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The Soweto Theatre Music Tuition Programme: a community engagement and audience development programme of the Soweto Theatre

Research report submitted to Wits School of the Arts, University of Witwatersrand, in partial fulfilment of a Master's degree in the field of Cultural Policy and Management

Submitted by

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Supervised by Avril Joffe

20 September 2017

Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously, in its entirety or in part, submitted it at any university for a degree. It is being submitted for the Degree of Master of Arts (Cultural Policy and Management) in the University of the Witwatersrand, Johannesburg.



_____ 20 September March 2017

Signature

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Summary

This research study reviews the impact of the Soweto Theatre Music Tuition Programme and the Theatre Development Programme in terms of youth skills development in the Arts. The review of the impact of the above-mentioned programmes is done through interviews with the facilitators, management (Soweto Theatre Management and Joburg City Theatre management) and participants. The three aforementioned stakeholders were identified as three main stakeholders of the Soweto Theatre Music Tuition Programme who have a significant role to play in the success of the programme.

The research study has revealed several inadequacies in the leadership, management, administration and funding of the Soweto Music Tuition Programme. These inadequacies have been identified and analysed as to how they have contributed to the impediment of the impact of the programme which unfortunately led to its discontinuation in 2016.

The poor management style (caused by non-engagement with all concerned stakeholders), ineffective administration (due to understaffing) and unsustainable funding systems of this programme seem to have led to its low impact in terms of community youth skills development so far (since its inception in 2013).

In conclusion, recommendations based on the findings of the study have been put forward for possible remediation of the identified challenges that the Soweto Music Theatre Tuition Programme faces. These recommendations include proper documentation of the participants and parents of the programme, long term funding and strategic development of the programme, including monitoring and evaluation strategies. These research findings and recommendations could be applicable to similar programmes which are finding themselves in the same as or similar situation to the Soweto Theatre Music Tuition Programme.

Key words: Audience development, Community Arts education, Community engagement, Evaluation, Joburg City Theatres, Pro Musica Theatre, Roodepoort Theatre, Soweto Theatre, Youth development.

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Finally, I would like to thank *Umvelinchanti* (the Supreme Deity) and *the Emadloti akwa Nkosi* (Nkosi ancestors) for carrying me through all the hurdles I came across throughout this research journey. *Ngiyabonga zi ndlondlo, Malangeni amahle, Magwalagwala amahle asebukhosini!*

Dedication

I dedicate this research report study to Mr Charles Mokhitli *Bra Bassie* Lesia who introduced me to the world of Music. His musicality, passion and patience in training young and old amateur musicians has inspired me to become a musician, music educator, arts researcher and music lover. I dedicate this study to you, *Bra Bassie*!



Mr C.M. Lesia

Chapter 1: *Research Background*

Introduction

South African Theatre has a long history of community arts education engagement initiatives. Although all South African theatres that existed before the building of the Soweto Theatre in 2012 were based in and meant to serve white communities, there were some theatres and theatre directors who gave up their time and skills to initiate community arts development programmes to empower the disadvantaged (black) youth from the South African townships. The community arts engagement or initiatives from almost all the South African theatres were predominantly focused on theatre development skills.

Roodepoort Theatre (the initial founder of the Soweto Music Tuition Programme) used to be one of South Africa's many white suburban community based theatres that mainly catered for its immediate and surrounding white communities. This theatre was founded in 1980 and was known as the Pro Musica Theatre under the artistic directorship of Weiss Doubell until he retired from this position in 2008. Pro Musica Theatre had its residential ensemble which presented Western Orchestral Music, Western Choral Music and Opera, produced and presented by its own residential Opera Company which included its own orchestra. Unfortunately, when the founding artistic director (Weiss Doubell) retired, all the production units of the theatre were disbanded.

The Pro Musica Theatre operated as a non-profit organisation, sponsored by its local municipality (Roodepoort City Council) for its various projects including community engagement projects and production performances. The theatre received productions from outside and also produced its own. It mainly performed with semiprofessional and professional South African and international artists. However, amateur performances from local schools and choirs were also hosted once in a while.

Since 1994, the Pro Musica Theatre ran community music youth development projects (funded by the Roodepoort City Council and later the Johannesburg City Council) which provided tuition in several wind and string instruments to previously disadvantaged learners from Soweto. Due to financial challenges experienced in the year 2009, caused by reduced funding from the local council and the Johannesburg municipality, the Pro Musica Theatre revisited its operations and decided to mainly operate as a receiving house of productions from outside. As

a result of this situation, its music tuition project for learners from disadvantaged community had to be discontinued. Nevertheless the facilitators of the programme, mainly based in Soweto, continued on a smaller scale through private sponsorship and funding from the Lottery, Department of Arts and Culture and the South African Music Rights Organisation (SAMRO).

In 2012 the Johannesburg municipality decided to take over the Johannesburg Theatre and the Pro Musica Theatre (which it renamed to the Roodepoort Theatre) as city-owned entities together with the newly built Soweto Theatre (which the Roodepoort Theatre was going to assist with its management as a new theatre which started to operate in 2012). All three theatres would then form what are called the Joburg City Theatres and would be an entity of the Johannesburg municipality. When the Soweto Theatre started to operate in 2012 the initially discontinued Music Tuition Project of the then Pro Musica Theatre was resuscitated and adopted by the Soweto Theatre under the new name of the Soweto Theatre Music Tuition Programme. However, it continues with the same cohort of learners from the Pro Musica Theatre. One of the possible reasons for its adoption and resuscitation might be the reason that most of its participants were from Soweto.

This research study focuses on how the programme came about, how it is managed and investigates its effectiveness since its adoption from the Pro Musica Theatre by the Soweto Theatre in 2013. The purpose of this research is to investigate how it has empowered the youth of Soweto thus far (between the years 2013 to 2016). The following section therefore outlines the aim of the research, its rationale, its research questions and the research methodology used to collect data that informed the conclusions of the study.

1.1 Research aim

To assess the effectiveness of the community music education programme of the Soweto Theatre as a youth development and audience development strategy (between the years 2013 to 2016).

1.2 Research rationale

During the apartheid era, South African townships were not developed equally with white areas; this included not having arts infrastructure such as theatres and arts education in their school curriculum. Therefore an educational, perceptual and physical barrier to theatre

attendance in South African townships was strategically created by the apartheid administration. Existing research concludes that limited exposure to arts education and involvement in the arts from a young age forms part of the barriers (perceptual and educational) to participation in the arts (McIntyre 2010 and Zakara and Lowell 2008). The majority of South African townships' youth (including youth from Soweto) are still not fully exposed to formal arts education in schools or even in private tuition. In addition to the above, there is nationally only one formal government funded theatre (building) based in a township (the Soweto Theatre, which only came into existence in 2012). Inevitably, this adds to existing barriers for community participation in the arts (as appreciators and practitioners). This research report seeks to explore the impact of the Soweto Theatre on increasing and diversifying audiences and theatre professionals in South Africa.

After the first democratically elected government in 1994, the strategy plan of the Reconstruction and Development Programme (RDP) was developed for all the government sectors (including the Arts and Culture sector) to redress all the imbalances of the past. This redress policy includes social and infrastructural development in the previously disadvantaged areas of South Africa. Therefore, one of the aims of building the Soweto Theatre was to encourage and enable the previously disadvantaged communities to participate in the arts by building a proper government funded professional theatre in a township for easy access for the community (instead of using multipurpose community halls as community arts centres, which is what is happening in most South African townships). It also redresses previous unequal participation opportunities in the arts sector and transforms the demographics of its professional constituency through funding professional youth arts skills development programmes for the previously disadvantaged youth (of Soweto).

As the first and only professional, government funded, township based theatre in South Africa, the Soweto Theatre has existed for almost four years. As a professional theatre, it is envisaged to encourage black professional artists (especially from in and around Soweto) to participate in its productions (including production of black arts practices) and programmes. Over and above that, it strategically aims to redress the imbalances of the past (in terms of formal arts education and professional training) in arts participation by initiating youth arts development programmes. These arts education outreach programmes are meant to empower the community's youth by exposing them to arts education (for arts appreciation) and professional training with the hope of getting them to be professionals who can competently participate in

the music and theatre industries of South Africa in the future. Therefore, these programmes have socio-political and educational aims to aid the transformation of South African music and theatre industries. Community participation in these programmes is key to attainment of transformation in these sectors as envisaged by national Arts policies (such as the White Paper on Arts, Culture and Heritage [1996 revision] and the Cultural Industry Growth Strategy, 1997) that guide transformation and economic growth in the sector.

Since its inception, the theatre has engaged in audience development initiative through offering partially subsidised community arts education outreach programme called the Soweto Theatre Music Tuition Programme (STMTP). This programme focuses on youth skills (music) development within the theatre. The Soweto Theatre brochure (2015:4) states that over and above the main function of theatre of providing access to stimulating and challenging entertainment, it also contributes to "youth [music and theatre skills] development" for participating in the professional music and theatre industry in the future.
If this youth arts development programme is successful, it could lead to youth employment, transformation and development of the South African creative and cultural industry. Therefore, the success or failure of this programme could be a catalyst for building or not building many other township based theatres with similar community arts outreach programmes around the country.

This research study does the following: 1. Evaluates the effectiveness of the Soweto Theatre Music Tution Programme in youth skills development thus far. (This review could assist the Soweto Theatre to make evidence based decisions about the future of this programme [as mentioned as one of purposes of evaluation by Woolf, 1999]). 2. Reviews and assesses how the Music Tuition Programme is administered. This is to evaluate the effectiveness of administration methods of the programmes in terms of achieving their short term (training the youth in music practice), medium term (forming youth music performance groups or ensembles) and long term (producing skilled and capable youth to participate in the professional music industry of South Africa) objectives. 3. Assesses how social cohesion, diversity and inclusivity objectives of these initiatives have been achieved so far. These elements of nation building are rooted in the South African Constitution and are part of the objectives of the Soweto Theatre's strategic goal, informed by the South African National Department of Arts and Culture and the White Paper on Arts, Culture and Heritage policy (2013 revision). This information can guide other similar arts organisations on how to promote

social cohesion, diversity and inclusivity in their community arts outreach programmes. 4. To determine the artistic and educational values this initiative has brought to the youth of Soweto, in order to assess how these values align to both the objectives of the specific initiatives and to the wider mission, vision and political mandate of the Soweto Theatre.

1.3 Research questions

What impact has the programme had on the youth skills development so far (as musicians and subsequently as audiences for the Soweto Theatre programmes)?

Sub-questions

- What are the objectives, mission and vision of the Soweto Theatre Music Tuition Programme?
- How is the programme administered/managed?

1.4 Research methodology

A qualitative research method was used in answering the research questions through conducting a case study about the Soweto Theatre's audience and community engagement initiatives. Therefore this research is approached as a single exploratory qualitative case study. Baxter and Jack (2008:544) explain that a qualitative case study is "an approach to research that facilitates exploration of a phenomenon within its context using a variety of data sources".

As this research assessed the community arts education programmes of the Soweto Theatre within its social context, it is viewed as social research. Flick (2011:6) explains social research as a "systematic analysis of research questions by using empirical data methods … various aims can be pursued ranging from an exact description of a phenomenon to its explanation or to evaluation of an intervention". I thus used interviews, focus group discussions and document analysis to collect data to answer the research questions posed.

Reflecting this, both individual interviews and focus groups have been used for data collection. Formal documents about community arts education programmes have been reviewed and analysed. As this is social research, the chosen data collection tools and methods are found most effective. Flick (2011:104) mentions that in social research there "are three main forms of data collection: you can collect data through asking people (through surveys and interviews),

observation, or studying documents". Evidence required from these surveys bolsters and helps moderate the insights gained through interviews with individuals and focus group responses.

1.4.1 Data collection methods

- I conducted focus group interviews to get the views of the Soweto Theatre Music Tuition Programme participants about their experiences and benefits of the programme. The group consisted of seven participants who were all over the age of 18 and were participants in this programme from its Roodepoort Theatre time to Soweto Theatre days. The sample of the focus group was purposively done as explained by Blanche and Durrheim et al (2006:139), according to age, demographics and gender, so to have a balanced view of the different participants.

- I conducted interviews with the following people:
    1. The Soweto Theatre Community Engagement and Audience Development Manager regarding the challenges, successes and continuation or future direction of the different initiatives.
    2. The Chief Operations Officer of the Joburg Theatres to find out about the short, medium and long term strategy plans they have for the Soweto Theatre's community arts education programmes.
    3. The facilitators of the Soweto Theatre Music Tuition Programme to find out about their experience with the Programme management and the participants.
- I collected and reviewed all formal documents of the Soweto Theatre's audience development, community engagement and outreach programmes.

1.4.2 Data analysis and interpretation process

- I have transcribed, coded common text/themes/concepts and sentences and analysed (using frequency analysis and contingency analysis methods) all the data collected through individual and focus groups interviews so that I reflect on the impressions which emerge. The analyses of the respondents' transcriptions has given the research an idea as to how the participants felt about the music tuition and the theatre development programme of the Soweto Theatre.

The focus group interviews extracted personal reflections on the values that have been added to different individuals' lives through participating in the Soweto Theatre's audience development and community engagement initiatives. These reflections have to be juxtaposed with the values, objectives, mission and vison statements of the Soweto Theatre, Joburg Theatres, and the Gauteng Department of Arts and Culture community engagement and audience development objectives. A comprehensive assessment of alignment of the Soweto Theatre's mandate with the objectives of its Music Tuition and Theatre Development has been done. This has determined the consistency between the theatre's mandate and its community arts outreach programmes.

- I reviewed the Programme's administration processes and strategic implementation methods to see how they have enabled or disabled achievement of the Programme's objectives thus far.

The above has been done in light of the Programme's vision and mission in order to evaluate how the administration supports the achievement of its medium and long term goals. Finally, the impact so far of these initiatives on participants and the general community of Soweto has to be assessed and recommendations for maximising their outcomes and outputs have to be suggested.

1.5 Limitations of the study

As the Soweto Theatre Music Tuition Programme was discontinued since the end of 2015, it was a challenge for the research to track down its former participants so as to request them to take part in this study. The lack of proper documentation regarding the contacts of the parents of the participants was not provided to the researcher by the Soweto Theatre and that made it difficult to get hold of school minors who participated in the Soweto Theatre Music Tuition Programme to be interviewed.

I secured assistance in getting hold of the former participants of the Soweto Music Tuition Programme from one of the former facilitators of the programme whose instrumental ensemble was one of the ensembles that was used in the programme. Only seven former participants showed up for the interview, and they were all over the age of 18. The reason for a low interview turnout was that some members have left both the programmes and are not interested in being interviewed about the Soweto Theatre Music Tuition Programme. Some of the ensembles which formed part of the programme have also been discontinued and those that

still exist no longer work with or are in contact with the former participants of the Soweto Music Tuition Programme in their programmes to which I could be referred.

The time taken to obtain agreement for senior management representatives to the Joburg Theatre Management to take part in this research study was approximately 3 months. I was given a permission letter by the Joburg City Theatre executive senior management staff to do this research on the Soweto Theatre Music Tuition Programme. However, the executive management representative members that were asked to participate were very reluctant to do so and the reasons behind this were not communicated to the researcher. This delay led to late interviewing of one of the executive management representatives of the Joburg Theatres and that put me under severe pressure in terms of transcription, data analysis and in drawing conclusions of the study and meeting the University date for submitting the research report.

1.6 Delimitation of the study

This research study does not interrogate the annual budget allocated to the Soweto Theatre Music Tuition Programme. It also does not focus on financial management of the budget allocated in this programme, but rather intentionally focuses on the impact of the programme on its participants and community (between the years 2013 to 2016) since the research is interested in the community youth development aspect of this. I suspect that if the focus were on financial management, the Soweto Theatre and the Joburg City Theatre management would have been reluctant or could have refused to take part in this research. They might have feared that this research would investigate financial mismanagement and corruption possibilities.

In my interview questionnaire, there was a section which questioned the experiences of the participants with the facilitators and those questions were meant to investigate if the facilitators had a role to play in the effectiveness or ineffectiveness of the Soweto Theatre Music Tuition Programme. On realising that the facilitators actually own the different instrumental groups that formed the Soweto Theatre Music Tuition Programme ensemble, have been giving those ensembles private tuition, and that they were artistic directors in those private ensembles as early as 2009, the researcher deliberately left out those questions because he felt that respondents would be uncomfortable to express negative sentiments about their facilitators.

The Soweto Theatre currently has two youth development programmes: the Soweto Theatre Music Tuition Programme and the Theatre Development Programme. The theatre programme

was recently launched as a new innovation and audience development strategy by the Soweto Theatre Community Engagement and Audience development manager's officer. The management, administration and funding of this programme is done differently and is not funded from the Joburg City Theatre budget, nor was it inherited from the Pro Musica Theatre. This research therefore focuses on the Music Tuition Programme because of its long history with Pro Musica and its inheritance and resuscitation efforts as part of the Soweto Theatre as a new community theatre based in a South African township.

The former artistic director and former general manager of the Soweto Theatre were interviewed in this research instead of the current artistic and general manager of the Soweto Theatre. The reason for that is that these former employees were still employees of the Soweto Theatre and were involved in the management and administration of the Soweto Theatre Music Tuition Programme from its adoption from the Pro Musica Theatre in 2012 until its discontinuation at the end of 2015.

Chapter 2: *Research Conceptual Framework and Literature Review*

Introduction

Economically, the initiation of the Music Tuition Programme was to create employment and opportunity for the youth of Soweto through developing professional music skills in order for them to participate in the professional and semi-professional music industry, thus reducing poverty and increasing youth employment. Politically and socially, enabling and empowering black youth from previously disadvantaged communities or townships with the necessary skills to participate in the predominantly white South African music industry and theatre performance fraternity (specifically music) has the potential for changing cultural fabric and bringing balance in terms of socio-demographics in that fraternity.

The current imbalance of socio-demographics within the professional Music industry representation is one of the results of the previously unequal education opportunities in school Music education created by the previous apartheid regime that purposely disadvantaged black South African learners from the township based government schools in favour of white government school learners who were based in whites' only areas. Community youth skills development programmes are therefore one of the redress strategies that government employs to develop the youth outside formal schooling institutions, in order to enable them to enter into the professional working space. This includes entering into the Music industry sector.

Successful and effective youth skills development in Music has not only resulted in employment of the previously disadvantaged youth within the professional and semi-professional South African Music industry, it has also increased appreciation of Music (by the youth, their families and friends). This has led to audience support of local theatres and music venues thereby generating income for arts institutions and the musicians and employment opportunities (for musicians, arts administrators, facility maintenance and all work opportunities created by the music venues including theatres).

It is therefore imperative for youth skills development (in this case Music development programmes) to be properly and professionally managed in order to gain the above-mentioned benefits. Monitoring and assessment of community youth skills development programmes are

fundamental to achieving the youth development missions and accounting for the public funds which are used in supporting them.

The following sections outline first the conceptual framework that guided the study and then the literature that informed this research report.

2.1 Conceptual framework of the research study

The definition of culturally inclusive audience development is described by Kawashima (2000:8) as an approach that "targets the group of people who for apparently social reasons are the least likely to attend the arts" and is adopted in this research study context. The Music Tuition and Theatre Development Programmes of Soweto Theatre are meant to enable participation in music and theatre training for youth coming from a previously disadvantaged area (namely Soweto) with no formal previous arts education from school or private tuition. If the programmes did not exist, these youths would be otherwise excluded from arts participation because of the apartheid historical factors and their socio-economic demographics.

Through this Programme the youth are being developed and trained as future audiences for the arts and to form part of the professional practitioners of the South African music and theatre industries (transforming its demographics and strengthening its growth). The audience development through community arts education outreach programmes of the Soweto Theatre is viewed as an approach that aims to transmit the music performance culture to the previously disadvantaged youth with no background of the music sector (no formal training and not participating in the formal music sector).

As a professional, government funded, non-profit theatre, the Soweto Theatre is meant to be enjoyed by and be representative of the community it serves in terms of its programmes' content and projects. Therefore, in its community arts outreach programmes the theatre should include participants from disadvantaged backgrounds within the community of Soweto. These participants should be empowered by these programmes as they are meant as a strategy for youth development. Therefore, the community engagement principle of "empowerment [and community] participation" as mentioned by McCloskey et al (2014:4) has to be the framework used to assess the impact of the Music Tuition Programme of the Soweto Theatre as means of community engagement participation in the arts.

A formative impact evaluation framework approach of the effectiveness of the programmes has be done. Twersky and Lindblom (2012) explain this evaluation approach as simply measuring the impact of the programme or project on all the stakeholders before and after its implementation. The impact of the programmes in the lives of the participants, socially and artistically, has be measured. Furthermore, I also assess whether these Programmes help boost audience attendance numbers.

An impact evaluation of all the stakeholders (Soweto Theatre, programme participants, programme facilitators, Joburg City Theatre management) of the Music Tuition Programme has been holistically conducted, so as to see if cultural inclusion and audience development have been achieved, through the initiation of the Soweto Theatre, by the Soweto Theatre Music Tuition Programme.

2.2 Literature Review

As this research report aimed at assessing the impact and management of the Soweto Theatre Music Tuition Programme, the literature which was reviewed was based on what the purpose of community arts development Programmes is, why and how they should be evaluated and lastly how they lead to arts appreciation.

This literature review section therefore focuses on three aspects which are: 1. community arts education and community engagement (creating value for the arts in the community, creating community identity through the arts), 2. evaluating arts programmes and 3. audience development. Audience development, with particular regard to community arts education and community engagement, is what this research report focuses on. Starting my literature review with audience development before moving onto the other sections enables me to demonstrate how these concepts or sub-themes fit within and enable broader audience development goals.

Most of the literature reviewed is based on American, British and Canadian studies rather than South African or studies done within the African continent. This is because there are limited studies done in this sector within Africa. There is a long history of South African theatres' contribution to youth development through skills transfer programmes based on a community arts approachI am aware of the vast contextual (economic development, history of government formal supporting structures and policies guiding the arts sector, formal arts education in schools, government support of community arts) and circumstantial differences (different

political historical background for or causing crucial government involvement in the arts e.g. the South African apartheid historical background is critical in government involvement in the transformation of the arts sector) of these studies. I have carefully referred to instances which are common, adaptable and relevant to the context of this study. I have critically applied relevant, adaptable and appropriate lessons from this literature material to the South African environment, such as arts programme evaluation methods, audience development strategies and the different strategies to increase the impact of community arts outreach programmes.

The lack of literature in this sector within the continent makes this research even more valuable. This study has added educational material to the current literature lacuna with reference to South Africa and in the Africa-wide context

2.2.1 Community arts education programmes and community engagement

Community arts movement is inspired by social justice activism and is grounded in the principle of cultural democracy. InspireArt .org

Community arts education outreach programmes are commonly also referred to as community arts development initiatives or simply community arts programmes or projects. According to InspireArt (http://inspireart.org/en/resources/communityart/) the Canadian Council for the Arts states that community arts projects can be undertaken in various forms. It explains that community arts projects or initiatives are activities which "involve groups of people coming together – either individually or through a community partner organisation to create artistic activities … with the help and guidance of professional artists". Upitis (2011:43) further explains that "Community arts programmes are not formally linked with schools, but nonetheless offer students myriad opportunities to take part in the arts". These arts education development programmes are commonly highly subsidised by both government and non-government institutions to promote social development through community engagement. The Soweto Theatre's Music Tuition and Theatre Development community outreach programmes are government subsidised in order to develop the youth in terms of music and theatre training and general participation in the arts (as appreciators and future practitioners).

McCloskey et al (2011:7) define community engagement as "the process of working collaboratively with and through groups of people affiliated by geographic proximity, special interest, or similar situations to address issues" that are affecting them. They further state that

community engagement is grounded in the principles of "empowerment [and community] participation" (McCloskey et al 2011:4). The above description of community engagement directly relates to the aims of the Soweto Theatre's community arts outreach programme which aims to engage and empower the community youth with professional arts skills development to transform the state of arts education in Soweto and nationally.

As a non-profit professional township based theatre with a political mandate of democratising the arts (transforming the demographic make-up of theatre attendees, actors, directors and managers within and around surrounding areas of Soweto and consequently nationally), the Soweto Theatre inevitably has a moral duty of building a relationship with its community. McGrath (2002:138) states that non-profit community theatres "must use all possible means to reach every citizen in the demos" and encourage community participation. A non-profit theatre should, first and foremost, be of service to and be recognised as a relevant service by the community that surrounds it. Walmsley and Franks (2011:5) conclude that "non-profit organisations generally have quite specific demands placed on them to reach out to new and diverse groups". The mission statement of the Joburg Theatres' Business Plan (2015:3) is explicit that Soweto Theatre seeks to advance "social cohesion, diversity and inclusivity". Therefore, Soweto Theatre has a mandate of reaching audiences with and without arts education background and of recruiting youth from the different socio-demographics of Soweto to participate in the music and theatre development activities or initiatives.

Soweto Theatre views its music and theatre development initiatives as community engagement arts education outreach programmes whose purpose is to a) build a relationship between the theatre and its community through community participation, b) offer out of school arts education to the youth without arts education background, and c) to empower the youth with music and theatre skills for future employment opportunities within the performing arts industry. In conclusion, the Soweto Theatre seeks to use its community engagement programmes as a vehicle to deepen cultural engagement, community participation, audience development and value creation of the arts amongst its programmes' participants and the general community of Soweto. This research project assesses the impact the Soweto Theatre Music Tuition Programme has had on the above-mentioned aspects.

2.2.2 Creating value for the Arts in the community

If we're not saving arts organisations for arts (because it's already more likely to get made in venues outside of the traditional structures), and we are not saving arts organisations for the audience (because they are already consuming more, and in many cases, subjectively better, art through these other sectors), we must be saving arts organisations for the artists #@devonvsmith, Devon Smith, 15 June 2014.

The above statement directly questions the need for government's support of the arts, theatre and wider cultural sector in South Africa. Government's building of infrastructure such as the Soweto Theatre for the benefit of the community of Soweto and funding of the youth professional arts development programmes is meant to support the existence of the arts within previously disadvantaged areas and ultimately to attain transformation in the sector nationally.

The term value and what is valuable differs between individuals, societies, sector and industry. Radbourne (2012:59) states that "value (and the perception of value) can be transformed by the dialogue between the organization and its customers". Therefore, the meaning and the interpretation of value differs according to context, agreement and expectations between the customer and provider. Tzokas and Saren (1991:55) explain that "value stems from customers' learned perceptions, preferences and evaluations".

Reflecting on the above, I therefore question Smith's suggestion that we must be saving arts organisations for artists. Municipally funded non-profit arts institutions are important for the very reasons that the Soweto Theatre was established – to address historical injustice and to widen arts participation by the general community. Following Radbourne's statement about value, in this research the word value includes artistic benefits, socio-political benefits and economic benefits that arts institutions (specifically in this case, the Soweto Theatre) bring to their communities.

2.2.3 Creating community identity through the Arts

Arts constitutes the individual and collective identities. Identities are socially formed and negotiated; this formation and negotiation includes criticism, conflicts, as well as processes of recognition and rejection, appreciation and depreciation, or even vilification. All of this is reflected in the arts; the arts create identities, and identities create the arts (Kirchberg and Zemblas, 2010:1).

National Arts events such as the Grahamstown National Arts Festival put South Africa on the global map of arts entertainment and, therefore, the arts performances experienced there are

identified with the arts culture of South Africa. Baumol (1997:19) commented that artists should be given credit for "the value we [as artists] impute to the nation's culture". At the same time, the town of Grahamstown as the host is also put on the tourist map. The Johannesburg Arts Festival and Cape Town Jazz Festival are two other events which give identity, pride and peculiar identities to the communities that host them. The majority, if not all, of these city events are usually officially opened in public ceremonies or marketed in press releases by the Arts and Culture municipal authorities of those cities.

In the same way, the building of the Soweto Theatre (whose architectural standard is benchmarked against universally recognised world class theatres) in a South African township could contribute more to the current unique identity and pride of the community of Soweto if the community endorses its existence, gets value from its existence and has a sense of ownership. Radbourne (2002:52) states that the value of arts encompasses "community access and service … national identity, community pride, productivity and economic growth". This research has assessed the extent to which the theatre has established a relationship with the community through its community engagement initiatives.

2.2.4 Evaluating arts programmes

Evaluation is an essential component of any quality arts programmes. While most organizations typically conduct evaluation to provide feedback to their funders, the real merit in evaluation lies in its ability to help organizations reflect, evolve, and improve the programming that they offer to the public (Hartsough, www.canadacouncil.ca).

This research study has evaluated the outcomes of and impact on all the stakeholders (Soweto Theatre, programme participants and the Johannesburg municipality Department of Arts and Culture) of the Music Tuition and Theatre Development community engagements programmes of the Soweto Theatre. Keating (2000:7) notes that "evaluation provides the opportunity for all participants to measure and compare where they were before the project started". This evaluation can be seen as formative impact evaluation design as described by Twersky and Lindblom (2012:25). This impact evaluation research recommends best practice and warns against unsuccessful practice in the field of community arts education outreach programmes as per the specific findings on Soweto Theatre's community arts education outreach programmes.

All the stakeholders of the programmes have to be involved in this assessment exercise as per the fundamental elements of evaluation listed by Woolf (1999:7) which "involves judgements

based on evidence about the value and quality of a project … involves all partners including the people taking part". This evaluation has to be done in light of the programmes' aims and objectives, as Twersky and Lindblom (2012:3) mention that evaluation is "an independent, systematic investigation into how, why, and to what extent objectives or goals are achieved".

As a non-profit township based theatre, whose principal mandate is to encourage community participation and social development, evaluation and reporting on its progress to all the stakeholders including funders is a moral duty of the project administrators and participants. Newman and Curtis (2001:2) conclude that "community development programmes that utilise the arts must assure investors that they can add value by achieving measurable outcomes associated with social gain". The social gains and artistic value contributions of the Soweto Theatre's community engagement initiatives have to be evaluated and reported on from the participants' testimonies, relevant institutions' administrative management and from community engagement and audience development perspectives.

2.2.5 Audience Development

A healthy, sustainable audience pool is a vital requirement for any arts organisation (Hill and O'Sullivan 1995:25).

Non-profit community arts organisations are meant to serve their immediate and surrounding community. Achieving active community participation and benefit in terms of arts production, arts consumption and arts appreciation is one of the success pointers for government subsidised community arts organisations. Part of the mandate of these community organisations is to achieve social inclusion, community engagement and audience development for the arts in the areas that they are situated. One of the strategic objectives of the Joburg Theatres is to increase accessibility to different communities, ensuring that more Johannesburg residents benefit from the unique cultural experience. Achieving the above-mentioned mandate demands vigorous efforts to increase the participation of members of the local community, which can be summed up as audience development. Whilst there are various definitions of audience development, they all stress the importance of people's participation (Hargreaves and McIntyre 2013, Wallace Foundation 2009-2015, Hill and O'Sullivan 2003). For example, Hayes (2003:1) defines audience development as "an amorphous concept that describes a wide range of activities with varied outcomes that are achieved utilizing one or a blend of skill sets … Essentially it is concerned with changing the structure and composition of audiences to achieve

democratic participation". The Music Tuition and Theatre Development youth arts professional skills development programmes of the Soweto Theatre are activities that the theatre engages in to change the structure and composition of its audiences as well as to achieve the transformation of the professional national arts and culture sector.

Lindelof (2014:202) concludes that "audience development is an umbrella term that covers the financial, artistic, social and educational aspects of institutional efforts to address the audience in new ways". Kawashima (2000) differentiates between four different types of audience development activities: cultural inclusion, extended market, taste cultivation and audience education. Kawashima (2000:8) defines the cultural inclusion audience development approach as the one that "targets the group of people who for apparently social reasons are the least likely to attend the arts". This kind of audience development is commonly done through community arts education outreach programmes which are offered for free to the specific targeted community. The Soweto Theatre's community engagement initiatives concur with this type of audience development as described by Kawashima. The Soweto Theatre is built in a township with the specific aim of enabling a previously disadvantaged community to have easy access to the theatre and to create opportunities of youth professional arts skills development which were previously not easily accessible because of the socio-political consequences of the apartheid government. Therefore, its existence and geographical base is meant to include those who were previously purposely and strategically excluded from attending and participating in professional theatre culture.

Maitland (2000) describes audience development activities as "a planned process, which involves building a relationship with individuals and artists". The purpose of audience development (in all arts organisations including the Soweto Theatre) is to maximise loyalty to existing arts consumers and to attract potential consumers. Hayes (2003:3) states that audience development activities are done "to make culture accessible to all people through the removal of practical and perceptual barriers, in addition to providing means for combating social exclusion". The main focus of the current community engagement and audience development initiatives of the Soweto Theatre is on building relationships with new audiences and reaching various communities from varied demographics within and around Soweto.

However, within the field of audience development, Hayes (2003:2) cautions that "tensions exist in terms of the relative importance of quantitative versus qualitative outcomes. Is the aim

to expand the volume of the audience pool and adjust the social demographic profile by attracting new audiences or to deepen and enrich the experience for existing audiences?" In the case of the Soweto Theatre, its main mandate is to service the entire community as opposed to generating high revenue. Therefore, reaching new diversified audiences and expanding the number of community participants in the theatre is the primary purpose of the theatre's community engagement and audience development programmes. As demanded in the national arts policies, building of the theatre in a township like Soweto and subsidising its youth focused community arts outreach programmes is a strategy by the government to continue its efforts to democratise the arts in South Africa through demographically diversifying theatre audiences and practitioners.

Although audience development and community arts activities are mainly the responsibility of the Community Engagement and Audience Development Officer, other departments of the Soweto Theatre have an important role to play (Hayes 2003:13). As Walmsley and Franks (2011:5) caution, "audience development, co-creation, audience engagement, participation, public engagement has [not] worked unless the whole organisation is committed to putting the audience at the heart of the experience". As a formative impact evaluation theoretical framework as defined by Twersky and Lindblom (2012) is adopted in this report, this research therefore has also assessed how other departments in the Soweto Theatre are involved its community engagement and audience development programmes. The extent of involvement of the Arts and Culture Department of the City of Johannesburg municipality, the main subsidiser of the Soweto Theatre, has also been assessed.

Chapter 3: *The Soweto Theatre Music Tuition Programme*: *the views of the respondents*

Introduction

The data for this research was collected through face-to-face interviews with all the identified stakeholders of the Soweto Theatre Music Tuition Programme (managers, facilitators and participants) in order to get their opinions about the programme. A semi-structured interview questionnaire was used, focusing on the following: 1. Understanding if the objectives, mission and vision of the Soweto Music Tuition Programmes are shared by all its stakeholders (managers, facilitators and participants); 2. Understanding how the Soweto Music Tuition Programme is managed; and 3. Investigating if there have been any positive strides so far in reaching the envisaged long term vision of the Soweto Theatre Music Tuition Programme.

For any arts programme or arts institution to be a success, a common goal must be shared and worked towards by all its stakeholders doing their fair share or playing their different roles in realising the main vision. The Soweto Music Tuition Programme's stakeholders were interviewed to find out:

- what their roles are within the programme
- how they perform their roles
- what challenges they encounter when executing their roles
- what are the challenges that impede them in performing their roles to the best of their abilities
- what are their general views about management and leadership of the Soweto Music Tuition Programme, since it is their role to give support and strategic leadership for the sustainability of the programme.

The first section discusses the interview responses of the representatives of the Soweto Theatre management (including the programme manager, former general manager and the former artistic director) that is involved with the Soweto Theatre Music Tuition Programme as well as the Joburg City Theatres' executive management representative (a senior manager from the

Joburg City Theatres) responsible for providing leadership and support to the management of the Soweto Theatre Music Tuition Programme on the ground level.
The second section discusses the interview responses of the facilitators of the Soweto Theatre Music Tuition Programme whose roles are to teach and empower the participants of the programme with necessary skills to play different music instruments in order to be able to form part of the envisaged mission of the programme of starting a Soweto Theatre Youth Orchestra.

The third section discusses the views of the participants as the central stakeholders of the programme about how the programme has contributed to their music skills development, economic empowerment and appreciation of the arts and becoming audience of the Soweto Theatre's music (and general artistic) programme offering.

Finally, the fourth section concludes the chapter on the interview responses by discussing the key themes that emerged throughout the responses of the interviewees

3.1 Soweto Theatre Music Tuition Programme Management

The Programme Manager

Administrative responsibilities

The manager of the programme explained the extent of the functions over and above the basic administrative and management duties. For instance, the manager has to raise extra funds beyond the limited budget she gets allocated annually for music instrument procurement and payment of the facilitators. These challenges require the manager to be in the office most of the time, investigating possible funding opportunities from bodies such as the South African Music Rights Organisation, National Arts Council of South Africa and National Lottery, and from private funders and trusts that fund community development initiatives. The manager emphasised that preparing funding proposals requires diligence and it takes many hours to develop a good proposal. Furthermore, accessing funding sometimes requires travelling to the different venues for briefing sessions and meeting with the possible funders.

The manager has to spend some time working on the strategies on how to market the Soweto Theatre Music Tuition Programme to the community of Soweto (parents and local businesses), local schools, local similar music youth development initiatives (for possible collaborations) and to advocate for its importance and support from the Soweto Theatre staff members and Joburg City Theatres. Some of the many responsibilities of the manager include organising

concerts during the year, including school demonstration concerts; inviting the community of Soweto to promote and ensure visibility of the programme; finding opportunities for performance collaboration with other local music initiatives; and identifying and creating performance opportunities within the activities organised by or taking place at the Soweto Theatre such as the Soweto Marathon. These activities demand that the manager needs to work very closely with the Soweto Theatre marketing department, similar local music development initiatives as well as the principals of the local schools. These activities are both time consuming and demand extra effort and travelling.

Administrative and management involvement

The four different ensembles that form the Soweto Theatre Music Tuition Programme happen at different venues, times and days of the week in Soweto, and the manager has to do site visits to those venues and collect attendance registers and monthly facilitation claims. This can become challenging as she has to move around at different times and days of the week to visit the rehearsals. Without an administrative assistant or programme coordinator, the manager finds this task almost impossible and highly demanding in terms of time management.

After collecting the rehearsal attendance registers and facilitators' claim forms, the manager has to collate all the information and write up a monthly report which also requires diligence and time. This monthly report is then submitted to the management of the Joburg City Theatres for progress review of the programme.

The programme manager feels overstretched by these different responsibilities, principally due to the lack of an assistant to help with the management and administration of the programme (especially for claims collection and attendance register collating from the different rehearsal venues). The manager has requested for a programme assistant but due to lack of funds there has not been anyone appointed.

The manager has no choice but to fundraise for extra monies because of the limited budget allocation for the programme that is received from the Joburg City Theatres' annual budget which comes from the annual grants from its main stakeholder, the Johannesburg municipality. The annual budget allocated to the Soweto Music Tuition Programme only covers the payments of the facilitators and nothing else. This budget does not consider the economic background of its participants who mainly come from disadvantaged families who need to buy food for their

households rather than paying for transport or lunch for only one child who is attending a few hours of music lessons.

The programme's budget is so limited that it does not pay the market price of music facilitators (which ranges from between R200 and R250 for an hour long private music instrumental lesson). Furthermore the facilitators are given limited tuition hours monthly, so that it can fit the budget allocated. The limited budget of the Music Tuition Programme sometimes gets exhausted during the course of the year and activities have to stop periodically because there is no money to pay the facilitators. The consequence of this is that when the programme resumes the participants are not consistent in attending the rehearsals and that is reflected in the inconsistency of participants' names on the attendance register. The stop-start nature due to limited funds negatively influences the morale of the participants and impedes their progress.

The Soweto Theatre has a youth development initiative, additional to the music programme – the Theatre Skills Development Programme, called Letsomong. This development programme is not funded by the Joburg City Theatres and was not inherited from Pro Musica like the Music Tuition Programme. The participants in the Theatre Development Programme pay a low monthly fee of R20 per session for their tuition. This programme is managed by the same manager as the Music Tuition Programme and in some instances the already limited Music Tuition Programme budget is used to fund some of the Theatre Development Programme activities and vice versa. This transfer of funds from one to the other further accelerates the exhaustion of Music Tuition Programme funds and exacerbates the financial challenge that already exists. The manager can also not organise sufficient performance opportunities to market the Soweto Music Tuition Programme adequately across the community simply because there will be costs involved and the budget allocation does not cover that.

Because the programme was inherited and with no proper handover, the manager has limited knowledge of the exact number of instruments donated by the Pro Musica Theatre Theatre/Roodepoort Theatre to the Soweto Theatre Music Tuition Programme (participants) when they were moved to the Soweto Theatre. The stock list and inventory of the programme only takes account of the newly purchased items after the adoption of the Soweto Theatre Music Tuition Programme in 2013. Participants or the private ensembles may have ended up taking previous instruments as their own. It is very important that community music education programmes keep inventory and asset register lists to avoid loss of assets and wasting limited

budgets by buying what is already owned instead of using the money for something else that the programme needs.

The manager of the Soweto Theatre Music Tuition Programme has no relationship with the parents of the programme participants, due to the fact that the participants were also inherited with the facilitators by the Soweto Theatre Music Tuition Programme. The participants of the Soweto Theatre Music Tuition Programme belong to the private music groups that the facilitators started after the programme was discontinued by Pro Musica in 2009 before its resuscitation by the Soweto Theatre in 2012.

When the facilitators agreed to bring their private ensembles to form part of the programme there was no formal exchange of documentation regarding the information about the participants' parents. The reason for still not having this information might be the facilitators' fear of loss of control of their ensembles to the Soweto Theatre. The manager therefore is unable to organise parents' meetings and cannot involve them in assisting with the discipline of their children in terms of practicing and lesson attendance. The parents are not engaged as audiences in the theatres, because the programme does not have performance opportunities and even if they did, the Music Tuition Programme manager and the marketing team would not be able to directly involve the parents to market their performances and events without going through the facilitators and the participants (as they are the only connection to the parents). For any initiative to operate successfully, all its stakeholders must be known to each other and regular communication about the programme activities needs to be shared: communication between all stakeholders is fundamental.

The former Soweto Theatre's General Manager

Administrative responsibilities

The former general manager of the Soweto Theatre was mainly responsible for proposing business cases that could generate financial income for the Soweto Theatre. The Joburg City Theatres would give the general manager the target income he needed to generate annually and he was then responsible for making sure that the theatre reached the targets. Although the income for the theatre is mainly generated from renting out the venue for external productions and private functions, he was also tasked with developing fundraising plans and strategies to increase audiences for the theatre. The Soweto Theatre Music Tuition Programme was also identified as one strategy that could be used for audience development of the Soweto Theatre.

Therefore, the programme should be prioritised as it forms part of audience development for the Soweto Theatre which will translate to income generation.

The general manager was held responsible for the general maintenance of the equipment and inventory management of the theatre, which included the music instruments bought through grants awarded to them by music institutions such as the South African Music Rights Organisation and the National Lotteries. For reporting purpose, to all the stakeholders mentioned above and to the Soweto Theatre Music Tuition Programme, the asset register is important for accountability. However, as mentioned earlier in the document that there was no proper handover of the Soweto Theatre Music Tuition Programme when it was adopted by the Soweto Theatre from Pro Musica, accountability is now questionable.

The overall financial management, performance appraisals and evaluation and monitoring of all the programmes of the theatre were the general manager's responsibility, including the Soweto Theatre Music Tuition Programme. Overall government policy adherence in terms of human resources and public funds management policy were also the former general manager's responsibility; therefore he was responsible in all the matters that affect the employees of the theatres which includes the Community Engagement and Audience Development manager who specifically manages the Soweto Theatre Music Tuition Programme.

Involvement of the former managing director

The managing director indicated that the senior management of the Joburg City Theatres never explicitly explained to him the vision and mission of the Soweto Theatre Music Tuition Programme nor shared with him the strategic development of the programme outlining how and when its short term, medium term and long term goals are planned to be reached.

Fundraising for the Soweto Theatre Music Tuition Programme was not listed as one of the mandates and responsibilities of the Soweto Theatre general manager; therefore he was not directly involved in strategising for fundraising for the programme.

Renting out the different venues in the theatre was the main strategy that the general manager used to generate income for the theatre. Provision of space to the paying clients was therefore the former managing director's main focus and making space available for the Soweto Theatre Music Tuition Programme rehearsals was not a priority. He confessed that the situation of venue availability sometimes "caused tension between me (referring to himself) and the artistic

director" when there were clashes between year-end rehearsals and private bookings. The interest of the general manager in terms of space availability was more focused on commercial purposes than development activities. This indicates that the Soweto Theatre Music Tuition Programme was not properly planned for in terms of special logistics and balance between development and income generating was not well thought of in the planning.

The former Artistic Director of the Soweto Theatre

Administrative responsibilities

The artistic director is held accountable by the Joburg City Theatres for financial management of the budget allocated to the Soweto Theatre Music Tuition Programme. The artistic director is also held accountable (together with the manager of the Soweto Theatre Music Tuition Programme) by the Joburg City Theatres' management for the delivery of all the activities of the Soweto Theatre Music Tuition Programme as set out in the action plan for the year. This includes being accountable for the expenditure of the funds allocated to the Soweto Theatre Music Tuition Programme and attaining the numbers (of new recruits for the Music Tuition Programme) required by the municipal score card points system for each year.

The manager mentioned that he felt that "the Joburg City Theatres' executive management is apathetic and does not care about the development and sustainability of the Music Tuition Programme". The former artistic manager further commented that the Music Tuition Programme is treated like "an inconvenience and tertiary priority when it comes to budget allocation" provided for the Soweto Theatre programmes. The aforementioned statements by the overall manager of the Soweto Theatre Programmes and activities indicates frustrations experienced re the management of the Soweto Theatre Music Tuition Programme caused by the lack of support (finance, physical and human resources) from the Joburg City Theatres.

The Senior Manager

Administrative responsibilities

The senior manager of the Joburg City Theatres represents the interest of its shareholder which is the Johannesburg municipality. Together with the rest of the executive committee, the senior manager approves the programmes received from the Soweto Theatre management for each and every financial year and this includes approving the activities and the budget allocation for the Soweto Theatre Music Tuition Programme. The senior manager receives a business case annually which outlines how the theatre is planning to generate income. This is mainly by

looking at its bookings for productions and events and by its activities for the year, such as in the case of the Music Tuition Programme performances, forecasted recruitment of programme participants and its needs for the year such as budget for new music instruments.

The senior manager is also accountable for monitoring the outcomes and outputs of the different programmes of the Soweto Theatre as per their plans and this includes keeping them accountable for their financial management. The monitoring is done through quarterly reports on the specific business cases that were presented to the managing company (Joburg City Theatres) of the Soweto Theatre. After doing the Soweto Theatre reports verification, the senior manager submits the reports to the main shareholder which is the Johannesburg City Theatres for appraisal which is done solely on the basis of reports and the number of people reached using the score card system. The senior manager stated that "the score card system is based on administration output rather than the impact outcome". In the case of a youth development programme, this appraisal system seems not to be relevant as the purpose of such a programme is to empower – therefore the impact needs to be measured.

3.2 The (former) Soweto Theatre Music Tuition Programme Facilitators

Administrative responsibilities

The Soweto Theatre Music Tuition Programme offers a variety of music subjects including music theory and instrumental and vocal music for its programme participants. The instruments offered include some woodwinds, some brass, percussion and strings. Facilitators are responsible for giving tuition in all the instruments offered.

For all rehearsals or tuition sessions the facilitators are supposed to take an attendance register for each and every participant for monitoring purposes, required by the manager of the Soweto Theatre Music Tuition Programme. The facilitators are also responsible for compiling a monthly progress report and monthly tuition claim forms for their payment, submitting these to the Soweto Theatre Music Tuition Programme manager. They also attend meetings called by the Soweto Theatre Music Tuition Programme management.

Administrative and management challenges

Before the different ensembles moved to different rehearsal venues, their rehearsal space was not guaranteed (determined by whether or not there was a paying client who booked the spaces available at the Soweto Theatre) and sometimes they would have to be turned back on arriving

for rehearsals at the Soweto Theatre. Furthermore, there would be no reimbursement to facilitators for their transport costs or payment for service fee claims at the end of the month for that day.

The Soweto Theatre Music Tuition Programme does not consult with the facilitators in terms of finding out what kind of instruments they need, what sizes and which brand they prefer when buying music instruments for the programme. This has led to the procurement of music instruments which then remain unused, oversized instruments which cannot be used by the young participants and non-durable instruments with bad sound quality which need maintenance even after a short while. Lack of communication from the programme manager leads to a negative impact on the morale of facilitators and a shortage of needed instruments in the different instrumental ensembles which then affects the sound balance. The latter can result in an increase in expenses with responsibility shifting to the facilitators, because sometimes facilitators indicated that they have to borrow instruments from their networks in order to have a good sound balance for the Soweto Theatre Music Tuition Programme performances, and they end up being held personally responsible by the owners for the rental fees (when applicable), and any damage to or loss of those instruments.

The Soweto Theatre management organises combined performances with its other community engagement programmes such as the Theatre Development Programme and decides on what repertoire these programmes can perform together without consulting with the music programme facilitators. Items may end up being too difficult or too easy for the Music Programme participants which either way impacts negatively on the morale, artistic integrity and involvement of the tutors in the planning of concerts and events that directly involve Soweto Theatre Music Tuition Programme participants. Non-engagement and consultation of the Soweto Theatre leads to performance date clashes, distrust, disagreements about the repertoire choice and non-cooperation of the facilitators with the management.

Facilitators mentioned that in some instances the Soweto Theatre Music Tuition Programme manager will not provide food and/or transport fares for learners to attend rehearsals and the performance of the year-end function organised by the Soweto Theatre or a private corporate performance event organised through Soweto Theatre management. Considering the economic background of the participants, providing refreshments/food for them is important as some may

come to the events or rehearsal already hungry and that will affect their level of energy and progress.

The Soweto Theatre Music Tuition Programme management would ask for three months' development plans and for monthly reports from the facilitators but never respond to them, check if plans are achieved after that time or give the support of resources asked for in the reports and plans in order to enable development in the programme. As the challenges that impede progress are not attended to, the facilitators keep reporting on the same matters and do not show progress; management then starts complaining that the reports of the facilitators are the same and that there is no evidence of growth in their teaching. The facilitators are expected to show evidence of growth whilst they are not provided with the necessary materials that will lead to development or growth. The situation becomes worse as the facilitators are told how many hours they should teach in a month without being asked if those hours would be sufficient for the development of the participants.

The management of the Soweto Theatre Music Tuition Programme is more interested in getting the facilitators to teach as many participants as possible than in prioritising the instrumental performance proficiency progression of the existing learners. The latter is coupled with annual increment of new participants, decrease of budget, non-artistic evaluation and monitoring of the facilitators' teaching and progressive level of the participants as well as being given strict tutoring hours for the month without consulting with them. A teacher knows best about how much time is needed to teach specific subject content: therefore, facilitators should be engaged and not dictated to by the senior management in terms of duration and number of lessons they have to give to the participants.

3.3 The Soweto Theatre Music Tuition Programme Participants

The participants of the Soweto Theatre Music Tuition Programme interviewed did not have a shared vision which was clearly explained to them when they were invited to the programme. They were only told about the programme by their individual ensembles' directors (who are their tutors in the different ensembles they come from and in the Soweto Theatre Music Tuition Programme) and that they would be part of the programme. Therefore, each instrumental group would basically be a combination of private ensembles of the tutors. The strings section comes from one ensemble, the woodwinds from another, the brass section from a different ensemble and the percussion ensemble from yet another ensemble.

There were no audition announcements and auditions for them to be selected to be participants of the Soweto Theatre Music Tuition Programme. The participants only knew those who came with them from their private ensembles and they were never introduced to each other as a whole group of participants at the Soweto Theatre. They would only meet and perform as an ad hoc ensemble under the name of the Soweto Theatre Music Tuition programme ensemble. For performances, the different ensemble directors would choose the players they would bring for that performance. On the performance day, they would then provide T-shirts branded with the Soweto Theatre logo with the name Soweto Theatre Music Tuition Programme at the back.

There has never been a formal meeting between the participants, participants' parents and the management of the Soweto Theatre Music Tuition Programme to introduce the programme to them and share the programme's objectives, mission and vision. The participants only knew the programme manager from when they interacted with her during their performances as combined ensembles and at the year-end functions. Therefore, it is inevitable that most of the parents did not know about the Soweto Theatre Music Tuition Programme, but only knew that their children belonged to the private ensembles of their tutors with an impression that when going to the Soweto Theatre they would go for once-off performances.

The only times all the ensembles of the Soweto Music Tuition Programme would come together was for the year-end function and sometimes when they would be called to perform for special events. When invited to play at special events, they would only be invited as different ensembles instead of the full programme's participants; for example, the string ensemble might be requested to come and perform for an event. In preparation for the year-end function they would come together for rehearsals at the Soweto Theatre a few days before the concert. This type of once in a while meeting contributes to the lack of social culture among the participants, yet a social culture is fundamental in any community initiative programme.

Social interaction experiences of the participants

The participants did not fully associate themselves with the Soweto Theatre Music Tuition Programme, as they knew so little about it. They would attend the rehearsals as different members of their respective ensembles. Their instrumental seating (as per their instrumental groups) further perpetuated the feeling of being private music ensembles since each instrumental ensemble was basically separate (although there are conventional sitting arrangements in orchestras, there are also possibilities of setting up in different ways). The

social interaction was therefore limited and the sense of belonging to one overall ensemble (which is the Soweto Theatre Orchestra or ensemble) was not there. The experiences of the participants were only based on collaboration relationships with other instrumental ensembles rather than fellowship with other instrumental ensembles of their same family/music programme). Participant four explained that "we only met other instrumental ensembles during performances and we did not know each other well".

Experiences of the participants

The participants did not know about the Joburg City Theatres and only knew two people from the Soweto Theatre Management – the programme manager and the then artistic director of the Soweto Theatre. Therefore there was very little relationship between management and the programme participants. This situation is abnormal, because the participants should have information about their programme and its management since they are all stakeholders of the same programme and they are the community being developed, so knowing the people who are behind your development is fundamental. If participants do not know about the Joburg City Theatres management and their contribution to the programmes they cannot spread the word to the public which is part of marketing them to the community and promoting their good work to the whole society (this good publicity can lead to having more audience supporting the theatre's activities – audience development opportunity and possibility).

Participants mentioned that they were not provided with transport fares and food for performances which were organised by the Soweto Theatre Music Tuition Programme. This situation resulted i some members of the different ensembles not being able to attend all the rehearsals leading up to the year-end combined ensemble performance. Rather, they came only for the call time which happens a few hours before the main performance.

One positive thing that the participants said about their experiences with the Soweto Theatre Music Tuition Programme is that they enjoyed playing on the stage of a professional theatre which had good acoustics and a proper sound system. Participant one said "I could hear myself clearly when performing at Soweto Theatre". Their collaboration with different instrumental ensembles and with the theatre development programme was another new experience they enjoyed since they were only used to playing as individual instrumental ensembles without other instruments, singers, dances and actors. Participant two mentioned that "the first time

experience of performing alongside different ensembles and actors was in one of the year-end performances organised by the Soweto Theatre".

Perception of the participants

The participants felt that the management of the Soweto Theatre Music Tuition Programme did not really care about their wellbeing as performers and only cared about their performances for their guests. Participant three remembered that "we (they) once performed in windy weather outside the theatre as the guests were coming in". Participant four mentioned "we never got food in one year-end rehearsal which took almost the whole day".

The participants mentioned that the event organisers of the Soweto Theatre Music Tuition Programme have no knowledge about music and they would impose conditions which were not suitable for the musicians. For instance, participant four mentioned that "we once were told to sit in a straight row as if we were a choir and that affected our performance as we could not hear each other as ensemble". Participant five mentioned that "our seating arrangements as an orchestra for performances were sometimes wrong and we had to fix them ourselves". The above experiences demonstrate the necessity of having a basic knowledge about orchestral performance as a manager or organiser, so as to avoid making basic mistakes such as with the setting up of the stage for a performance.

3.4 Discussion on the key themes that emerged throughout the responses of the interviewees

The above data analysis of the various responses of the different stakeholders (Soweto Theatre management, Joburg City Theatres' management and participants of the music programme) of the Soweto Theatre Music Tuition Programme has revealed a pattern of key concepts or themes that transpired in the interviews. These themes are communication and engagement, strategic development plans and funding strategy.

Communication and engagement

None of the interviewees' responses when they were asked about the objectives, mission and vision of the Soweto Theatre Music Tuition were consistent and aligned, revealing lack of communication about the main purpose of the programme between the programme's leadership, management and participants: thus there is no shared vision about the programme This misunderstanding of the purpose of the programme could lead to the stakeholders not

being able to understand what their role is in the Programme and how and what their contribution needs to be in order to impact the programme development positively, enabling it to realise its envisaged vision as an organisation. A sense of belonging to one organisation (Soweto Theatre) by all the stakeholders of the programme is therefore absent. Huczinsky and Buchanan (2000:8) define an organisation as "a social arrangement for the controlled performance of collective goals". Therefore, if the stakeholders (senior management, general manager, programme manager, participants and parents) of the Soweto Music Tuition Programme do not share a collective goal they will not be able to control or evaluate the performance (progress) development of the programme to see if it is on the right path in achieving its objectives, mission and vision. When I asked the management (the senior manager and the programme manager) of the Soweto Musician Tuition Programme about the mission, vision and objectives of the Programme I got similar answers but neither were clear in terms of timing and strategy. The senior manager's response was that "it is not really clear what they are (vision, mission and objectives), they are understood differently by different people, however the bigger vision is to develop a pool of young professional musicians from Soweto". The programme manager believed the purpose was "to have a Soweto Theatre Youth Orchestra which is going to perform alongside professional artists that perform in the Soweto Theatre so that they be groomed, exposed and introduced to the professional music industry". The above two responses are related simply by sharing an idea of developing musicians at the Soweto Theatre and exposing them to the professional music industry. However, neither respondent could answer as to exactly how long it is going to take them to reach their vision, simply because there is no existing development strategy which states how and what are the short term, middle term and long term goals. The senior manager and the programme manager could not explain how exactly their vision is going to be attained. Therefore, the lack of shared vision, mission and objectives by senior management and middle management is an indicator that the programme is not prioritised as a long term programme/project.

The non-involvement of the parents of the participants of the Soweto Theatre Music Tuition Programme with the Soweto Theatre and the fact that the participants themselves had no relationship with the Soweto Theatre management and Joburg City Theatres reveals that the management and leadership of the programme defeats the purpose of community arts development where the community (parents and participants) are supposed to be the major stakeholders. The success of community programmes is determined by the buy-in, involvement with and commitment to the programmes by the community. If the parents of the participants

were involved in the programme, they could help by participating in fundraising initiatives and discipline related to the participants' tuition sessions. Furthermore, involvement of the parents would have meant positive impact on the audience numbers of the theatre because when the programme arranged a performance, the parents would have made it a point to invite their friends and family to join them to support their children. This could have marketed the Soweto Theatre through the strong marketing strategy of "word-of-mouth". The programme manager indicated that "the communication with parents is done through sending the facilitators notices to give to the learners to give to their parents". Therefore, if facilitators or participants decide not to pass a notice to the parents, the meeting or announcement it contained would never reach them.

The facilitators revealed that sometimes there was a lack of timeous communication from the Soweto Theatre about the availability of space for rehearsals. This led to cancellation of rehearsals on the day, with financial implications, progress impediment of the participants, cause of low morale of the facilitators and participants about the programme and consequent inconsistent attendance of the participants. The facilitators complained about the programme manager "not consulting with them when buying instruments for the programme". The artistic director and general manager complained about the Joburg City Theatres not responding or responding late to the monthly reports and funding requests for the programme. This reveals that the culture of communication and engagement is lacking in the leadership and management of the Soweto Theatre Music Tuition Programme. Such a culture is essential in any institution as non-communication and non-engagement can cause despair, mistrust, waste of funds, progress impediment and confusion amongst the stakeholders and could lead to low impact, ineffectiveness and even discontinuation of community programmes.

Strategic development plans

For any community development programme, including youth music skills development as with the Soweto Theatre Music Tuition Programme, its main objective is to transfer skills and knowledge that should empower the youth. Transferring of music skills takes time and strategic development plans that will assist in making sure that the goals of skills transference, leading to empowerment, are achieved. This demands the involvement of experts from the field that is being developed in planning for implementation, monitoring and evaluation of progress: this could be summed up as strategy formulation. Shortell et al (1985:223) define strategy formulation as "the process that is used to assess or reassess the organisation's mission,

philosophy, and goals, and to develop plans to achieve the organisation's goals and objectives consistent with its mission and philosophy.

The Soweto Theatre Music Tuition Programme management does not have a strategic, progressive plan and a monitoring and assessment plan set up by an expert in youth skills music development. This is one of the fundamental challenges which has caused this programme to have low impact on the community and its youth who are the targets for empowerment. Involvement of music experts and institutions of music examinations such as those of the University of South Africa in the strategic development planning of the Soweto Theatre Music Tuition Programme could result in a well-conceived and informed strategic development plan, resulting in a successful programme. Constantinides (2008:53) explains that the development and quality assurance of the training programmes of the Market Theatre Laboratory were fully "accredited by the Media, Advertising, Publishing, Printing and Packaging Sector Education Training Authority (MAPPP-SETA). This shows that the Market Theatre had a strategic plan for assuring the standard of their programmes by partnering with a quality assurer. Soweto Theatre Music Tuition Programme could learn from this example and partner with a Music education quality assurer such as the University of South Africa Music Examination Department.

The current monitoring strategy and tools used to assess the Soweto Theatre Music Tuition Programme (municipal score cards, facilitators' monthly reports and Soweto Theatre quarterly reports to the Joburg City Theatres' management) are inadequate and not able to assess the progress of the programme. Newman and Curtis (2001:2) state that "community development programmes that utilise the arts must assure investors that they can add value by achieving measurable outcomes associated with social gain". However, the reports used as assessment tools by the Joburg City Theatres and Soweto Theatre management mainly looked at the output of the programme in terms of how many youths from the community have been recruited, instead of focusing on the outcomes of the programme in terms of checking whether relevant skills (measurable outputs of the programme) have been successfully transferred to the youth so that the desired impact of empowerment with music skills development is achieved. Using the reports instead of measuring the acquired skills of the participants is irrelevant and short changes the taxpayers of the Johannesburg municipality. The former artistic director stated that "the Joburg City Theatres' executive management does not care for nor prioritise the Soweto Theatre Music Tuition Programme and does not view the programme as one of the core

mandates of the Soweto Theatre. However, they merely fund it to be able to tick the right boxes that are demanded by the municipal points system for annual reporting purposes under the community development umbrella".

The manager of the Music Tuition Programme has no knowledge of the accreditation of the facilitators and their qualifications with independent Music examination institutions (such as the University of South Africa, Associated Board of the Royal Schools of Music or Trinity College London). This is partly due to the fact that the facilitators were inherited when the programme was adopted from Pro Musica in 2012. If the manager wanted to do a skills audit of the facilitators, someone who has the relevant knowledge and skills on how to assess their credentials would need to be engaged and such a person would need to be paid for that service. Not knowing and possessing the skills and ability needed to assess if the facilitators have the capabilities to develop the learners leaves the manager no choice but to rely on their monthly reports to be appraised of the progress of the participants and the development of the programme. Strategic development will need to consider the level of expertise of the facilitators.

Funding strategy

In the interviews the different respondents complained about the various issues that they experienced with the Soweto Theatre Music Tuition Programme and which are all rooted in the funding strategy of the programme. The Soweto Theatre Music Tuition Programme participants raised the fact they were not given taxi fares and food when they attended the year-end function rehearsals. Working on an empty stomach and walking a long distance from home to the rehearsal venues can negatively affect the concentration span and the energy that the participants need while acquiring requisite skills for developing musicians. It is crucial that taxi fares and food should be catered for, especially for participants that come from destitute backgrounds. De Bruyn (2006:258) mentions that the Magnet Theatre financed the Clanwilliam Arts Projects facilitators' "trips … as well as food for participants" and also travelling costs for participants "when attending arts festivals". This shows consideration for both logistics and technical demands of a training programme. The Soweto Theatre Music Tuition Programme can improve its funding and include transport and food as was done by the Magnet Theatre to make sure the programme does not have problems in terms of attendance and progress.

The facilitators complained that they were underpaid in comparison with the market price, given strict monthly hours for tuition, instruments were not maintained and that there was "lack of some instruments that they needed to achieve a balanced sound in their ensembles". The main objective of music rehearsals and performances is to produce a musical, well balanced sound: therefore it is imperative that proper music instruments should be bought for the music programme.

The middle and senior management of the Soweto Theatre complained that the funding allocation they received from the Joburg City Theatres was insufficient and could only cover facilitators' fees whilst they needed extra programme assistants, budget for instrument procurement and maintenance, and funds to arrange regular performances instead of only having one year-end function and periodical event invitation performances for the Soweto Theatre Music Tuition Programme participants. The Joburg City Theatres' senior management representative complained that the annual budget they receive from the main shareholder (to run the three theatres profitably) which is the Johannesburg municipality is insufficient and they are forced to "strategically allocate a big chunk of the budget to the commercially viable business cases". The programmes of the three theatres show that the funding of the Soweto Theatre Music Tuition Programme is not well planned and sustainable because it guaranteed special budget for the development programme which is consistent and does cater for transport costs for facilitators, taxi fares and food for the participants. The former artistic director commented that the development (Soweto Theatre Music Tuition Programme) programme was "listed under expenditure line items" that do not bring in income and treated as a non-priority. Inevitably, since the Soweto Theatre is meant to generate income (as a receiving house/theatre), it would prioritise income generating programmes over non-income generating programmes. The above situation questions the value and strategic consideration of the Soweto Theatre Music Tuition Programme within the mandate of the Soweto Theatre. The former facilitators complained that they were not "reimbursed their travelling costs" for abruptly cancelled rehearsal due to unavailability of rehearsal space at the Soweto Theatre. Such a situation could be avoided if communication was timeous.

All the stakeholders of the Soweto Theatre have demonstrated that there is a big challenge in funding of the Soweto Theatre Music Tuition Programme. The funding of this youth development comes from the overall budget given to the Joburg City Theatres which is a business entity of the Johannesburg municipality and is expected to generate income from its

activities. The commercial programmes are given more budget and are priositised more than the development programmes which are actually an expenditure line item which does not contribute to the targeted annual income expected by the shareholder (Johannesburg municipality) from its service provider in profitably running the Johannesburg municipality owned theatres. Kuesters (2010:46) mentions that "the main task of arts managers is to secure the financial welfare of their arts organisation". Therefore, the Johannesburg municipality as the owner (manager) of the Joburg City Theatres is responsible for making sure that the Soweto Theatre Music Tuition Programme gets sufficient budget to cover all the cost implications of the programme. A skills development programme needs a lot of financial and human resources and logistical planning. Its impact on community development is not immediate and it takes time for its vision to be realised. The balance between funding of commercial activities and development initiatives should not be juxtaposed as the income generation turnaround for the latter is quick whilst the former takes a lot of time to show the benefits (transferring of skills).

The funding strategy of the Soweto Theatre Music Tuition should be in the form of a long term cycle, dedicated to investing in the development of the youth for future economic development instead of a short term, quick turnaround income generating programme. The funding budget should include the procurement and maintenance of instruments for the programme and should cater for refreshments and taxi fares for the vulnerable participants. It is evident that the current municipal funding for the programme is insufficient, therefore funding for this Programme should be linked with the Provincial and National Departments of Arts and Culture, rather than local municipality departments, and broader national government structures that focus on youth development and empowerment such as the National Youth Development Agency. Such agencies have bigger grants dedicated to investment in programmes that have to do with empowerment of the youth such as is the case with the Soweto Theatre Music Tuition Programme. The senior manager commented that most of the budget of the local municipality is channeled towards service delivery and the arts are not seen as a primary priority. The senior manager posed a question about funding of Arts and Culture (including the Soweto Music Tuition Programme) and asked "If Arts and Culture and Theatre is a competence of the local government?"

Chapter 4: *Leadership and Administration of the Soweto Theatre Music Tuition Programme*

Introduction

The first thing before a community engagement programme is initiated is the identifying of the specific challenge that it faces and having a vision of resolving it. McCloskey et al (2011:7) explain that community engagement is "the process of working collaboratively with and through groups of people affiliated by geographic proximity, special interest, or similar situations to address issues". Realisation of a vision demands a well-conceived plan, administratively and strategically. This translates to having a strategic plan plus relevant mechanisms that will allow it to be realised. An analysis and allocation of the necessary resources and their management system needs to be put in place to make sure that they are used fruitfully.

For a community music programme to be a success, visionary leadership, organised administration and relevant monitoring and evaluation systems is necessary. In this chapter I discuss how the Soweto Theatre Music Tuition Programme is being led, administrated and managed (monitored and evaluated).

The Soweto Theatre Music Tuition Programme is conceived as a skills development programme**.** The basis of success of a community development skills programme is dependent on agreement, participation and commitment to the goals of the programme. All the stakeholders of the programme need to be clearly identified and their fundamental roles be outlined and fulfilled for the programme they are engaging in to be successful. Furthermore, the different stakeholders should effectively and sufficiently apply the necessary skills needed (facilitators and administrators), provide the necessary resources (sufficient budget) and invest the necessary time demanded by the programme by committing to achievement of its goal (provision of supportive leadership from senior executive management).

The Soweto Theatre Music Tuition Programme stakeholders include the Soweto Theatre and the Joburg City Theatres as the supposed champions of the programme, the programme participants as the identified group/community to be empowered by the programme and the facilitators as the people who will be transmitting the necessary skills to the identified

participants in the programme. Although the roles and benefits of all the different stakeholders vary in levels and achievable times, they are interdependent and form an ecosystem of their own. The Soweto Music Tuition Programme provides an opportunity for audience development resulting in income generation for the Soweto Theatre, whilst at the same time empowering previously disadvantaged youth, creating employment for the facilitators as well as contributing to socio-political demographic representation and transformation in the South African Cultural and Creative Industry (mainly in the music sector).

The Joburg City Theatres as one of the stakeholders of the Soweto Theatre Music Tuition Programme has a leadership role to contribute to the success of the programme. This demands that it provides the vision of the programme with the necessary resources (human and financial) and strategic development plan (with monitoring and assessment plans) to sustain and support the programme to reach its vision. The Soweto Theatre has to fulfil a management and administrative role by making sure that the Soweto Theatre Music Tuition Programme has the necessary skilled staff members to perform the different management, administrative and teaching roles in implementing the programme at hand.

The facilitators' role is to transmit the needed music skills in a strategic and effective way to empower and enable participants to be competent and proficient in their music performance instrumental specialisation. Participants then have to be committed to learning the instruments by attending rehearsals, doing private practice and being self-motivated with the ambition to succeed.

Therefore, there are various roles and contributions that go into running a sustainable community youth skills development programme, including leadership, management, funding and administration. These roles need to be equally balanced for a programme of this nature (community music skills development) to be successful.

The following section outlines the challenges (of leadership, administration and management) the Soweto Theatre Music Tuition Programme faces and discusses its resultant outcomes. The discussion is informed by the data collected and analysis of the participants' interview responses.

4.1 Leadership of the Soweto Music Tuition Programme

The provision of leadership of the Soweto Theatre Music Tuition Programme should come from the Joburg City Theatres' executive management since they are tasked by the Johannesburg local municipality to manage its three theatres (Roodepoort Theatre, Soweto Theatre and Johannesburg Theatre). However, it appeared during the interview with the executive management representative of the Joburg City Theatres that there is no clear understanding of the vision, mission and objectives of the programme within the executive management. This indicates that the executive management of the Joburg City Theatres cannot give the necessary visionary leadership of the programme to the management of the programme. Therefore, it seems as if the Soweto Music Tuition Programme does not form part of the bigger strategy development plans of the Soweto Theatre. A programme without vision and good leadership will inevitably not succeed. It is therefore not surprising that there has not been measurable success of the programme since its adoption by the Soweto Theatre. If a community engagement has no clear vision shared amongst its stakeholders, its management and administration will inevitably fail and the programme will not reach its goals.

Management of the Soweto Music Tuition Programme

The Soweto Theatre Music Tuition Programme is managed by the Community Engagement and Audience Development Officer, who in this section is to be referred to as the manager. The manager reports monthly to the artistic director of the Soweto Theatre who then collates this feedback with the composite reports on all the activities of the theatre, including productions, and submits to the executive management of the Joburg City Theatres.

Just above the programme manager there is a managing director of the theatre who is responsible for the theatre's daily operations including generating the income target set by the Joburg City Theatres' executive management. Therefore, the managing director is responsible for the whole theatre's activities and every performance and staff member at the Soweto Theatre, including the manager and the artistic manager. However, in terms of the management of the Soweto Theatre Music Tuition Programme, it is the manager and the artistic director of the Soweto Theatre who are directly involved with its administration and management on the ground level.

The general manager has the responsibility for the Soweto Theatre activities being visible and known within the community of Soweto. The general manager therefore works closely with

the marketing department of the theatre in improving positive publicity through exposing the Soweto Theatre Music Tuition Programme in local schools to recruit learners for the programme. Furthermore, the manager creates partnerships with local Arts organisations for performance collaboration. She also fundraises for the Soweto Theatre Music Tuition Programme from possible funders ranging from non-government organisations, influential individuals, Arts funding organisations and local businesses. Amongst all abovementioned different specialised duties, the manager is responsible for the general administration of the programme which includes site visiting the different Soweto Theatre Music Tuition Programme facilitators in the different venues around Soweto at different times and days of the week. Fundraising and development of funding proposals demands a lot of time, meeting strict closing dates and sometimes involves attending a number of meetings. The management and leadership of this programme rely on one person whose duties stretch between different specialised portfolios, which are all time consuming.

Funding structure of the Soweto Theatre Music Tuition Programme

The Soweto Theatre Music Tuition Programme's budget allocation comes from the Joburg City Theatres' management which takes it out of the main budget allocated by its chief stakeholder which is the Johannesburg municipality. The community youth skills development of the Joburg City Theatres (Johannesburg Theatre, Roodepoort Theatre and Soweto Theatre) is mainly funded by the Johannesburg municipality's Department of Social Development. The reason, as gathered through the interview for this funding, is that the Joburg City Theatres are an entity of the Johannesburg local municipality and not of the Provincial nor National Department of Arts and Culture: therefore, its funding responsibility is of the City municipality under which it falls.

The Department of Social Development's interest in funding the Soweto Theatre Music Tuition Programme is about reaching a large number of the community youth, and its target increases each year by 25 percent. The sad part of this growth is that there is no proper monitoring and assessment as to whether the group reached is really empowered. Instead, the group increases each year and the funding of the programme decreases. Sadly, the programme was discontinued in 2016 due to the lack of funds for payment of the facilitators and resumed again beginning of 2017.

Monitoring and evaluation of the Soweto Theatre Music Tuition Programme

The Soweto Theatre Music Tuition Programme does not have a strategic plan on how to meet its objectives, mission and vision. The management staff (including the Joburg City Theatres' executive management) of the Soweto Theatre Music Tuition Programme does not have an orchestral development specialist or a standardised development monitoring and evaluation plan for different ensembles for the various developmental stages.

Part of the problem of not having standardised methods of assessing progress is the fact that the current facilitators do not enter the learners for external instrumental examinations in order to assess their stages of development.

Registering participants in external music examinations has a financial implication. Each of the four Soweto Theatre Music Tuition Programme ensembles (strings, woodwinds, brass and percussion) have repertoire different from the others in terms of technical skills requirements. Therefore, a group development plan on how they are going to develop the different ensembles to form one orchestra does not exist.

Currently the assessment of the progress of the Soweto Theatre Music Tuition Programme ensembles is measured through a year-end concert where the different instrumental ensembles play different repertoires separately: there is no specialised monitoring and evaluation of the skills development of the participants. The current monitoring and evaluation method of the Soweto Theatre Music Tuition Programme is based on the monthly reports by the facilitators and the manager which are handed over to the Joburg City Theatres' executive management.

4.2 Administration of the Soweto Theatre Music Tuition Programme

The Soweto Theatre Music Tuition Programme's teaching used to take place in four different venues around Soweto due to the fact that there was not space available in the Theatre. This included Diepkloof community hall (for the string ensemble), Soweto Theatre (for the percussion ensembles), George Khoza High (for vocal ensemble) and the Lutheran Churchs in Dobsonville (for wind and brass ensembles). These venues are far apart and the rehearsals are on different days and times of the week, not coordinated at all. The Soweto Theatre has two small theatres, the yellow and the blue theatre, and the main theatre called the red theatre. All these theatres are rented out to the public for private use which could be artistic performance productions or commercial functions. Therefore, making the venues available for the Soweto

Theatre Music Tuition Programme ensembles is determined by whether there are paying clients who have rented space or not. This demonstrates that the theatre prioritises income generation over community development initiatives.

Because of the different rehearsal dates and times, it is difficult for the manager of the programme to do regular site visits to all different venues to see if the programmes are happening as stated in the monthly reports. It is also difficult for the manager to collect the monthly claim forms to submit for the payment of the facilitators. This has led the manager to ask the Soweto Theatre Music Tuition Programme facilitators to submit the claims to the at the Soweto Theatres' general manager's office. But this arrangement has further led to late submission of claim forms and monthly reports by the Soweto Theatre Music Tuition Programme facilitators which then causes delay for her submission to the artistic director who then submits late to the executive management of the Joburg City Theatres.

Recruitment of facilitators in the Soweto Theatre Music Tuition Programme

Neither the management of the Soweto Theatre nor the executive management of Joburg City Theatres has information as to how the facilitators were recruited, who was in the recruitment panels, what the recruitment criteria were and the facilitators' accreditation with external examination bodies as music teachers.

Realisation of the vision of the Soweto Theatre to start a Soweto Theatre Youth Orchestra, through the Soweto Theatre Music Tuition Programme, fundamentally relies on employing qualified and efficient facilitators who are well respected within orchestral practice or as accredited instrumental practitioners who know and are able to develop young people and equip them with the necessary skills to form an orchestra. The current management of the Soweto Theatre and executive management of the Joburg City Theatres are relying on the facilitators when they are not even sure if they are qualified proficiently as professional musicians in their own right and have the know-how to train youth for orchestral membership. Therefore, if the Soweto Theatre does not do skills audits of the Soweto Theatre Music Tuition Programme staff, they would not know if they have the right people who can assist them in realising their vision of establishing the Soweto Theatre Youth Orchestra.

Recruitment of participants in the Soweto Theatre Music Tuition Programme

During the progress of my research the manager of the Soweto Theatre Music Tuition Programme could not give me the exact number of participants since 2013 because of the handover which was not conducted, and due to the fact that when the research took place in 2016, the programme had been temporarily discontinued for the year (and only resumed at the beginning of 2017).

In essence, the participants of the Soweto Theatre Music Tuition Programme came from the Roodepoort Theatre programme. The Soweto Theatre Music Tuition Programme participants are therefore dominantly inherited from the facilitators' ensembles which were formed after the discontinuation of the programme from the Pro Musica/Roodepoort Theatre era, and the Soweto Theatre has not recruited their own participants using their own criteria. Since the Soweto Theatre Music Tuition Programme management has no idea as to how the participants have been recruited, they also do not know how many years each individual has been participating in this programme and at which level of instrumental playing each individual is. The Soweto Theatre Music Tuition Programme management has no relationship with the majority of the parents of the programme participants and they mostly communicate to the parents via the facilitators.

Neither the Joburg City Theatres nor the Soweto Theatre management have comprehensive documentation about the details of the participants in the Soweto Theatre Music Tuition Programme. Only the facilitators have this information and a direct relationship and communication with participants' parents. In essence, the Soweto Theatre is not investing in its own initiative or vision; instead it is paying facilitators from existing ensembles to bring their ensembles together once in a while for year-end performances under its name.

The manager of the programme decided to implement a new participants' recruitment strategy for 2017. The strategy includes visiting local schools around Soweto to market the programme through organising demonstration concerts and three days of an instrumental playing workshop with learners in the schools they visit. After the workshops, learners are informed about the audition dates of the programmes; these have taken place in the Soweto Theatre.

The recruitment age ranges from 6 to 18 years old, as per the information provided to me by the manager of the programme. However, the recruitment is done in primary and middle

schools targeting grades 7-9 and in secondary school targeting grades 10 and 11 which contradicts the ages stipulated. In my view, the choice of school grade that the recruitment process is focusing on is not strategic. I believe that it would be more beneficial if they start recruiting as soon as in grade 4 so that they could have enough years to develop the participants from primary school on, rather than targeting learners in grades 7-11. Such learners will not be able to stay for that long in the programme to show development; some of them might be close to 18 years old when in grade 12. This does not allow enough years for growing significantly within the programme to reach artistic excellence leading to professional career development within the music industry as envisaged by the Soweto Music Tuition Programme.

4.3 Possible restructuring strategy for a short turn-around positive impact for youth empowerment and audience development for the Soweto Theatre Music Tuition Programme

There are a number of music development programmes in and around Soweto of which some have started before and some after the establishment of the Soweto Theatre Music Tuition Progamme. These music ensembles currently have players of different levels in terms of their technical skills, age group and instrumental choice. These music institutions and ensembles include Johannesburg Youth Orchestra Company (based in Johannesburg, but consisting of a number of players from Soweto), Welcome School of Music (based in Soweto, Pimville community centre), African Youth String Ensemble (based in Soweto, Diepkloof community hall), Soweto Buskaid (based in Soweto, although its administration is in Johannesburg city) and the MIAGI Centre for Music (based in Soweto, Isaac Morrison High school), to mention but a few. The above mentioned ensembles and community youth music development initiatives operate as privately owned music ensembles whose funding is privately raised by the respective ensembles and also gets awarded funds from the arts organisation institutions such as the National Lottery, South African Music Rights Organisation, National Arts Council of South Africa, National Department of Arts and Culture, Business Arts South Africa, Total South Africa and private non-government institutions and foundations (the Soweto Music Tuition Programme also applies to and gets funding from some of these mentioned arts institutions) that sponsor community arts development projects.

Instead of starting a new youth development music initiative when it is struggling to secure the needed human, logistic and financial resources, the Soweto Theatre could use the already available capacity of young trained musicians to initiate the intended Soweto Theatre Youth

Orchestra which can serve as a residential orchestra for the theatre. Such a residential orchestra can give the much younger musicians additional performance experiences and further development by playing alongside professional musicians that come to perform at the Soweto Theatre. Exposure of talented young musicians to the rest of the arts world through creating opportunities of collaboration with theatre productions it hosts would be extremely advantageous as well as marketing the orchestra to private corporate clients that hire the theatre for private functions. Concerts could even be organised by the Soweto Theatre Youth Orchestra itself. This would considerably increase the audience that attend and support the Soweto Theatre programmes as the different members that will be part of the Soweto Theatre Youth Orchestra will market their performances to a wider community as the ensembles they would have come from are all over Soweto. Economic and music skills empowerment for the youth could be attained by creating opportunities for the Soweto Theatre Youth Orchestra to work with renowned composers, theatre productions and their directors, orchestral conductors and professional musicians for performances and even workshops and masterclasses for transferring skills.

This orchestra could work on the basis of open auditions for all the young musicians of Soweto, especially for those who are at intermediate and advanced levels of performance. The Soweto Theatre Youth Orchestra could then organise external music examinations for certification for its members so that their development is standardised and that the ensemble members could manage to get into professional orchestras nationally and internationally or pursue solo performance careers as recording artists or session musicians after leaving the Soweto Theatre Youth Orchestra.

If this strategy is adopted, it will require the Soweto Theatre to hire an experienced and highly renowned orchestral residential conductor to work with the programme assistants. This does not mean that the facilitators should be left abandoned; they can work as instrumental coaches and teach the individual instrumental ensembles.

Chapter 5: *Conclusions and Recommendations of the Research Study*

5.1 Conclusions

Community youth Arts skills development projects, in this specific case the Music Tuition Programme of the Soweto Theatre, is vital in the training and development of future musicians (and audiences) and rebalancing the imbalanced socio-political demographic of the South African professional Music Industry. This was caused by the past lack of implementation of basic school Arts Education in government schools, especially those based in previously disadvantaged communities. A programme such as the Soweto Theatre Music Tuition Programme is still necessary in previously disadvantaged communities to assist in youth development through empowering them with music skills for future participation in the general Arts industry of South Africa as musicians. Even if they don't all manage to be professional performers, they could certainly become educated audiences and perhaps arts or cultural administrators. However, community Arts development or youth skills development through the Arts needs proper sustainable planning, sufficient budget allocation, professional management, professional artistic expertise within the management team and proper consultation with and communication between the senior management, executive management, parents and participants.

Community Arts development programmes' success belongs to all its stakeholders; therefore, consultation and engagement with all parties involved when taking decisions and planning activities is necessary for success. The Soweto Music Tuition Programme management does not seem to possess the qualities (management skills and style) and strategies (budget, planning, monitoring and assessment plan) mentioned above that characterise a sustainable community youth skills development programme. The community (participants, facilitators and parents) is the main stakeholder and main determinant of success of a community youth skills development programme; therefore, forming a relationship with them by the Soweto Theatre and the Joburg City Theatres' managements is fundamental for buy-in (which then translates to developing audience for the theatre). Currently, there is no measuable relationship between the community and the Soweto Theatre and Joburg City Theatres' managements.

Inheriting a community project/programme without having a proper handover creates a lot of challenges that could lead to its failure. Passing on of institutional memory is fundamental,

especially in the case of an inherited programme, where its mission and vision influences the strategic decisions of its leadership values, management style and administration processes. This research has revealed that there is a disjuncture within the stakeholders of the Soweto Theatre Music Tuition Programme which is the Soweto Theatre management, Joburg City Theatres' management, facilitators, parents of the participants and the participants themselves in the programme. Some of the aforementioned stakeholders do not know or share the same objectives, mission and vision of the Soweto Theatre Music Tuition Programme simply because there has not been consensus on the purpose, briefing session and comprehensive documents handover on the history of the Programme. There is confusion about the purpose of the existence of the Soweto Theatre Music Tuition Programme and no strategic plan for its development, because its vision is not shared amongst the stakeholders.

The funding of the Soweto Theatre Music Tuition Programme is done on an annual, unguaranteed basis and that leads to disturbance of the continuation of the programme. The funds given to this programme are not sufficient and only cover the facilitators' payments for their services. The rates that are paid to the facilitators per hour are also below the market price for such work. The budget does not cover the costs for performances, transportation, procurement and maintenance of music instruments needed by the programme. Funding is thus unsustainable and insufficient to cover all the necessary costs that come with the activities of the Soweto Music Tuition Programme.

The STMTP does not have strategic plans which give direction on how the short term, medium term and long term goals or milestones are to be attained. The Soweto Theatre wants to have a Soweto Theatre Youth Orchestra but has no plans in place to facilitate its development. Therefore, the Music Tuition Programme seems not to be one of the main priorities of the Soweto Theatre but just an add-on that could be of benefit to the youth but more of a marketing tool of the theatre to the community for its audience development. The Soweto Theatre Music Tuition Programme was adopted and resuscitated in 2013 and was suspended for the year 2016; within that space the theatre has not made any positive strides towards its envisaged goal of starting a Soweto Youth Orchestra

The Soweto Theatre has not even established a beginners' orchestra as a medium term goal, leading to a long term goal of having an advanced orchestra, since its adoption of the Soweto Theatre Music Tuition Programme in 2012. At the end of 2015 the Music Tuition Programme

had to be discontinued because of lack of funding (for payment of the facilitators, performance activities and instrument procurement and maintenance). All the above could be associated with non-visionary leadership, ineffective management style, under-resourcing (human expertise and financial support) and limited administration staff of the programme.

The management of the Music Tuition Programme at the Soweto Theatre does not conduct valid monitoring and assessment of the programme. There are no assessment and evaluation plans and expertise within the management for the development of the programme. The management is responsible for proper administration and management of the programme; this entails enabling and supporting the facilitators to do their work efficiently. The management have no relationship whatsoever with the facilitators except paying them for their monthly services. Therefore, there is a lack of communication (about procurement of instruments and performance planning) and engagement (about the development challenges of the programme) between the management and the facilitators.

Furthermore the management does not have any relationship with the participants' parents whereas they could be used as a strategic human resource (parent buy-in and assistance in fostering good behaviour of the participants, commitment to attendance of their music classes and making sure that the activities of the Soweto Theatre Music Tuition Programme are a success. This would include marketing of the theatre to the community through word of mouth, assisting with fundraising activities and developing the audience for the programme activities instead of imposing on the facilitators to bring audience to the theatre functions). The management should make sure that the programme recruits its own participants through proper auditions facilitated by music experts instead of trying to form a development programme by using participants from private music programmes around the community. This would enable them to have a positive relationship with the participants and parents instead of having the facilitators as middlemen between the participants and parents.

In conclusion there has not been evidence of effectiveness and progress of the Music Tuition Programme since its adoption by the Soweto Theatre in 2012. The programme has no success stories of participants that it can bring forward as evidence in demonstrating how it has progressed and developed over the years. Instead classes were constantly being discontinued during the course of the years which led to slow progress, inconsistency in participants'

attendance and low morale of the facilitators, coupled with poor communication and working relationships between the management, facilitators, parents and participants.

5.2 Recommendations

The following recommendations, based on the research findings, have been identified as possibilities that could bring about positive change to and programme development of the Soweto Theatre Music Tuition Programme so it can start making an impact in the lives of its participants and in the community.

Executive Management of the Joburg City Theatres

The executive management should consist of people who understand the arts industry challenges and its peculiarities (consulting with artists in advance before organising performances in terms of repertoire and dates) in terms of its management style. Strict imposition of some leadership styles adopted from other commercial sectors or industries might not work within the arts and therefore end up negatively influencing the working relationship between artists and management. Managing the arts demands having passion for arts education and understanding of what it takes for the arts skills to be transferred.

The executive management should decide whether the Soweto Theatre Music Tuition Programme is a priority mandate or not. If not, they should consider discontinuing the programme instead of having it as a merely add-on activity for fulfilment of corporate social investment exercises. If it is seen as a priority mandate, they should work towards realising its vision by setting up strategic programme development plans. These should first include long term guaranteed funding cycles and second should provide the necessary administrative personnel and employ or associate with experts in music and orchestra development personnel to form part of the task team that has to realise the programme's mission.

The executive management should respond to the monthly reports they get from the programme manager and give necessary support to the programme in order to ensure its progress. This needs to be coupled with annual meetings with the Soweto Theatre Music Tuition Programme manager, facilitators and participants' parents to discuss the progress for the year, set goals and do forward planning for the following year. This will strengthen relationships of all the

stakeholders which is fundamental to the success of community based projects and programmes.

Soweto Theatre Music Tuition Programme and Soweto Theatre management

The Soweto Theatre Music Tuition Programme management should consider starting as though from scratch and conduct its own recruitment and auditions for participants and facilitators of the programme. The information of the existing participants should be collected and form part of the formal documentation of the programme. This will enable it to have direct contact and form relationships with the parents and participants instead of relying on the facilitators as intermediaries. The second benefit of this exercise would be to assist the programme to develop its own institutional memory and culture which will be in line with its vision, mission and objectives.

Extra assistants and programme coordinators should be hired to assist the Soweto Theatre Music Tuition Programme manager. This would lower her administrative workload and enable her to function well in other managerial and administrative responsibilities of the programme. Having an administration assistant is essential and can enable the manager to work efficiently and effectively in realising the smooth running of the programme.

The Joburg City Theatres' management in general and Soweto Theatre management specifically should develop a strategic plan which will outline the short, medium and long term strategic development plans (with specified time frames) which should be linked to specific assessment and evaluation plans, outcomes and outputs. This will demand making a budget available to employ or associate with experts in Music (in the different instrumental ensembles that they offer) who will have to do site visits (since the Soweto Theatre has no central venue available for rehearsal), plan and conduct monitoring and assessments for the progress of the participants and report on the effectiveness of the facilitators in reaching the set goals of the different development terms. This implies that the need to pump in more budget for the programme is fundamental.

Soweto Theatre management together with the Soweto Theatre Music Tuition Programme manager should establish a professional relationship with the facilitators of the Soweto Theatre Music Tuition Programme and have quarterly meetings to discuss the progress and concerns of both the facilitators, parents and management towards development of the Soweto Theatre

Music Tuition Programme. This should be coupled with annual meetings with the participants and their parents to discuss the progress and expectations for the following year and to plan on how the expectations of that year are going to be achieved.

Finally, the Soweto Theatre management and the Soweto Theatre Music Tuition Programme managers should consult and engage with the facilitators on any matter that has to do with the programme (e.g. buying of instruments, tutoring hours, performances, meetings and administration procedure changes). Simple consultation will circumvent waste of resources, compromising of professional working relations between facilitators and management and keep everyone informed about the plans of the Programme to avoid clashes of performances.

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Interviewees list

Soweto Theatre Management	**Date of interview**	**Interviewee position**
General Manager	12 July 2016	Soweto Music Tuition Programme Manager
Former Artistic Director	8 August 2016	Soweto Theatre former Artistic Director
Former Managing Director	5 October 2016	Soweto Theatre Manager
Joburg City Theatres Management		
Senior Manager	6 November 2016	Executive Manager
Participants of the SMTP		
Participant 1 Participant 2 Participant 3 Participant 4	5 March 2017 5 March 2017 5 March 2017 5 March 2017	Programme Participant
Facilitators of the STMTP		
Facilitators	2 November 2016	Programme Facilitators

Appendices List

Appendix A

Interview questionnaire of the Management of the Soweto Theatre Music Tuition and Theatre Development Programmes

Interview date :

Interview venue:

Duration **:**

Personal Details

Name and Surname:

Age :

Gender :

Position held :

Number of years :

Duty responsibilities:

Office reporting to :

Educational background related to the position appointed on

Highest qualification:

Field of study :

Subject done related to the position:

Previous work experience on the similar position

Name of the company:

Number of years :

Position held :

Duty responsibilities :

Administration related question (of the position held)

1. How are you directly involved with the Music Tuition and Theatre Development program?
2. What administrative duties are you responsible for in the program?
3. What methods/tools do you use when doing your administration as a manager (part of the management team) for these programmes?
4. Who do you submit your administrative work to and why?
5. How are you kept accountable by the Theatre for your administrative on the Music Tuition and Theatre Development programmes as a manager?
6. Any other factors or issues you want to mention about administration and management of these programmes?

Position related question (your role and views regarding the two programmes)

1. What is the vision and the mission of the Music Tuition and the Theatre Development programmes?
2. What are the short, medium and long term aims of the projects?
3. How does the Soweto Theatre plan/or had planned to achieved those aims?
4. What is the role of management in the running of the Music Tuition and the Theatre Development programmes?
5. What are different challenges that you face (as apart of management) with the Music Tuition and Theatre Development programmes?
6. How do you solve these challenges or how do you think they should be solved?
7. What are the factors and challenges that lead to the suspension of the music project for this year?
8. How do you think can those factors and challenges that lead to the suspension of the programmes should be addressed so that they done happen again in the future?
9. Any other factors and issues you want to mention regarding executing you job description or your participation role in these two programmes?

Appendix B

Interview questionnaire of the Soweto Theatre Music Tuition and Theatre Development Programmes Manager

Interview date :

Interview venue:

Minutes **:**

Personal Details

Name and Surname:

Age :

Gender :

Position held in ST :

Number of years :

Duty responsibilities:

Office reporting to :

Educational background

Highest qualification:

Field of study :

Subject done related to the position

Previous work experience on the similar position

Name of the company:

Number of years :

Position held :

Duty responsibilities :

Administration related question of the position

7. What are the administrative duties that you responsible for (as the manager of the Music and Theatre development programmes)?
8. What methods/tools do you use to execute your administrative duties?
9. Who do you work with when doing the administrative duties of the two projects?
10. How does each person you work with assist you with the administration processes?
11. What challenges do you face when doing administrative duties with your team?
12. How do you think these challenges could be resolved?
13. Does the project have policies that has to do with rights and responsibilities of the participants and facilitators in the projects?
14. When did you get appointed for this position?
15. What do you enjoy the most about your job?
16. Any other factors or issues you want to mention about your administration duties in these two programmes?

Position related question

10. What is the vision and mission of the projects you are managing (Music and theatre development?
11. What are the short, medium and long term aims of these projects you are managing?
12. How are those aims planned to be achieved?
13. What are challenges that you face in your job (managing these programmes?
14. What strategies did you develop or should be developed to address these challenges?
15. What factors and issues that lead to the suspension of the music project for this year?
16. Any other factors and issues you want to mention regarding doing your job as per its description (Community engagement and Audience Development Manager?

Participators recruitment process

1. How and what method/criteria is/was use to recruit the participants for this project? Explain why?
2. What is the age requirement for recruitment and why?
3. How many participants are targeted per year by the project? Explain why?
4. What is the duration aimed for keeping the participants in the programmes?
5. What is the strategy used to make sure the participants achieve the short, medium and long term aims of the two programmes?
6. What instrumental (and theatre genres) that participants are recruited for?
7. What influenced the choice of instrumental choices and theatrical genres for the programmes?
8. What is the targeted number for recruitment of participants for each year? Explain why?
9. What is the targeted number of participants output for the short, medium and long term?
10. Are there any challenges you face with the recruitment process?
11. What causes those challenges and how do you think they could be resolves?

Monitoring and evaluation of the programmes

12. When do the programmes take place?
13. How long does each session last for?
14. What and who determines the duration of the lesson sessions of the programmes?
15. Do participants take their music instruments home for private practice after the sessions?
16. Do leaners get individual or group tuition in their instruments of their specialization? Why?
17. How are the participants monitored and evaluated to determine their progress?
18. What are the methods and tools do you use to evaluate the progress of the participants in each stage of the projects aims stages (short term, medium term and long term)?

19. How many participants has been recruited so far since the initiation of the project (since you have been appointed in this position?
20. How many participants have reached the short term, medium and long term stages aims of the projects so far?
21. What are the strategies put in place to make sure that the participants progress through from the short to medium and ultimately to the long term aims of the project?
22. Are there any specific challenges you have noticed or think could prevent participants from reaching the different stages of the aims of the projects?
23. How do you think those challenges could be addressed or has been addressed?

Facilitator's recruitment process

1. How are the facilitators of the project recruited?
2. What criteria s used in appointing the facilitators?
3. Who forms the panel that takes decision on recruitment of facilitators?
4. Are the facilitators made aware of the short term, medium term and long terms aims of the projects?
5. How long do the facilitators get appointed for? Explain why?

Monitoring and Evaluation

1. How do facilitators evaluate the progression of each participant to determine their progress to the different stages of the aims of the project?
2. How do facilitators monitor the attendance and participation of the participants?
3. How are facilitators monitored and evaluated in performing their job description?
4. Are they any challenges that the facilitators have reported to you that impedes them from doing their job effectively?
5. How were those challenges resolved?
6. Did do strategy improve their performance? Why?
7. What challenges do you have with the facilitators?
8. How do you think you could resolves them?
9. Any other thing you want to mention about the monitoring and evaluation of the programmes facilitators and participants?

Appendix C

Interview questionnaire of the Soweto Theatre Music Tuition Programme Facilitators

Interview date :

Interview venue:

Minutes **:**

Personal Details

Name and Surname:

Age :

Gender :

Position held :

Number of years :

Duty responsibilities:

Office reporting to :

Educational background related to the position appointed on

Highest qualification:

Field of study :

Instrumental specialization:

Instrument teaching in the program:

Subject done related to the position

Highest certification you have on the instrument

How long have you been playing this instrument:

Previous work experience on the similar position

Name of the company:

Number of years :

Position held :

Duty responsibilities :

Position related question

17. What is the vision and the mission of the project that you are working in?
18. What is the short, medium and long term aims of the projects you are teaching in?
19. How do you plan/or had planned to achieved those aims?
20. What do you enjoy the most about your job?
21. What do you least enjoy about your job?
22. What are different challenges that you come across when doing your work?
23. How do you solve these challenges or how do you think they should be solved?
24. What factors and issues that lead to the suspension of the music project for this year?(only for music facilitators)
25. Any other factors and issues you want to mention regarding executing you job description?

Facilitator's recruitment process

1. How did you come to know about this facilitator position?
2. When were you recruited as a facilitator?
3. Was there any artists (musicians or theatre specialists) sitting in your interview panel?
4. How long was the term of appointment to the position?
5. Why did you leave the project or what makes you want to stay longer in this position?

Administration related question of the position

17. What are the administrative duties you are responsible for as a facilitator?
18. What methods/tool do you use when doing your administration as a facilitator?
19. Who do you submit your administrative work to and why?
20. How are you kept accountable by the Theatre for your administrative work performance?
21. Any other factors or issues you want to mention about administration process of your work?

Experiences with the management of the Soweto Theater

1. Did you have any relationship or contact with the management of the Soweto T heater as an employee?
2. What kind of relationship do you have/had with the management or board members?
3. How is your performance monitored and assessed by the Soweto Theatre management?

4. What challenges did you get from the management of the Soweto Theater?
5. How do you think those challenges could be resolved or how should you like them to have been resolved?
6. Any other thing you want to mention regarding your relationship with the Soweto Theatre management?

Experiences with the program participants

1. Was there an audition for the participants of this program? If yes, were you involved in it and what was your role?
2. Do/did you give individual or group tuition?
3. When did your session take plan?
4. Where and how long are/were your sessions?
5. Are /were your pupils categorized in terms of their different playing abilities? If yes, what criteria was used?
6. What do you enjoy most working in this programmes participants?
7. What are the challenges that you experience with the participants of the programme?
8. How do you think those challenges could be solved or how did you solve those problems?
9. Any other thing you want to mention about the programme?

Appendix D

Interview questionnaire of the Soweto Theatre Music Tution Programme Participants

Interview date :

Interview venue:

Duration :

Participants Details

Name and Surname:

Age :

Gender range :

Programme participating in:

Number of years :

Instrumental specialization:

Tutor/Facilitator :

Area coming from:

Focus Group Interview points

Recruitment

1. What is the vision and the mission of the Music Tuition or Theatre Development programmes?
2. What are the short, medium and long term aims of the projects?

Attendance commitment

3. What makes you to attend the weekly session's regularly?
4. What makes you to not attend the weekly rehearsal session regularly?

Teacher-student relationship

5. What challenges you have with your tutors?
6. How would you like those challenges to be resolves?

Social impact of the programme to the participants

7. What do you enjoy the most about programmes?
8. What do you enjoy the least about the programmes? And how can that be resolved?
9. Since you started with the programme, do you think you now value the existence of the Soweto Theatre and the value of the Arts? Explain why?