below were graphed from the coded responses and show the categories that emerged. The graphs below represent the number of teachers who mentioned factors of success and challenges within the categories that emerged. While there were similar categories across both case studies, many of the successes and challenges were unique to each case study.

4.5.1   AAM Success and challenges

Across the six teacher interviews the following categories emerged as successful aspects of the AAM. The majority of teachers responded with codes that expressed that creating 'successful students' was the way in which the AAM is most successful. This category was followed by many teachers mentioning codes that fell into the categories of 'creating musicians', 'empowerment and opportunity', and then 'community interaction'. The view that the two categories of 'creating musicians' and 'empowerment and opportunities' were valued as equal by the majority of teachers show that though they expressed the main goal of the CMS as being that of music education, the CMS still holds true to the characteristics of CM which focus on social upliftment and opportunity (Veblen & Olsson 2002: 731).
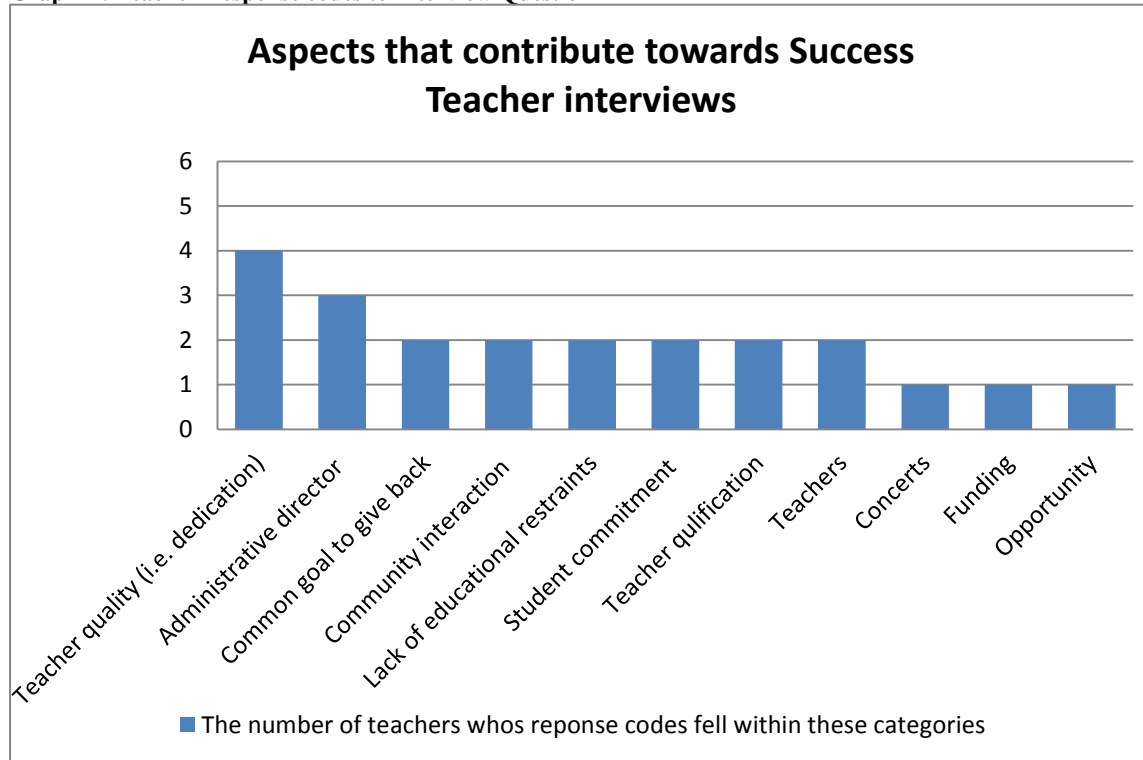
Graph I. Teacher Response Codes to Interview Question 10
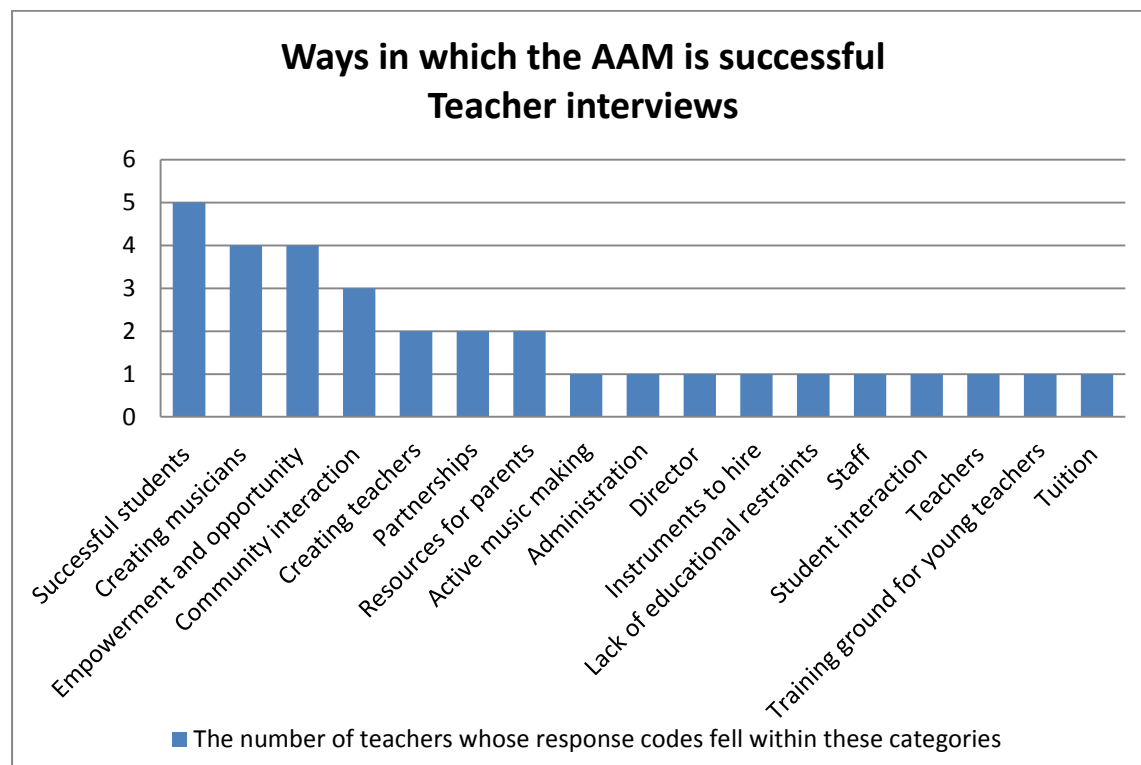
Based on the responses to question 11, AAM teachers viewed 'teacher qualities' to be the biggest contributing factor towards the AAM success. These qualities were represented by the codes of
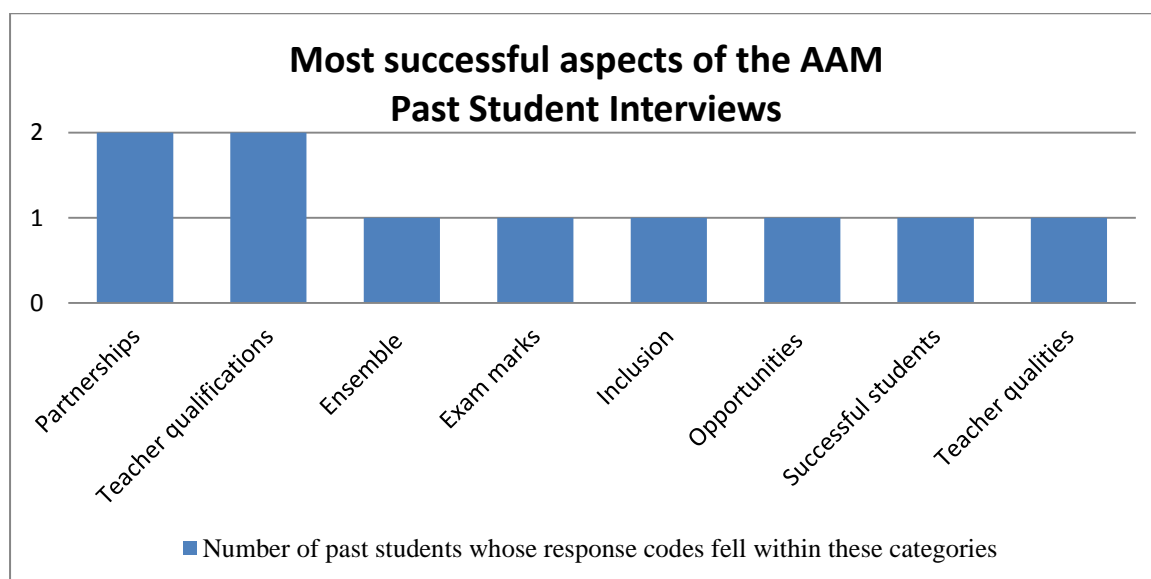
- Teacher initiative
- Teacher dedication and commitment
- Teacher sacrifice
- Teacher's willingness to go above and beyond.

55

Graph II. Teacher Response codes to Interview Question 11

**Aspects that contribute towards Success
Teacher interviews**

Categories: Teacher quality (i.e. dedication), Administrative director, Common goal to give back, Community interaction, Lack of educational restraints, Student commitment, Teacher qulification, Teachers, Concerts, Funding, Opportunity

■ The number of teachers whos reponse codes fell within these categories

A similar trend occurred across the response codes of the past students of the AAM who mentioned 'teachers', as well as 'partnerships' (such as Stellenbosch University and UCT), as being the most successful aspects of the CMS.

Graph III. Past Student Response Codes to Interview Question 15

**Most successful aspects of the AAM
Past Student Interviews**

Categories: Partnerships, Teacher qualifications, Ensemble, Exam marks, Inclusion, Opportunities, Successful students, Teacher qualities

■ Number of past students whose response codes fell within these categories

Partnerships were deemed vital by past students and teachers alike for access to resources, exposing students to musical possibilities, overseas opportunities, and support for the CMS (this also held true for the WCMEP).

In terms of enabling factors for the teachers themselves, 'teacher qualities' held the most response across all interviews.

Graph IV. Teacher Response Codes to Interview Question 6
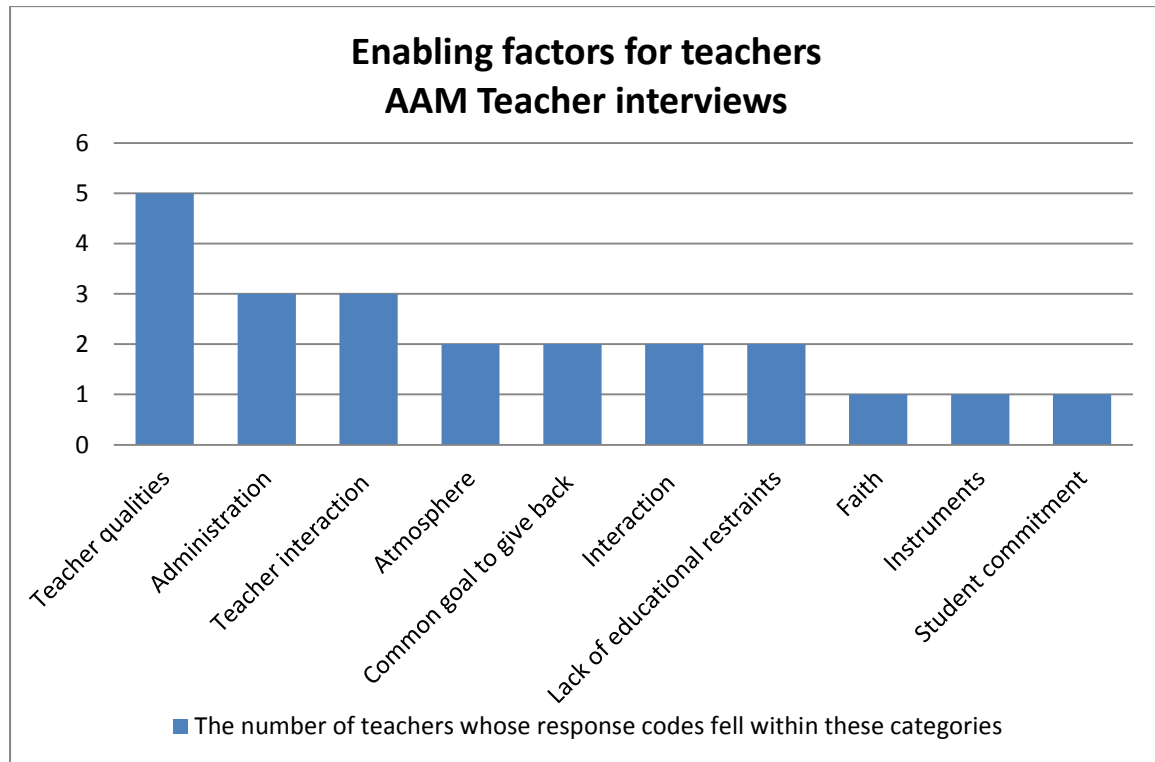
When answering this question, 'teacher qualities' were represented by the codes of:

- Qualified teachers
- Intrinsic desire to teach
- Enjoy teaching children
- Love for teaching
- Passionate about teaching
- Passionate about developing [students]
- Passionate about nurturing
- Flexibility of teachers (enabling)
- Energy in classroom
- Love being there
- Teacher an example of success from community context
- Love for music
- Passionate about active music making

57

This category was followed by enabling factors that fell within 'administration' and aspects of 'teacher interaction'. Codes within 'teacher interaction' were in the forms of 'departmental interaction' and included:

- Relationship with teachers
- Teachers willingness to help (within departments)
- Sharing of teacher life experience and knowledge within departments
- Open communication between departmental teachers
- Close proximity of teachers within the department (enabling)
- Willingness to learn from each other
- Department gets along well
- Departmental teacher interaction
- Departmental problem solving

Once again, a relationship between teacher responses and past student responses became apparent with past students most frequently mentioning the category of 'Teachers' as being the most contributing factor towards their success in the CMS.

Graph V. Past Student Response codes to Interview Question 14
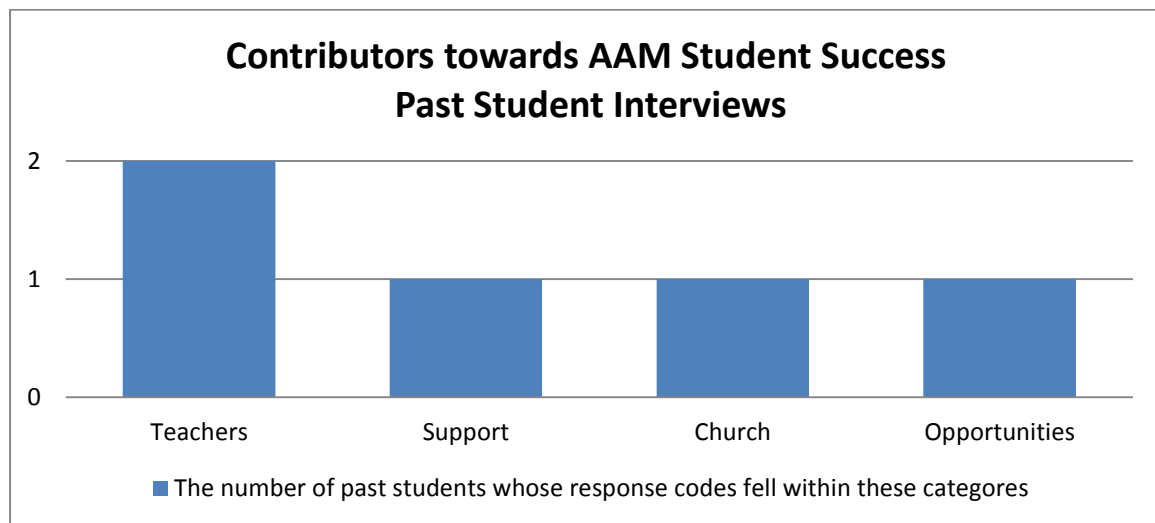
Contrary to the researcher's prior belief, responses to challenges for teachers, challenges to the success, and challenges for students were less uniform and more of a personal nature. The biggest challenge that a number of teachers expressed were those related to the teaching venues themselves.

Graph VI. Teacher Response Codes to Interview Question 5

**Challenges for teachers
AAM Teacher interviews**
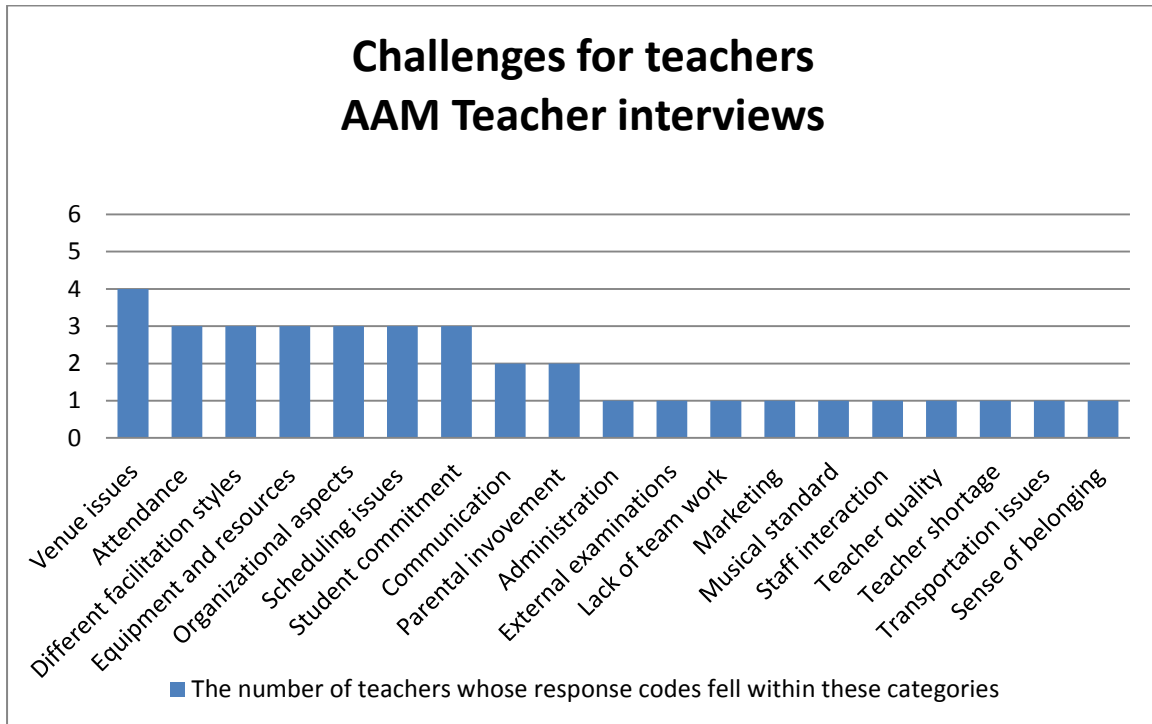
The codes that represented this challenge were largely related to the inability for teachers to create a positive learning environment and a space they felt was their own and can be seen by the codes:

- Lack of ability to create own learning space
- Lack of own space
- Classrooms are dirty
- Location of venue
- Lack of motivating environment (venue).

Challenges to the success of the AAM in the teachers' opinions were again very personal with convergence occurring within the categories of 'equipment', 'student commitment', and 'venues'. Equipment was mostly in regards to theory teachers who mentioned not having access to teaching resources such as a piano to demonstrate musical concepts.
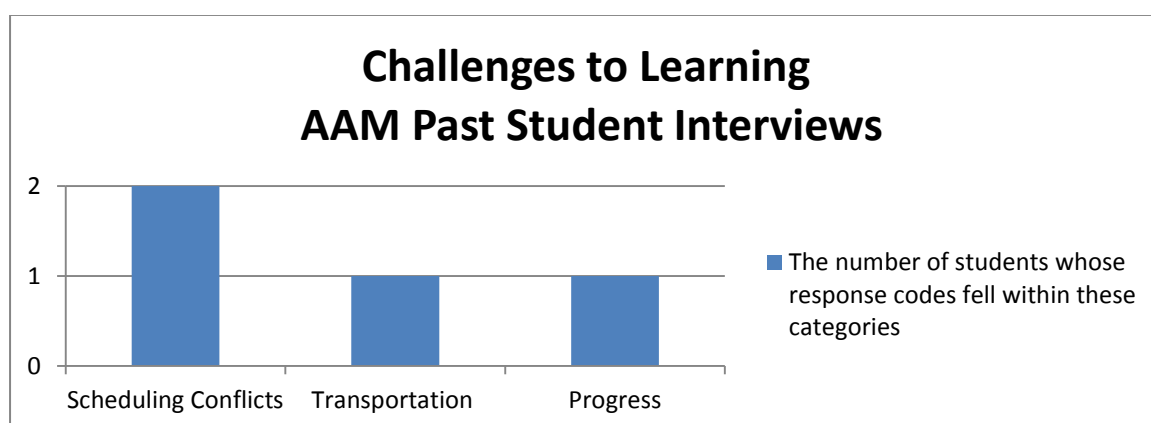
Challenges linked to 'student commitment' included their attendance and progress and a connection was made between student commitment and limited exposure to music making made outside and inside of the AAM that could possibly inspire commitment.

59

Graph VII. Teacher Response Codes to Interview Question 12

**Challenges to the success of the AAM
Teacher interviews**

The number of teachers whose response codes fell within these categories
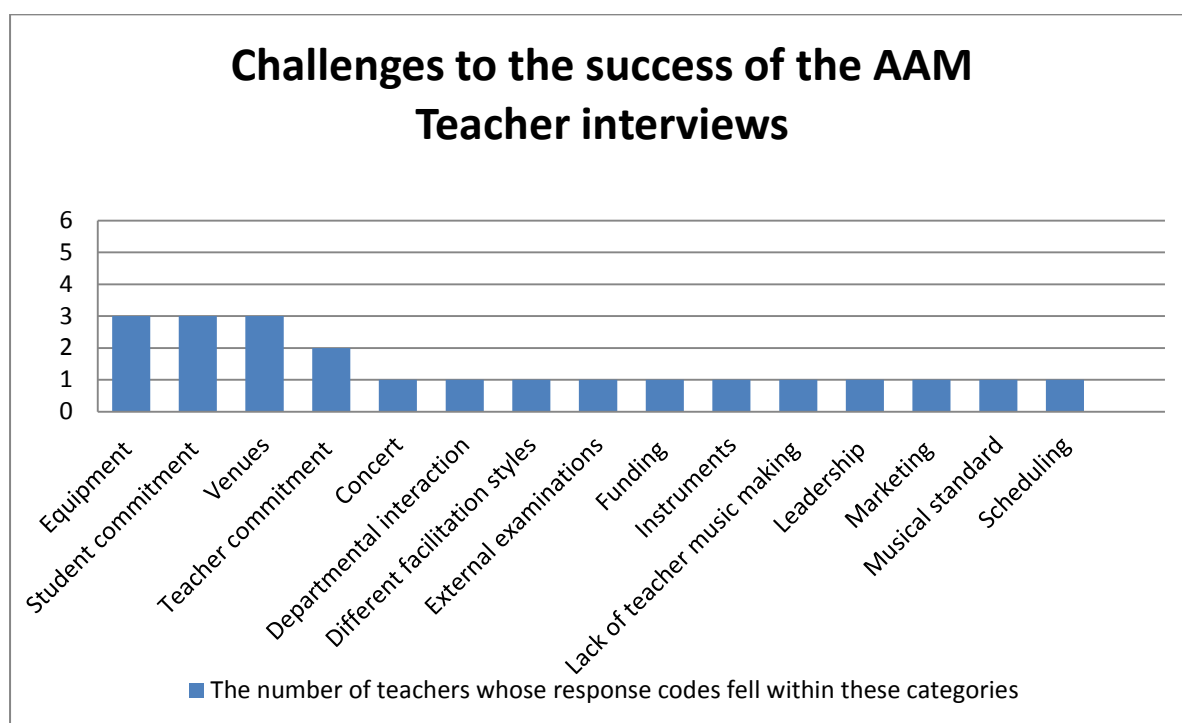
Past students expressed very few challenges to their learning with the biggest factor being scheduling conflicts and one past student expressed the feeling that lessons were too short. This was connected to the importance of 'teacher qualities' as both students mentioned in their interviews that their practical teachers had often given extra lessons free of charge outside of the AAM to compensate for the limited amount of time available at the CMS.

Graph VIII. Graph V. Past Student Response codes to Interview Question 13

**Challenges to Learning
AAM Past Student Interviews**

Scheduling Conflicts   Transportation   Progress

The number of students whose response codes fell within these categories

4.5.2   WCMEP Successes and challenges

Though each teacher's response was based on their own individual experience, similar categories to the AAM emerged across the WCMEP teacher interviews. The WCMEP teachers mentioned the

category of 'empowerment and opportunity' and 'successful students' as being the most successful aspect of the WCMEP:

**Graph IX. Teacher Response Codes to Interview Question 10**
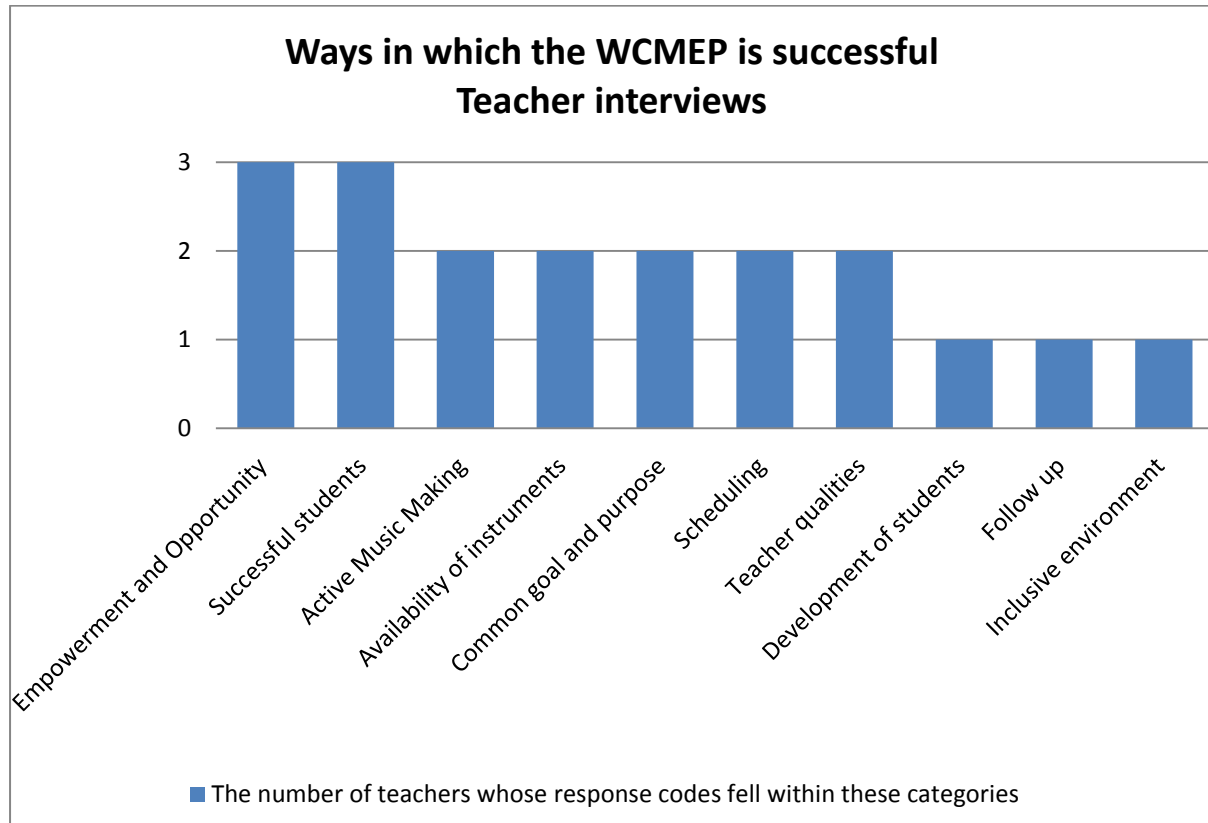
Teacher codes regarding 'empowerment and opportunity' included codes from across the nine domains:

- Students and teachers are invited overseas
- Help children to view things differently
- Creating better persons
- Create motivation and drive in students to overcome obstacles
- Teach ways to approach problems
- Teach ways to tackle life
- Giving something they won't necessarily get in their academics or sports
- Providing more opportunities for those less fortunate
- Broadening horizons
- Students who play in CPYO
- Exposure to workshop and concerts
- Achieve musically
- Workshops and concerts through the University
- Opportunities to showcase student accomplishments

The code that all teachers mentioned in the category of 'empowerment and opportunity' was that of 'providing more opportunities,' this being a way in which the WCMEP is successful. With regards to 'successful students,' all teachers mentioned the fact that the WCMEP has past and current students that are successful in music, enrolled at Universities, and also the element of creating student teachers and past students that are now teachers fell under the category of 'successful students'.

Much like the past students of the AAM, the majority of WCMEP students mentioned 'teacher qualities' as being one of the most successful aspects of the WCMEP. This was complemented by 'dynamic environment' and 'musical standard' as being most frequently mentioned across the interviews.

Graph X. Past Student Response Codes to Interview Question 15
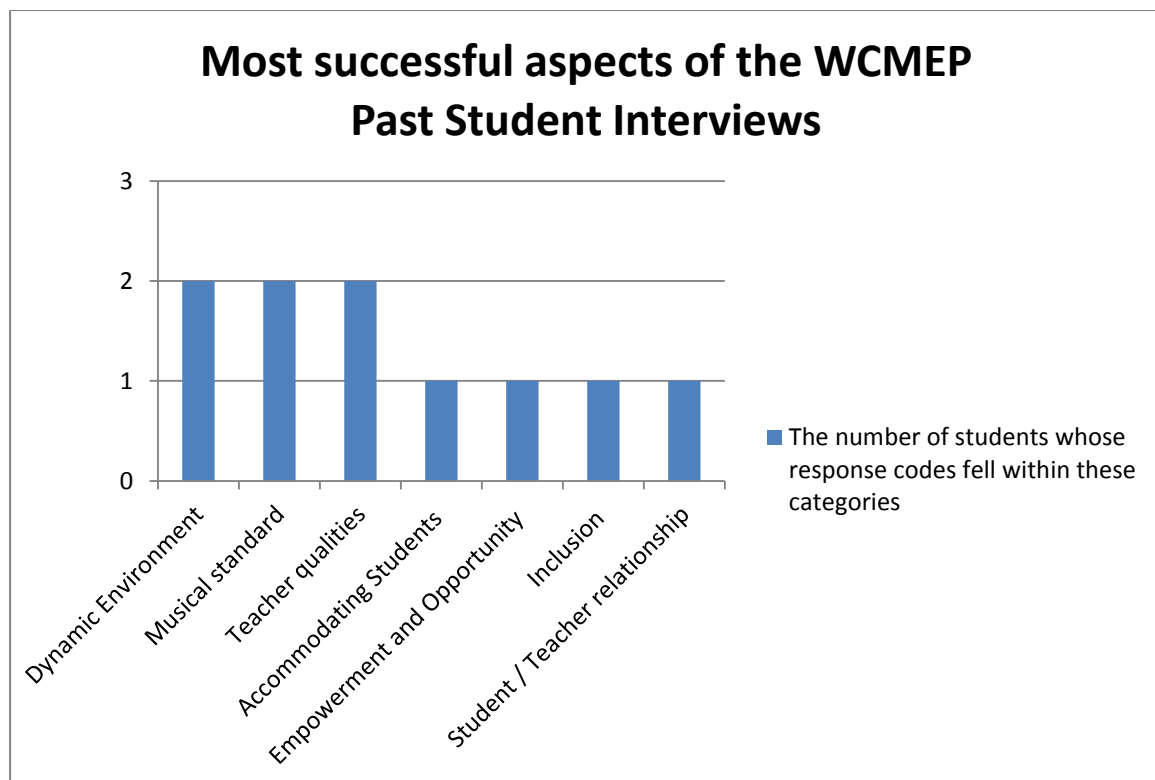
Codes regarding the category of 'dynamic environment' dealt mostly with the atmosphere of the project and how past students felt that there is was an inclusive and warm environment as well as healthy competition and positive reinforcement at the WCMEP for students, which they attributed as part of the WCMEP success. Past students also emphasized that the offering of music education was 'of standard' in regards to theoretical and practical training and that they felt that teachers "established a solid music foundation" and that practical teachers matched repertoire according to progress and placed an emphasis on the teaching of musicality. These aspects were linked to what students believed were successful WCMEP concerts as well as good external examination marks of students.

When answering the question, students placed a strong emphasis on 'teacher qualities' as a most successful aspect of the WCMEP, and though the graph only represents two students who mentioned this aspect, it must be noted that all students mentioned 'teacher qualities' as the WCMEP throughout the course of the interviews, however, the graph represents the data obtained according to the question answered. WCMEP past student response codes that represented 'teacher qualities' include:

- Teacher commitment to students / Teacher dedication
- Quality of teachers / Teacher qualification
- Teacher willingness to 'go out of their way'
- Teacher example
- Commitment of teachers

This high esteem of 'teacher qualities' was much like the AAM, linked to aspects such as teachers often giving extra tuition outside of the WCMEP's scheduled time to past students and making themselves available for extra tutoring in areas like theory before examinations, therefore creating a direct link between this category and the category of 'successful students'.

When discussing the main aspects that contribute towards the afore-mentioned success, five categories emerged. The category that the majority of teachers mentioned was that of 'teacher qualities'.

Graph XI. Teacher Response Codes to Interview Question 11
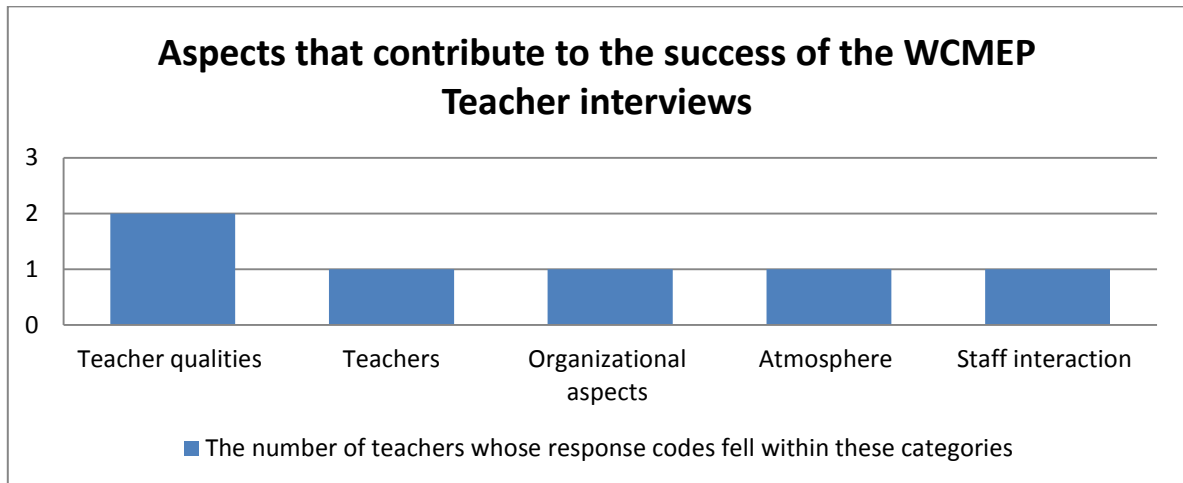

These responses included the codes:

- Staff make things work out to the advantage of the students
- Staff try so hard to make things work
- Passion of teachers
- Teacher commitment
- Relationships between staff and leader

- Relationships between staff
- Students need to believe in the staff

Though only two of the three teachers are shown here as containing responses within the category of 'teacher qualities' it must be noted that throughout the course of the interviews, all three teachers did mention this category as a main aspect contributing towards the WCMEP success, however, as the response of the third teacher was not in reference to the question represented on the graph, it is not shown above.

Teachers' responses on enabling factors at the WCMEP were mostly personal. However, responses that fell into the categories of team work, work environment and teacher communication were the most heavily represented by all three participants and deemed the most enabling factors to the teachers at the WCMEP.

Graph XII. Teacher Response Codes to Interview Question 6
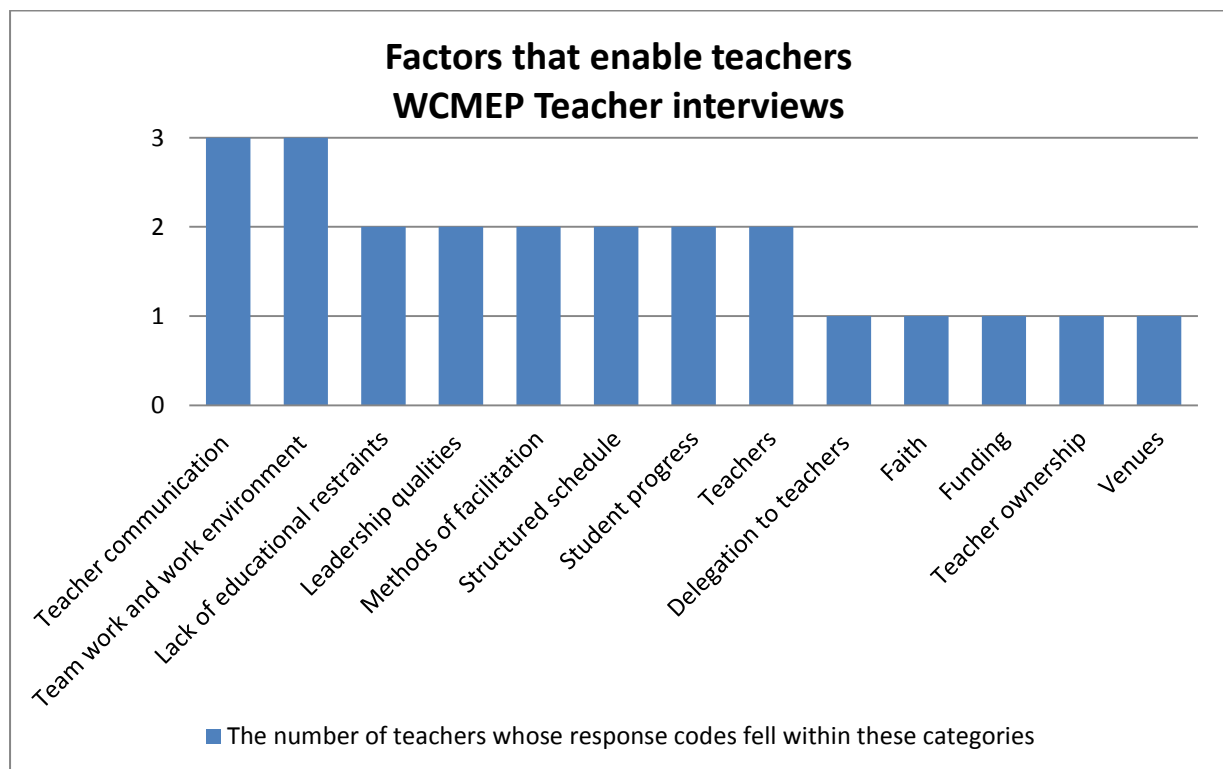
The category of 'teacher communication' included the codes of:

- Discussion of syllabi within departments
- Teacher - Discourse on positive outcomes
- Discourse amongst teachers about problems
- Open communication between staff.

While the category of 'team work and work environment' included the codes below:

- Feeling part of a team
- Good working environment
- Good relationship between staff/Staff support
- Flexibility of staff to compromise
- Staff is like a family
- Staff help each other

It must be noted that all teachers indicated the code 'feeling part of a team' and 'Good relationship between staff/staff support' as an enabling factor at the WCMEP.

Twelve separate categories emerged from the data regarding challenges to teachers at the WCMEP. The most represented categories across the three interviews included those of 'relevance to community', 'scheduling issues,' 'student attendance,' and 'student progress/musical standard'.

Graph XIII. Teacher Response Codes to Interview Question 5
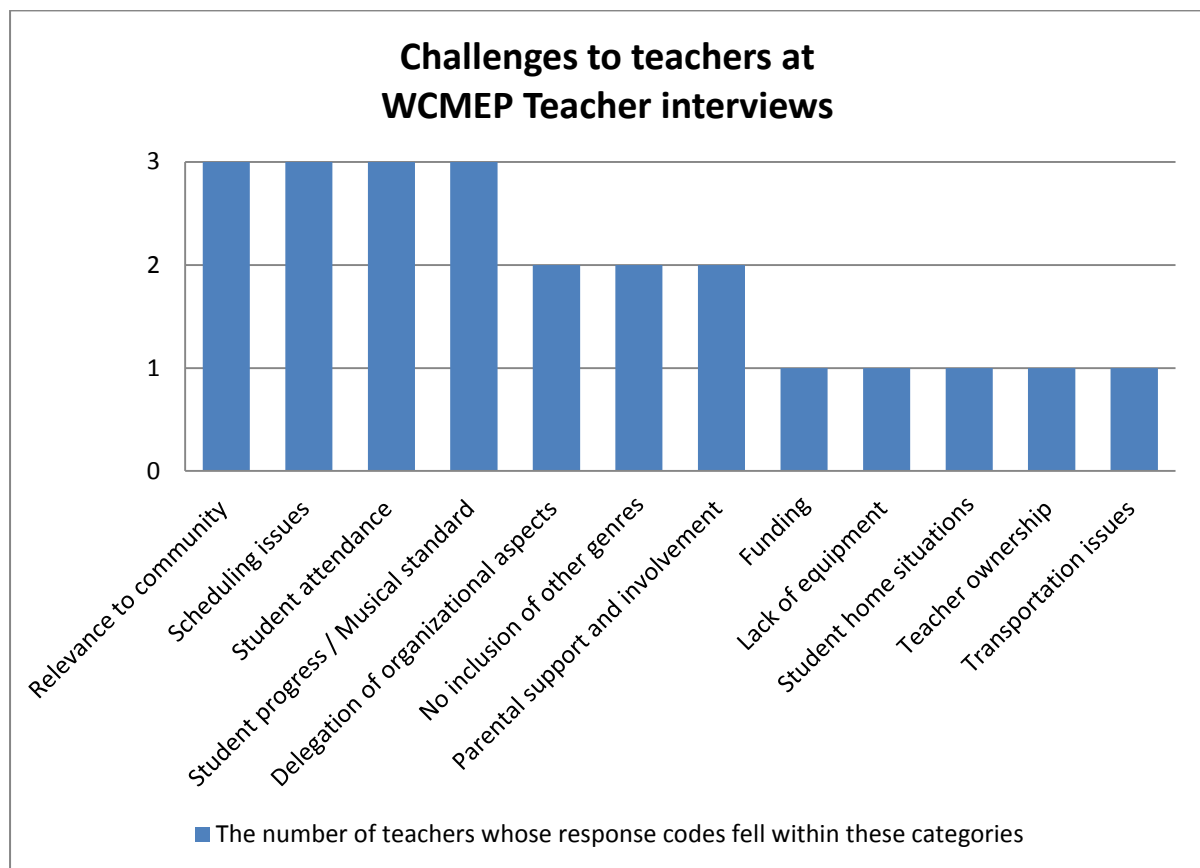
Within the category of 'Relevance to community' the teacher response codes included:

- Lack of perceived relevance of classical music in African context (not so popular)
- Lack of perception of relevance of music study to students lives

- Struggle to create relevance of classical music to students context

- Not the same value attached to music education as to formal education

- Need for relevance for student context

- SA childrens lives are 'results-oriented'

Throughout the course of the interviews, 'relevance to community' was linked to the category of 'student progress / musical standard' as presenting possible reasons for the challenge. The category of 'student progress / musical standard' was represented by the codes:

- Students don't practice or prepare
- Repetition in lessons
- Slow student development
- Need for a standard to be set
- Difficulty of student to practice due to home situation
- Need for an appraisal system for students to chart progress
- Different levels of ability within one class

The most convergence across these codes occurred with many teachers mentioning the first and fifth bulleted codes as challenges for teachers at the WCMEP. 'Student progress / musical standard' was also indirectly linked to the two following categories of 'scheduling' and 'student attendance' as the majority of teachers interviewed mentioned the code of 'conflict of interest of students with sports/school' as a challenge which affected student attendance. These four challenges were interlinked as 'student attendance' and were also directly linked to 'student progress / musical standard'. The category of 'scheduling' was represented by the codes:

- No teaching break in the schedule

- Conflict of interest of students with sports/school

- Work the whole week then work on Saturday

- Punctuality

With regards to teachers' viewpoints of the challenging factors to the success of the WCMEP all teachers mentioned aspects related to 'funding.' This category was followed by 'attendance issues' and 'venues' as holding the most mentions for challenges to the success of the WCMEP.

Graph XIV. Teacher Response Codes to Interview Question 12
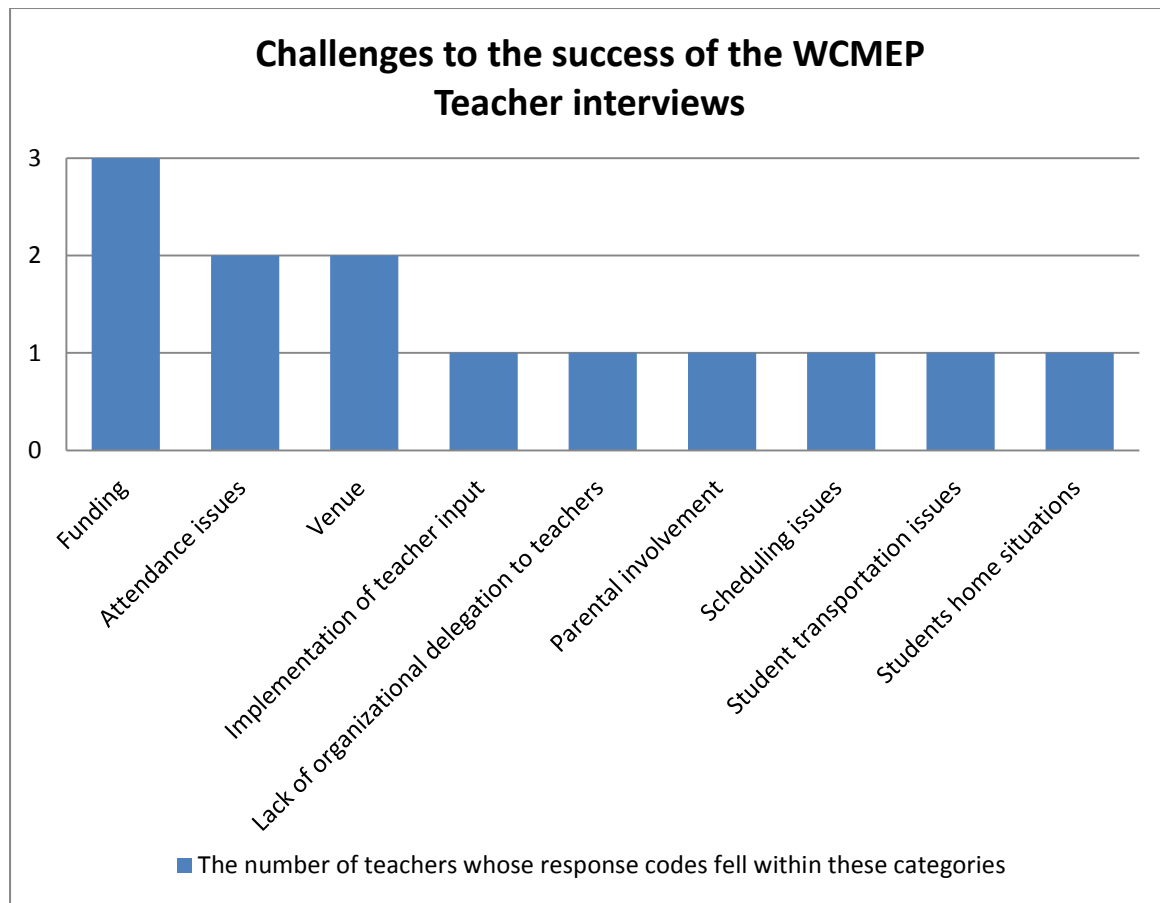
The codes mentioned connected to 'funding' included:

- Funding for printing and copying of music
- Funding for expenses
- Non-payment of teacher salaries
- Lack of salary payment

These codes were mentioned as threats to the success of the WCMEP and could directly be linked to issues regarding sustainability. As the WCMEP is focused on more formal aspects of musical instruction, the inability to hire qualified teachers, pay teacher salaries, access sheet music, and pay for instrument repairs could pose a serious threat to the future success of the CMS.

'Attendance issues' also contained a variety of codes which included:

- Lack of students on the bus
- Lack of student progress due to attendance
- Lack of student commitment towards the end of the year
- Lack of student progress due to attendance
- Student attendance
- Conflict of interest of students with school or church on Saturday

These codes create a link between issues of attendance and other aspects such as student 'progress' and 'scheduling' which were also mentioned by past students when discussing challenges to their learning.

Graph XV. Past Student Response Codes to Interview Question 13
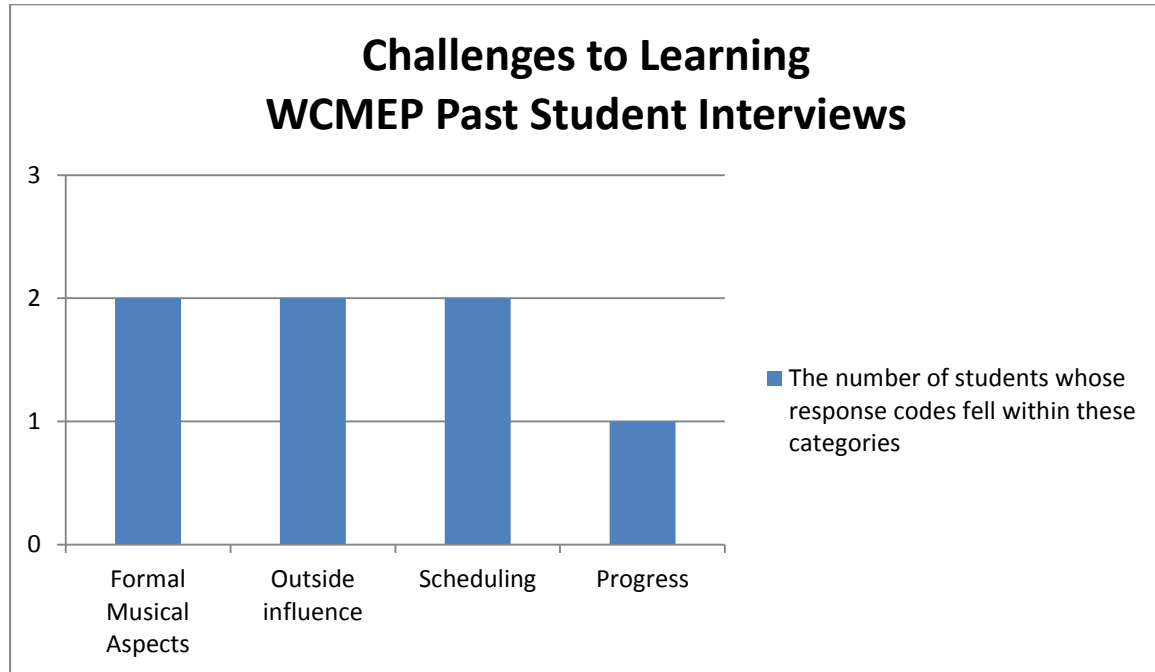
Throughout teacher responses to Questions 5 and 12 one can see a trend in issues regarding scheduling, attendance, and progress. This was also a theme in student responses as challenges to their learning with the majority of students mentioning 'formal musical aspects' such as 'theory' and 'music literacy' as posing challenges to them as it was their first encounter with these elements of music instruction. The category of 'outside influence' was related to challenges regarding 'formal musical aspects' as the majority of students felt that outside of the WCMEP many received 'limited input' in terms of formal music education

4.5.3   Project Leaders' responses to successes, challenges, sustainable aspects, and threats to sustainability.

The graphs below represent the amount of codes mentioned within each category relevant to the questions asked in the Project Leader interviews. From the interview transcript codes, the researcher allowed subcategories to emerge inductively (as with teacher and past student interviews) and then the subcategories were placed within the predetermined categories within the nine domains of community music. The Project Leader responses were graphed side by side in order to show any similarities that occurred across the two case studies.

As mentioned previously, the project leader's background in many ways influenced the way in which they responded to the questions. One can see by the graph below that the project leader of the AAM answered the question from an administrative view point while the leader of the WCMEP answered more as a music educator by the types of codes mentioned.

When discussing the success and challenges of their CMS, the category of 'teacher qualities' and 'teachers' received the most number of codes. The project leaders placed a great emphasis on the loyalty of teachers as well as their commitment to teaching through challenging times and receiving little, if any remuneration at times.

Graph XVI. Project Leader Coded Responses to Interview Question 10

With regards to challenges, the category of 'funding' contained the most number of codes across both interviews and these issues were linked to many other challenges that the CMSs face, including the payment of teacher salaries. The second most-mentioned category was that of 'venue' as project leaders deemed venue issues as affecting many aspects of the project including areas of organization and infrastructure.

Graph XVII Project Leader Coded Responses to Interview Question 11
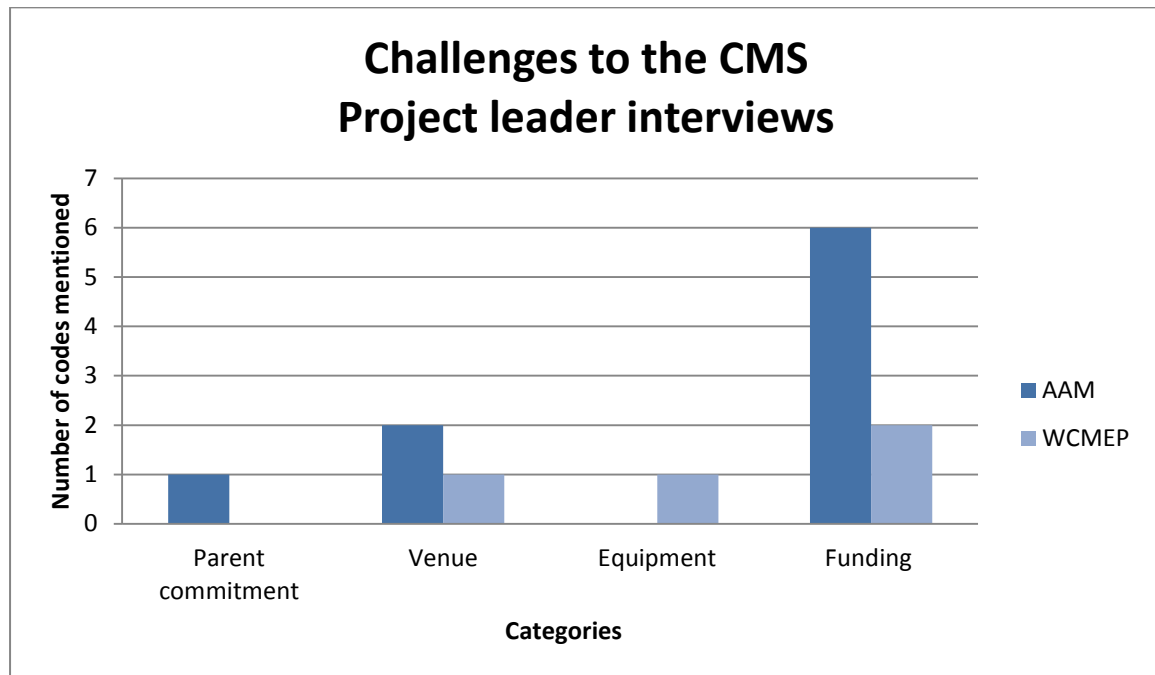
The AAM project leader's responses to sustainability were directly linked to his responses within the category of 'funding issues' when discussing unsustainability. When discussing sustainability, he focused mostly on the challenges that arise from the very limited funding currently available to the AAM which can be seen by his statement,

> *"You know I'm going into this new strategy where we would have to look at our financial models now, umm, its moving from a charitable organisation, a cap in hand organisation to a more commercial organisation… (Brown, 2014)."*

This explains his emphasis on sustainability for his CMS being directly linked to the need to create a 'business-like mentality' and to move away from a "charity model" organization, which he views to be an unsustainable model for NPOs, and more specifically CMSs, in the current South Africa.

The project leader of the WCMEP viewed his CMS as being sustainable in the ability to create musicians and successful students and have a "continuity of results" which creates a keen interest in student enrolment. In this way, he expressed that the WCMEP is still addressing a need relevant to the community, based on interest in enrolment, and that, in his view, is an aspect of sustainability. However, this aspect of sustainability is related to the most prominent category in regards to the CMSs success of 'teachers' as Mr. Samaai stated that,

> *"The need can only be answered, if there are people prepared, like yourself, to sacrifice a Saturday after Saturday, and teach in all honestly and sincerity. That is what I like about our staff. They are totally dedicated and very sincere in what they do (Samaai, 2014)."*

Graph XVIII. Project Leader Coded Responses to Interview Question 5

Ways in which the CMP is sustainable
Project Leader interviews
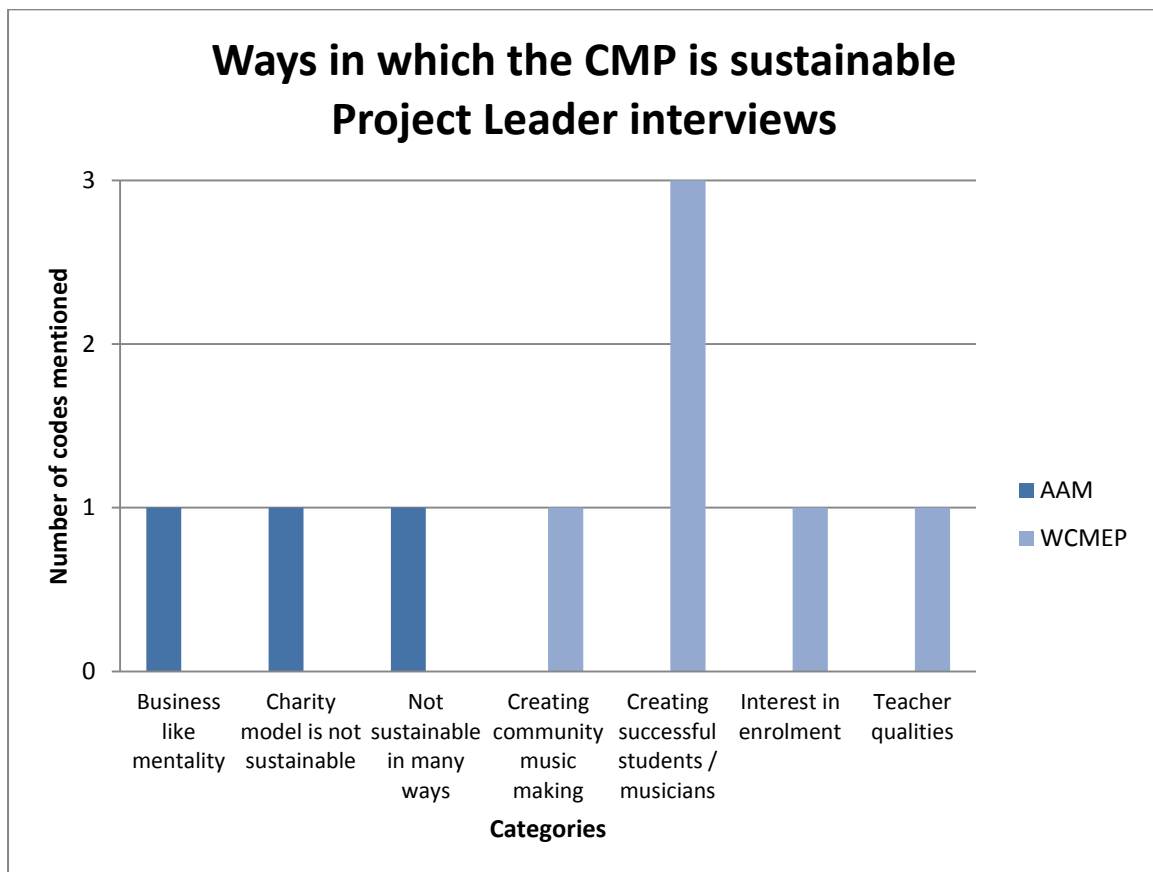
The aspects of unsustainability as viewed by project leaders were mostly connected to issues of funding, except for one category being 'lack of committee involvement." This category contained codes from the interview with the AAM project leader who mentioned that as an NPO one must have a strong executive committee in order to be sustainable.

Graph XIX. Project Leader Coded Responses to Interview Question 6

Aspects of unsustainability
Project Leader interviews
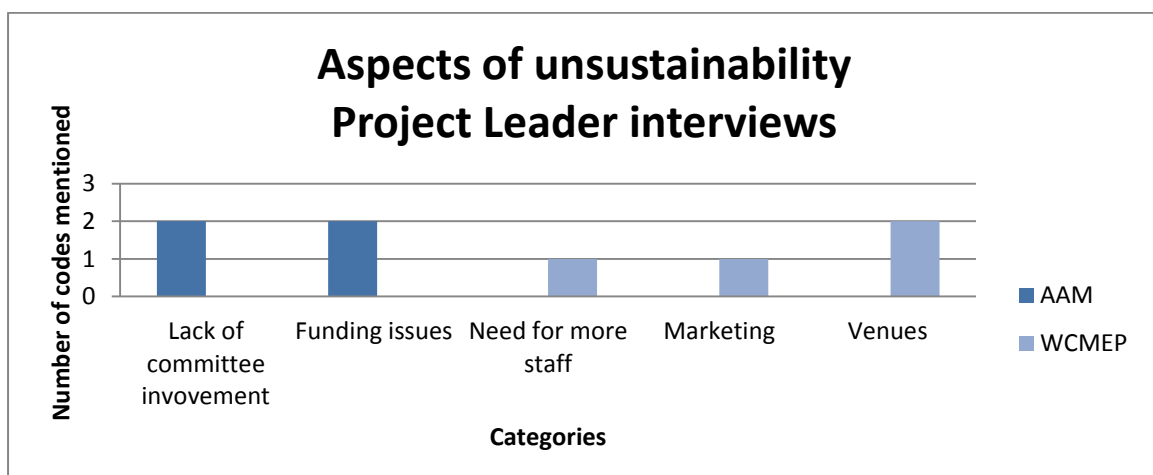
4.6   Conclusions

As one can conclude from the data presented in this chapter, successes and challenges are unique to each case study and are affected by various elements specific to each. Example of these elements include the aspects of infrastructure such as venues and governing bodies, the different project leaders and their aims and goals, and perceptions within the communities that the CMS serve as well as community awareness and support.

Though successes and challenges, as well as project leaders' perceptions of sustainability and unsustainability were in many instances case study specific, there were categories of success and challenges similar to both. In addition, there were similar themes that emerged across the nine domains of community music at both case studies.

Through the data presented in this chapter, the researcher was able to conclude that there were factors of sustainability across both case studies that were funding and non-funding related – these could attributed directly to the successes and challenges of both CMSs. The most salient funding-related factors that posed a threat to the sustainability of both CMSs are those of

1. Limited funds
2. Limited space, consistency and availability of venue
3. Need for proper teaching equipment and access to sheet music
4. Money for instrument repairs.

 These factors have a crippling effect on the CMSs ability to plan for the future, promoting a "hand-to-mouth" existence.

Not only were funding factors found as threats to sustainability but also non-funding factors mentioned as perceived main threats included:

1. Student attendance which affects musical standard and student progress
2. Scheduling conflicts with school activities and sport, which affect student attendance, which in turn affects student progress and overall musical standard
3. The including of elements of music education that hold relevance to the community which could promote community awareness
4. The need for fostering of partnerships within the communities the CMSs serve to develop community support and ownership that are not only individually-based, but partnerships directly affiliated with the CMS

5. Non- delegation of organizational aspects such as concert planning and aspects of the running of the projects to encourage teacher-ownership

In addition to funding and non-related funding factors that posed a threat to the CMSs, there were factors that proved to contribute towards their sustainability. The most prominent funding-related factor was that of partnerships. Partnerships in the form of international and national partnerships proved to be invaluable for both CMSs in the providing of human and other resources. In regards to national partners, these sources though deemed valuable, are many times, in the researcher's perspective, under-utilized due to the lack of future planning and in many ways are only used to meet needs of the present.

Non-funding related factors that proved to be main contributors towards sustainability included:

1. Inspired leadership
2. Teachers and teacher qualities which enable teachers to thrive even in the hostile funding environment

Inspired leadership was a prominent factor throughout both case studies and made an impact on teacher interaction as well as communication. However, the researcher concluded by the contrast of leadership styles between the two case studies, that a balance is needed between administrative qualities of leadership and educational focus. This balance is needed for the business-oriented running of a CMS that is still aligned with challenges to teachers as well as students.

Chapter 5

Conclusions and Recommendations

5.1   Introduction

This study attempted to gain an understanding of the phenomenon of sustainability within CMSs with specific reference to the AAM and WCMEP, and to understand the current situations of the two CMSs by documenting their changes since 2009 as well as the successes and challenges from the perspective of key stakeholders. This study was not an attempt to evaluate the two CMPs with reference to their successes and challenges or to label any aspect of their challenges as failures, but rather attempted to document a balanced description, as researchers have noted that:

> *"… Successes related to development initiatives are quantified, documented and communicated to a greater extent than failures. There is therefore a lack of understanding of lessons learned, and their communication. In theoretical discussions, development experts will readily agree that failures are an important part of the learning process (Botes & van Rensberg 2000: 45)."*

It is the researcher's hope that by documenting both the successes and challenges of the two case studies, this study could help other CMSs or similar programs in the Western Cape, by communicating factors of sustainability through the lessons learnt by these two established CMSs. Also, the researcher hopes that this will only be the beginning of the documenting of such factors and that this study would begin to encourage and inspire communication between projects with regards to these issues.

5.2   Outcomes of research

The outcomes of this study were achieved by using the same investigative approach for both case studies. Subsequently factors of sustainability that are funding and non-funding related were discovered with non-funding factors emerging as a prominent theme throughout. These factors were linked to the successes and challenges of each CMS which were unique to each case study; however there were similarities in what sample groups of both case studies viewed as successes and challenges and these are included below.

5.2.1   Successes

Both case studies have undergone significant changes in terms of infrastructure and organizational aspects and both have experienced challenges to their existence since 2009. For various reasons they have remained active in providing quality music education within the previously disadvantaged communities they serve in the greater Cape Town area. There were mixed responses by participant groups concerning organizational aspects, as the two case studies have very different infrastructures

and styles of leadership. There was however a strong emphasis on leadership qualities and inspired leadership emerged as a major factor for contributing towards both CMSs' continued existence in the face of challenges.

Both CMSs are producing 'successful students' through the provision of quality music education - this was the most commonly expressed success factor in both case studies - this and the CMS's ability for 'empowerment and opportunity'. It must be noted that 'successful students' are not only represented by those who have or are currently studying music at universities (as mentioned throughout interviews), but the researcher is also aware of other students making a living playing gigs. The most prevalent factors contributing towards the success of both CMSs was that of 'teacher qualities' and 'teachers'. The most commonly-expressed enabling factors expressed by teachers across the case studies were those related to the broader category of 'teacher interaction,' such as 'teacher communication' and 'team work'. At the WCMEP the category of 'teacher interaction' was so prevalent that subcategories were formed and 'teacher interaction' was considered a main enabling factor for teachers in terms of inspiring commitment. Teacher ownership was deemed by teachers to be vital to the success of a CMP.

5.2.2   Challenges

Both CMSs are still facing funding crises regardless of their different organizational infrastructures and this poses the biggest threat to their sustainability. However, challenges to the CMSs and its teachers not only included funding aspects but also factors that were non-funding related such as delegation, isolation, communication, interaction and relevance to community. Delegation of administrative tasks was important to the staff in both case studies in different ways. The infrastructure of the AAM includes administrative office staff who are delegated responsibilities; however, teachers felt that they didn't have enough input into operational aspects such as concert and event planning and scheduling, as the planning for such events tended to come from the top structure of management. By contrast, the WCMEP's infrastructure does not include an office or administrative staff and consequently all aspects of running the CMP are the responsibility of the project leader who is also a teacher there. Mr. Samaai's wife volunteers her services for administrative duties so none of these responsibilities are delegated to the teachers. This is a factor that could influence the sustainability of the WCMEP as in both instances, should the persons responsible for such duties no longer be able to assist with their time and efforts, there are no structures in place for the continuance of these vital services.

Isolation, communication, and interaction were factors very closely related to one another. Isolation stemmed in many instances from the venue design itself which limited teacher's interaction across departments as well as a lack of awareness of all the initiatives of teachers within each department.

Interaction between teachers and departments was further limited by a lack of communication. Healthy communication and team building as well as opportunities for interaction were suggested by staff as a means to combat isolation and to promote unity amongst teachers and students.

Finally, relevance to community was a conflicting factor in that different participant groups expressed various views. Teachers and project leaders expressed the value of the CMS within their communities as a much-needed commodity, with community interest in its offerings, as expressed in student enrolment. In terms of relevance to the community, some teachers did mention a struggle in making the offerings relevant to students which they linked to issues of student attendance. This struggle points to a tension within the discourse of the formal and informal aspects of music making and teaching as it exists within the CMS's. Some of the past students experienced very little community support outside of family and church structures and said that pursuit of a career as an instrumentalist held little relevance to members of their community. However, all past students interviewed are currently pursuing music as a career; therefore, their view outlines a challenge and perhaps a link to aspects of community awareness and the lack of community ownership of both CMSs.

The lack of community support was also inferred by interviews with other participants. These factors if not investigated, could eventually pose a threat to the sustainability of the CMS's to become established, self-sufficient, entities within their communities without the aid, recognition, ownership, and awareness of its members. Finally, another factor affecting sustainability and even community awareness was that of the CMS's venue. The lack of their own buildings strongly inhibits the ability of both CMS's to create their own 'identity' and poses multiple challenges for teachers in terms of space, time and resources such as classroom boards on which teachers can write. It becomes a weekly challenge for each of the case studies to function efficiently and effectively as a CMS.

Though many of the above findings are related to or affected by funding factors, it must be noted that factors such as 'inspired leadership' and 'teacher qualities' as well as 'delegation,' 'community ownership' and 'identity' are not funding related and in many ways hold equal value as a contributing factor to sustainability. Botes and van Rensburg noted that often there is more emphasis placed on factors concerning the material and physical concerns than factors such as decision making and community involvement (2000: 47). They even went as far as to say that, "this may be the result of the assumption that social and cultural features (the so called 'soft issues') are ephemeral, intangible and unnecessarily time-consuming in comparison to the more easily managed 'hard issues' (Botes & van Rensburg 2000: 47)." Therefore, the "soft issues" that emerged in this study are just as vital to the understanding of sustainability as the more discussed issues of funding and venues.

5.3   Paradigms

Both types of issues are largely affected by what Morton calls community service paradigms for initiatives involved in such ventures. The paradigms proposed include that of charity, programme, and social change (1995: 19). In his view, each paradigm has "…its own logic, strengths, limitations and vision of a transformed world (Morton 1995: 19)." This concept first came to the researcher's attention by the AAM project leader's statement that

> *"currently we are still operating as a charitable organisation, a cap in hand organisation, and one of the things I want to change is moving it from a charitable organisation- I would not like to say a more commercial organisation-but an organisation where I can use the talent we have to generate funds. Because that is one of the things that is lacking at the moment (Brown, 2014)."*

The charity paradigm as defined by Morton is "often viewed as the provision of direct service where control of the service (resources and decisions affecting their distribution) remain with the provider. The service is generally limited in time and makes limited claims and impact on the people involved (1995: 21)." This awareness of the CMS existing as a charitable institution is a step towards a more sustainable future, as the AAM has ambitions of being an established community entity. This aim is a contrast to projects existing in the charitable paradigm as they exist with an expiry date. The researcher suggests that the WCMEP could also be viewed as currently existing within this paradigm - considering its position regarding future-planning. The position that funding must be acquired before future planning can take place, limits the impact of the WCMEP as well as posing a threat to its existence as it is then only existing from week to week, meeting only its basic needs (despite being active for eighteen years).

An alternative to the charity paradigm that would be more congruent with the long term aims and goals of being an entity within the communities would be the "program paradigm". The researcher suggests that a shift in mentality towards that of the 'program paradigm' should be both case studies' next step.

5.4   Recommendations

The program paradigm, which has its own flaws and challenges, emphasises the development of partnerships with organizations that have access to the resources needed by the program (Morton 1995: 22). Though both CMSs have made a step towards developing from the charitable paradigm to that of the program paradigm, with the informal establishing of partnerships with organizations such as Stellenbosch University and University of Cape Town, the researcher would recommend the more constructive use of these, national, and international partnerships for future growth..

Higher Education Institutions (HEIs) have community interaction divisions which exist to create mutually beneficial relationships with the communities they serve. The service learning module at HEIs is one way in which the needs of CMSs could be met – through extra tutoring, accompaniment for exams and concerts, more concert exposure by University student performances at CMSs, as well as a mentoring program of University students for CMS students interested in further study. For example *Rachel's Angels,* a mentorship programme at Stellenbosch University, pairs students with high school learners and mentors them through the challenging years at high school.

Partnerships were already considered across participant samples as a main contributor for empowerment and opportunities. However, in many instances these were related to case- specific examples of successful students, but through future planning, could become a core element of both CMSs. These are but a few examples in which University partnerships could be utilized to meet the needs and future needs of CMSs. However, other partnerships that could be considered important to the sustainability of the CMS' would be community structures, performance organizations, and partnerships for job creation of CMS students. These could include anything from partnerships with Symphony Orchestras, the Cape Philharmonic Youth Orchestra, churches, local businesses, traditional cultural organizations such as the Cape Minstrels and Christmas Choirs (some of the students are members of these cultural organisations) and even other CMPs and CMSs.

5.5   Areas for further research

Areas for further research based on findings that emerged include the developing of a mutually beneficial structure for partnerships of CMPs and CMSs within the greater Cape Town area and Universities; as well as the investigating of pedagogical and facilitation methods within CMSs not only relevant to aims of Western art music and music education, but relevant to South African communities and various music-related structures within them through music education.

5.6   Conclusion

> *"As we both agreed right from the start, funding is a huge problem but together with funding goes… you must have a staff who's well trained, who's dedicated, and who share a same goal. You can have three Masters degrees and your heart is not in the right place. You cannot make the kind of progress that's required. We are not teaching only the children at the project, we [are] teaching [the] whole community (Samaai, 2014)."*

The six months of research opened the researcher's eyes to many inspirational success stories of students rising above circumstances and inspiring individuals coming together for a common purpose at the two CMSs. What also became very apparent was the absolute selflessness and dedication of

project leaders and teachers weekly going above and beyond their call of duty to invest in what they feel is a worthy cause.

> *"Now obviously I mean you can't reach everyone because the challenges are too enormous, but at least the few that you reach, by changing their mind-set there is this hope that they might go back and influence others again. and do likewise. I mean that is just the hope that one has, that it would have a ripple effect (Brown, 2014)."*

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Administration staff

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AAM Teachers

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T3. 2014. Personal interview. 11 October, Athlone.

[Recording in possession of author].

T4. 2014. Personal interview. 11 October, Athlone.
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T5. 2014. Personal interview. 11 October, Athlone.
[Recording in possession of author].

T6. 2014. Personal interview. 11 October, Athlone.
[Recording in possession of author].

AAM Past Students

PS 1. 2014. Personal interview. 7 October, Cape Town.
[Recording in possession of author].

PS2. 2014. Personal interview. 13 October, Cape Town.
[Recording in possession of author].

<u>WCMEP Teachers</u>

T1. 2014. Personal interview. 6 October, Somerset West.
[Recording in possession of author].

T2. 2014. Personal interview. 7 October, Stellenbosch.
[Recording in possession of author].

T3. 2014. Personal interview. 10 October, Bellville.
[Recording in possession of author].

<u>WCMEP Past Students</u>

PS1. 2014. Personal interview. 8 October, Stellenbosch.
[Recording in possession of author].

PS2. 2014. Personal interview. 13 October, Cape Town.
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PS3. 2014. Personal interview. 1 October, Stellenbosch.
[Recording in possession of author].

APPENDIX A

<u>AAM Vision and Mission</u>

The Athlone Academy of Music (AAM) is a non-profit organization established in 1994 with the sole aim of providing music tuition within the Athlone area. This initiative has now expanded and grown to include the greater Athlone community residing along the Klipfontein corridor including Langa, Guguletu, Khayalitsha, Mitchells Plain, Retreat, Steenberg, Atlantis and Malmesbury to name but a few.

The communities in and around Athlone have tried but there has not always been a cohesive attempt to make sure that music education is not lost to our children. Music tuition has shown to help with discipline, motivation and a sense of belonging, three basic values that children from the poorer disadvantaged communities need plenty of. We all know that these communities suffer under the scourge of substance abuse, disease, abuse against women and children and a general decay of the social fibre in society. This social decay is largely a result of unemployment, poverty and idleness.

We, at the Academy, feel obliged to create opportunities for our children in the communities to be active in music education and in so doing some of the social pathologies we are faced with on a daily basis can be eradicated. Music does invariably take peoples' minds from anti-social activities and allows them to express themselves in a positive way.

The Athlone Academy of Music serve a predominantly Black community. The students and staff consist of 98% Black.

Mission:
- To identify and develop the musical talents of persons from historically disadvantaged communities and others.
- To draw upon the existing core of music teachers to take responsibility for small ensembles in targeted schools.
- To work toward the establishment of ensembles, both small and large, as an expression of the musical prowess of the community.

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Sincerely

T.F. Brown

…………………….

Director

APPENDIX B
SEMI STRUCTURED INTERVIEW GUIDES

Semi Structured Interview Guide for Project Leader of AAM/WCMEP
Name of Project Leader:
Years as Leader at AAM/WCMEP:
Teaches which subjects:
Current Occupation/Activities:

Purpose and instruction

In my previous correspondence with you, I described that I am busy with my research on Community Music Schools in the greater Cape Town area, and that I requested your participation in the form of an interview in the capacity of Project Leader of your project/academy. I am studying aspects of sustainability within these community music schools and the aim of this interview is to obtain your views, knowledge, experience and opinions as Project Leader at your specific CMS. The information obtained will only be used for research purposes. Do you have any questions before we begin?

Interview Questions

1. What is your occupation and how long have you been in your profession?

2. In which ways has your occupation given you an insight into the needs of previously disadvantaged communities in the greater Cape Town area?

3. How do you feel that these insights motivate the aims and goals of your CMS?

4. What would you define as sustainability for your CMS?

5. In which ways do you currently view your CMS as being sustainable?

6. In which ways do you currently view your CMS as being unsustainable?

7. In your view, what structures internally and externally would enable your CMS in being more sustainable?

8. Can you describe the organizational structure of your CMS?

9. In which ways are you involved organizational aspects?

10. What are factors that contribute towards your CMS's success?

11. What are the major challenges to your CMS?

12. In which ways does your CMS have a presence in your community and community support?

13. How do you network with other organizations in/out of the community?

14. In what ways do you/or would you deem these networks important to the sustainability of your CMS?

15. What are your personal goals and aspirations for your CMS?

16. In which ways do you plan on implementing these goals?

| **Semi Structured Interview Guide for Teachers of AAM/WCMEP** |
| **Name of Teacher:** |
| **Years at a teacher at AAM/WCMEP:** |
| **Teach:** |
| **Current Occupation/Activities:** |

Purpose and instruction

In my previous correspondence with you, I described that I am busy with my research on Community Music Schools in the greater Cape Town area, and that I requested your participation in the form of an interview in the capacity of a past student of your project/academy. I am studying aspects of sustainability within these community music schools and the aim of this interview is to obtain your views, knowledge, experience and opinions as a teacher at your specific CMS. The information obtained will only be used for research purposes and no names of individuals mentioned will be included in the report. Do you have any questions before we begin?

Interview Questions

1. Can you describe your role at AAM/WCMEP and what it requires from you?

2. Can you describe your reasons for teaching at a Community Music School?

3. Can you tell me about your background in music education and your involvement in musical activities?

4. Can you describe your teaching style/approach at AAM/WCMEP?

5. What are the challenges you face as a teacher at AAM/WCMEP?

6. What are factors that enable you as a teacher at AAM/WCMEP?

7. What would you describe as the desired outcomes for your students at AAM/WCMEP?

8. How would you describe the organizational structure at AAM/WCMEP?

9. How would you describe student interaction and commitment to AAM/WCMEP?

10. In which ways is AAM/WCMEP successful?

11: In your experience what are the main aspects that contribute towards this success of AAM/WCMEP?

12. What are challenges to the success of AAM/WCMEP?

Semi Structured Interview Guide for Past Students of AAM/WCMEP
Name of Participant:
Years as a student at the CMP:
Instrument:
Current Occupation/Activities:

Purpose and instruction

In my previous correspondence with you, I described that I am busy with my research on Community Music Schools in the greater Cape Town area, and that I requested your participation in the form of an interview in the capacity of a past student of your project/academy. I am studying aspects of sustainability within these community music schools and the aim of this interview is to obtain your views, knowledge, experience and opinions as a student at your specific CMS. The information obtained will only be used for research purposes and no names of individuals mentioned will be included in the report. Do you have any questions before we begin? As the students refer to WCMEP as Saturday school, it will be called Saturday school for the purpose of this interview.

Interview Questions

1. Can you tell me about your reasons for studying music at the AAM/Saturday School?
2. Can you describe how you heard about the AAM/Saturday School?
3. How would you describe your community and family support in regards to studying music at AAM/Saturday School?
4. What were your favourite activities AAM/Saturday School?
5. What were your least favourite activities at AAM/Saturday School?
6. In what other ways were you involved in music while studying at AAM/Saturday School?
7. Can you describe the difference between these activities?
8. In which ways did your learning at AAM/Saturday school influence your other musical activities?
9. How would you describe your commitment to activities such as concerts and events while a student AAM/Saturday School?
10. Can you describe in which ways you represent the AAM/Saturday School?
11. Can you describe the teaching style at AAM/Saturday School?
12. Can you describe the relationship between you and your teachers at AAM/Saturday School?
13. What were the biggest challenged to your learning at AAM/WCMEP?
14. What were the biggest contributors towards your success at AAM/WCMEP?
15. In your view what are the most successful aspects of the AAM/Saturday School?
16. In what ways are you still involved at AAM/Saturday School?