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The Efficacy of Community Music Education Programmes Towards Youth Development and Audience Development: A Case of Buskaid Soweto String Project

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The Efficacy of Community Music Education Programmes Towards Youth Development and Audience Development: A Case of Buskaid Soweto String Project

Research report submitted to Wits School of the Arts, University of Witwatersrand, in partial fulfilment for the degree of Master of Arts in the field of Cultural Policy & Management in the

Department of Cultural Policy and Management

by

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March 2022

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.

……

Signature 15 March 2022

Abstract

The increasing number of community music education projects in South Africa has risen in the last two decades. Due to the sheer rising interest in the positive outcomes of these projects, previously underprivileged areas now have access to music education and a diverse range of musical opportunities. This research report assesses the efficacy of community music education programmes of the Buskaid Soweto String Project towards youth and audience development. The report used the Buskaid Soweto String Project as a case study done through interviews. The results attained from qualitative research conducted, have shown that the training programme administered by the Buskaid Soweto String Project yields good and positive results to its students. In addition, the success of the music education programmes has a favourable effect on audience development. Data collected, revealed interesting themes relating to the efficacy of music education programmes by Buskaid. The most notable outcome and results is the direction and incentive the project provides to its participants and other existing and forthcoming community music projects. This research results also facilitate and create new study and research prospects in the field of music education in previously disadvantaged communities.

Key Words: music education, audience development, community music, youth development

Notes to the reader

This research report makes use of standard British English spelling throughout. Words will be utilised as per the original source when providing exact quotations by writers from the rest of the world, such as Australia and the United States, in which a distinct spelling style is used.

In this research report, the terms ‘project’ and ‘programme’ will be used interchangeably to refer to services and activities fulfilled and offered by the Buskaid Soweto String Project. Lastly, the terms ‘respondent’ or ‘participant’ will be used interchangeably to refer to interviewees.

Acknowledgements

I would like to convey my sincere appreciative gratitude to the following individuals for their efforts in facilitating the fulfilment of this research. First and foremost, Umvelingqangi, who granted the power, ability, and insight necessary to complete this report. In addition, my ancestors oKhuzela KaBaleni, Ndabezitha, to oNdaba oSibiya, Manyelela. In this physical realm, I convey my deepest gratitude to my supervisor Mr Marcus Desando for patiently supervising me throughout the process offering advice, encouragement and guidance. Moreover, I extend my gratitude to the Department of Sports, Arts and Culture (DSAC), The National Arts Council of South Africa (NAC) and the Arts and Culture Trust (ACT) for their assistance in funding my MA studies for over two years. I recognise and thoroughly acknowledge the participants who graciously offered their effort and time for interviews. Lastly and certainly not least, all the scholars whose work has paved the thinking, writing and process in this report - without their work, this report wouldn't be produced.

Dedication

This work is dedicated to to my dear late parents Velepheth'izwelakhe Wiseman Thango (Dad), Slindile 'MaSibiya' Thango (Mom), and my family members for their continued support over the years.

(Slindile Thango & Velepheth'izwelakhe Wiseman Thango)

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CHAPTER 1

RESEARCH BACKGROUND

1.1 INTRODUCTION

Music education provides opportunities for creativity and self-expression. Through these music education programmes, learners can develop artistic abilities as well as individual identities (Kokotsaki & Hallam 2007: 94). Community music education programmes have operated in South Africa as a gateway for music education outside the private and public-school setting providing an opportunity for music classes on a variety of instruments and musical disciplines. These music education programmes and centres were established in several schools and community organisations in South Africa's old apartheid education system but were exclusively established in former 'white' regions (Pruneau 1995: 4). However, post-1994 several organisations and centres offered lessons. Such organisations have already been fostering and providing an entry point into the domain of music education to youngsters in the neighbourhood. Over the previous twodecades, there appears to have been an increase in community music education programs, commonly referred to as "outreach projects" (Roue, 2017: 56). Roue (2017) continues to statethat through some of these types of outreach projects, students are forced to study classical music instruments, to increase their musical ability, and develop life skills such as self-discipline.

The Buskaid Soweto String Project is one of several comparable organisations amongst many such as UNISA Music Foundation, Johannesburg Youth Orchestra, Music Enlightenment Project, The TKM Project, Morris Isaacson Centre for Music formerly known as ‘MIAGI’ among many of them. Ever since the democratic elections in 1994, several community music education projects have flourished (Selimovic, 2002: 37). These community projects allow students to actively participate in extracurricular activities that may lead to tertiary study and employment prospects. A few of these projects will be detailed in the following sections. Many more community music education projects in the country, but the ones shown here were chosen to represent a variety of efforts found in community music settings. Before delving into these, it is worth noting that my research interest and focus sparked from the experience and exposure to numerous music education organisations that provide extramural music courses in the

afternoons as a young classical music artist and enthusiast for the past 15 years.

1.1.1 UNISA Music Foundation

The UNISA Music Foundation is primarily supporting a variety of community music programs (Unisa n.d.). With students from historically disadvantaged neighbourhoods, they receive practical music lessons as well as music theory instruction from the foundation. Besides classical instrument training, the foundation also provides jazz lessons and many other sorts of music lessons. Seventy tutors have been hired to teach in South African music academies such as those in the previously disadvantaged communities in Atteridgeville and Soshanguve. Music lessons are offered at instruments such as piano, violin, jazz guitar, trumpet, cello, and voice, among other instruments (Unisa n.d.).

1.1.2 The Music Enlightenment Project

The Music Enlightenment Project was launched in 2009 as a community music-based project in Braamfontein. The project's objective is to enrich and transform the lives of the children and communities through music education. As part of the purpose of the project, they promote a holistic approach to preparing students for their bright futures by fostering their musical abilities as well as their life skills via music education. This has affirmed the project as having a highly beneficial influence on the younger generation as well as overcoming the two most prominent obstacles to music education, accessibility and affordability.

1.1.3 The Johannesburg Youth Orchestra Company

The Johannesburg Youth Orchestra Youth Company is a non-profit institution dedicated to meeting the musical interests of Soweto and other local communities. It was founded in 1998 with a mission to nurture youth by providing outstanding music education while also encouraging social, personal, and creative development. The organisation also offers skills development to young students.

1.2 BACKGROUND OF STUDY

The importance of community-based music education programmes in South Africa has steadily grown throughout the last two decades, scholars such as Hagg (2010) and Devroop (2009) have established it as an intriguing topic of study. These programmes function outside of traditional cultural organisations, such as galleries and theatres in South Africa, and are almost always the consequence of collaborations between artists, existing organisations, or entirely independent initiatives. As a result, the initiatives are frequently held in recreation centres or other casual settings. Furthermore, they are common in disenfranchised communities where socioeconomic issues like inequality and underemployment are rampant, and they can help to address these issues (Weitz, 1996).

According to Mzaku (2013) in South Africa, community projects that focus on arts have mostly targeted inaccessibility to arts education and related jobs, as well as a lack of recreational options for black communities. Extramural music centres were established at a wide range of 'white' school systems during the apartheid years in South Africa although, there were also a handful in black communities with limited means, according to Roue (2017), one being the African Cultural Organisation of South Africa (ACOSA). ACOSA was founded in 1947 as a community art and cultural initiative that, among many other things, taught music to children, including the Soweto Symphony Orchestra. This was owing to the limited exposure provided by the few opportunities presented and the confinement to white surroundings. Numerous community arts organisations that specialised in music education, including the Buskaid Soweto String Project, were founded after 1994 to assist reverse this condition and to bring music education to underprivileged communities. Rosemary Nelson founded the Buskaid Soweto String Project twenty years ago, in 1997 (Buskaid, n.d). This project is situated in a formerly impoverished Diepkloof, Soweto. The Buskaid Soweto String Project started with 15 pupils and has subsequently expanded to a total of 115.

Soweto is a township in Johannesburg's southwest that has a population of around 1.3 million people. Established in the 1930s during the apartheid regime began dividing whites and blacks under the Group Areas Act. Soweto is the abbreviation of South Western Township. The name was picked through a competition organized by the Johannesburg City Council's former Non-European Affairs Department (Ramchander, 2004). Soweto is situated in a formerly disadvantaged neighbourhood where poverty is rampant, few children and youth have access to extracurricular activities including athletics, dance, and music education. Candusso (2008: 16) postulates that is due to the limited access to exciting organized activities for youth that lure them to engage in undesirable behaviours such as substance abuse and addiction, violence,and adolescent pregnancy.

Countries such as the United Kingdom and Colombia, among many others, launched thriving community music education programmes. Yehudi Menuhin, a world-famous violinist, launched a successful music education programme in Surrey, England, in 1963, as well as creating among many others the first demonstrations of collective music making project calledLive Music Now (Encyclopaedia Britannica, n.d.). The famous El Sistema group music projectin Venezuela has been referenced by scholars such Devroop (2009) and Uy (2012) as the epitome of the project's success. This programme in Venezuela invites students to join musicalorganizations at a young age based on a set of common principles which stress disciplined joyful music performance as a means of social development. El Sistema focuses on giving impoverished youngsters opportunities.

This study focuses on the Buskaid Soweto String Project as it is an interesting case in Soweto where most of its former students have progressed to play as musicians in local orchestras and, as a result, has gained traction and recognition beyond the South African borders - Europe and England. Rosemary Nelson founded this community music education project as a charitable trust in 1997. This project teaches youngsters from the tender age of five years to play classical stringed instruments to the best level imaginable. However, this research mustn’t be assumed to be advocating for the teaching of classical music or for implying that classical music education is required in these communities. Rather, I sought to study and evaluate the effectiveness of these community music education programs as a means of youth and audience development.

1.3 RESEARCH AIM

In this research, I aimed to assess the efficacy of the community music education programmes of the Buskaid Soweto String Project towards youth and audience dev elopment. Furthermore, I aim to explore and assess how the project is administered.

1.4 RATIONALE

Community music education programmes strive to enhance youth in communities by surrendering them to arts education for both consumption and advanced education to enable them to be practitioners who could also contribute to the success of South Africa's music industry in the economy (Nkosi, 2017). Nkosi (2017) affirms that the South African cultural and creative industry may be improved and developed regardless of whether these development projects succeed. As a result of the programme's success, numerous additional township-based music education organisations with comparable initiatives across the country may be built or not built as a result of its success.

The Buskaid Soweto String Project music education programmes are created to assist black and bright students in Soweto and the surrounding areas. Additionally, by engaging in the creation of youth arts development programmes, it aims to proactively remedy previous inequities (in terms of structured arts instruction) (Buskaid, 2021). These types of programs are designed to inspire young people by giving music education, training, and preparation for careers in the South African music industry. As a result, these programmes are aimed at achieving educational and socio-political goals. Cultural policies including the White Paper on Arts, Culture, and Heritage (2020 Revision) as well as economic growth in the arts, rely heavily on community participation in these programmes. This is emulated by the South African WhitePaper (2020) acknowledged the importance of community arts in redressing historical imbalances and recommended the creation and restoration of community arts programe.

As indicated by Wolff (1992) as one of the evaluation's objectives, examining the Buskaid Soweto String Project allows for realistic and substantial proof considerations about the project's sustainability. Several music education organisations in Johannesburg such as the Buskaid Soweto String Project have fostered and provided an entry point to music education. Devroop (2009, 2012) likewise emphasises and points out that very few studies have looked atthe efficacy of music education programmes in the South African context given the large population of previously disadvantaged learners in the country. Hence, there is a critical need for such research. This research is needed to analyse and evaluate the efficacy of Buskaid's music education programs as a strategy for youth and audience development.

Existing literature on several active global and regional community music educational programmes, including the Buskaid Soweto String Project, provides context and perspective, and also motivation, for even further study into the trend of providing music education to previously disadvantaged communities, as it will add to and broaden the wealth of knowledge.A great number of research papers exist in the literature attributing to the favourable correlations between music education and numerous benefits. However, only a few of these researches were done on the previously disadvantaged community-based music education projects and initiatives to a closer study. Thus, this report attempts to highlight a research gap in community music education programmes. This research paper will add to the growing bodyof knowledge in the field of community music education projects as they have become a globalphenomenon because of their openness which allows the youth in communities to join for training and artistic goals.

1.5 RESEARCH QUESTIONS

1.5.1 Primary Research Question

What impact has the music education programmes of the Buskaid Soweto String Project had on the youth towards youth development and audience development?

1.5.2 Sub Research Questions

I. What is the programme’s audience development strategy for the youth?
II. How is the programme administered/managed?

1.6 SCOPE AND LIMITATIONS

Due to time restrictions and the study participants' availability, I was limited to the numberof respondents concentrated on top, middle, and lower management within the organization, as

well as current and former pupils. Although it would have been beneficial to include all stakeholders, such a project would have necessitated additional time which Iwas not privy to. The case study's limitation is that the results can't be generalised unless additional readers find the application useful and transmit it (Bertram & Christiansen, 2020). Thus, the results of this report are confined to the Buskaid Soweto String Project.

1.7 DISSEMINATION OF INFORMATION

Dissemination of information refers to the process of disseminating information to a large group of people (Blurtit, 2006: n.p.) This study's findings are meant to reach as many people as possible such as the Buskaid Soweto String Project as well as other community-based music education programmes and other interested parties. Several ways will be utilised to do this, including presenting the findings at seminars, workshops, and conferences, publishing the findings in peer-reviewed journals, and distributing copies of the report to the university library.

1.8 CHAPTER OUTLINE & SUMMARY

This research is divided into five chapters. Chapter 1 gives an overview and motivation for the study, outlining a research gap in Soweto's community music education programs, which will be thoroughly assessed. The first chapter also gives insight into the research aim and research questions are presented. Chapter two then provides a summary of the relevant scholarly literature. This chapter's scholarly literature explores the geographical setting, which includes South Africa and other nations. The conceptual framework also serves as a lens whereby the topic can be assessed. Thirdly, the research methodology and design are detailed in chapter three. This chapter also unpacks each choice taken about the research process, including data analysis techniques and ethical implications that are justified and clarified.

The findings in Chapter 4 are derived from semi-structured interviews conducted alongside an examination of papers retained in the organization which together identified major themes. The study findings are discussed in the final chapter, Chapter 5, to contextualize them considering current academic discourse. Lastly, the report ends with conclusions and recommendations, as well as suggestions for future research areas that could be pursued because of the report's findings.

CHAPTER 2

CONCEPTUAL FRAMEWORK and LITERATURE REVIEW

2.1 Introduction

The preceding chapter introduced the study and provided essential background information of the research report. This chapter provides an overview of the relevant scholarly literature. The literature explores the geographical setting, which includes South Africa and other nations. This literature review explores the existing research on community music, music education and audience development. Lastly, this chapter will present the conceptual framework.

2.2 CONCEPTUAL FRAMEWORK

According to Patrick (2015), the researcher's review of the literature is guided by a conceptual framework. It outlines the procedures to follow during the assessment, keeping in mind the researchers' prior knowledge of other scholars' thoughts and views on the research subject. The Buskaid Soweto String Project music education programs enable learners to participate and create a prosperous future for them by improving not only their musical skills but then also their life skills through music education.

Kawashima (2006:08) defines culturally inclusive audience development as a method that "specifically target the demographic that is least likely to attend the arts due to a variety of socioeconomic causes". This description will be used in the context of the study project. The music education programmes of the Buskaid Soweto String Project are meant to enable youngsters from previously disadvantaged communities, particularly Soweto, to participate in music education in spite of receiving no 'formal' music education through schools or institutions that operate privately. If the programmes had not existed, these young people would have been excluded from participating in the arts due to various historical circumstances and socioeconomic demographics.

The Buskaid Soweto String Project community music education programme aims to educate music culture of continuous improvement to previously disadvantaged youth with no music education. They take a comprehensive approach to the social sector as a professional charity trust, enabling everybody to respond to the needs of the wider South African community. This music education programme is further intended to be appreciated by and representative of a population it represents. As a result, the organisation's community activities in Soweto should include people from these communities only because they are designed to assist young people to develop through music education. McCloskey et al. (2014: 4) introduce "development and community participation" as concepts within community engagement that was used to analyse effects of the Buskaid Soweto String Project music education programmes as sort of community engagement involved in arts.

2.3 LITERATURE REVIEW

Research journals, research articles, research reports, and -to a minimal degree - official government publications are included in the literature review for this research report. These documents were reviewed to provide a consolidated overview of the literature.

This review examines areas of audience development, community arts education, and music education, among others. The objective of a literature review, according to Okoli and Schabram (2010), is to incorporate a theoretical underpinning of studies, studying the whole breadth on a subject of interest, and addressing all practical concerns by comprehending existing studies. This section aims to provide a critical evaluation of the relevant literature that guided this study, as well as the relevant literature that was reviewed during the research. Most of the literature reviewed is from a Global North perspective, with very little material from South Africa. I began the literature review with music education before going on to the other sections, allowing to show how this notion fits into and supports larger audience development objectives.

2.3.1 Community Arts Education

Mzaku (2013:32) notes that regardless of conceptions of community arts projects changing over time (geographically anddemographically too) the concept of community arts is still based on community engagement. This concept is given depth by the relationship between an arts programme and the community in which it operates. Everything from the importance of an arts education programmes in the community to the extent of community engagement is part of this

relationship. According to the Canadian Council for the Arts, a group of people coming together to establish creative activities as a way of life may carry out a variety of community arts programmes. It is further explained by Upitis (2011: 43) that although community art education programs are not technically tied to schools, there are still multiple ways for youth to get involved with art. Both government and non-government entities heavily finance these arts education development programs to create effective development through community engagement. For example, the Buskaid Soweto String Project's music education programme is partially funded by the government through entities such as the National Arts Council, but private contributors also play a significant role. Community engagement is defined by McCloskey et al. (2011: 7) as working together with as well as through groups of people who are related by geographical location, a common interest, and similar circumstances to solve problems. Buskaid's community music education programmes are designed with youth in mind and strive to engage and develop them with music skills to improve condition of music education in Soweto.

2.3.2 Community Music

Bartleet et al. (2009: 29) define 'Community' as a collection of individuals that share a mutual experience and enjoy a feeling of belonging together. According to McLellan et al. (2001) "community" is defined as "a group of people with different attributes that are connected through personal connections, hold similar viewpoints, and interact in similar areas or circumstances" (2001). For the most part, both descriptions reflect typical community settings. As Koopman (2007) points out, there is no unanimity on what community music is, however, there are two key features that are agreed upon by experts namely, group music-making and personal development. Community music education in South Africa is given for different instruments and group classes in a range of community projects such as the Buskaid Soweto String Project and facilitate students to play music in groupings. Following democratic elections in 1994, there was a noticeable surge in the number of community music projects that sprung up throughout the country.

2.3.3 Music Education

Music education is the "creation and construction of musical and educational contexts, circumstances, and events to induce beneficial music activities" (Roué, 2017:12). Numerous scholars, including Devroop (2009, 2012), Le Roux (1992), and Spies (2015), agree on the importance and value of music education for students from historically underserved Numerous studies examine, among other things, how music education benefits learners' advancement. Devroop (2009) conducted a thorough assessment of the research looking into how instrumental music affects students. These research works have been carried out in industrialised nations with advanced instrumental programmes. Multiple international organisations, including the Symphony of Vermont in the United Statesof America, have built fruitful and flourishing music development programs geared at educating youngsters and younger audiences in order to educate future music professionals (Kotler & Scheff, 1997). Likewise, Jacobs (2010) alludes that most orchestras in South Africa are primarily non-government funded, which makes developing large community musiceducation programmes challenging at times. Large orchestras, such as the Cape Town Philharmonic Orchestra, operate community music education projects that are aimed at nurturing and mentoring musical talents in local communities. In the past few decades, community organisations such as the Buskaid Soweto String Project and other local music education projects have cropped up to bring music education and instrumental music possibilities to formerly disadvantaged areas, particularly the young people. However, studiesthat examine and assess the effects of music education in historically underprivileged groups are limited in this regard. According to Devroop (2012), there seems to be relatively little research conducted on the effects of learning music on youth development. Furthermore, thereseems to be a vital necessity for further studies to be conducted on possible advantages and effects of music education especially given South Africa's high number of the youth from previously disadvantaged communities.

Spies (2015: 4) claims that non-profit music education programmes can significantly enhance communities' socioeconomic status and instil hope in students and community members. Providing a structured learning environment for the youth that enrol with the Buskaid Soweto String Project may be able to deplete common difficulties like unemployment and crime (Oehrle 2010: 379). In these programmes, students learn musical instruments, improve their musical abilities, and develop soft skills such as self-discipline. Students develop key personal and socio-psychological traits that help them excel academically, in addition to increasing their

academic and career opportunities (McFerran & Saarikallio 2014: 89).

2.3.4 Western classical music education in a non-Western location

Given the context of Soweto being a multicultural township, non-Western perspectives should be included in Buskaid's facilitated lessons. Campbell (2003) referenced in Roué (2017: 23), states that "successful music education programmes are being built globally using Western centred music talents coupled with other world music and understandings" with respect to teaching Western classical music in a non-Western culture. Similarly, Mngoma (1987 cited in Rijsdijk, 2003: 16) postulates that music education programmes should include Western classical music but should not be restricted to it as this confine all the learners' musical experience and growth. He further asserts that skills that are acquired in classical music can upheave opportunities for indigenous music to be performed in innovative ways plus the abilities needed to capture music for future generations. This is argued by Hess (2015) that Western classical music education is known as dominant music and the consequent lack of recognition of the individual subjectivity of the learner, teachers of music education must develop distinct types of programmes that will integrate the so-called 'other music'. Thus, this approach will simultaneously promote and preserve African music (Roué, 2017). Regardless of what strategies an organisation is using, diversifying can be an impressive approach for audience development. As a result, Buskaid Soweto String music diversifies its offerings through strategies of infusing traditional African music with a classical repertoire to broaden the skills of students. In addition, Rijsdijk (2003) highlights that improvisation plays a huge role in the African indigenous music curriculum as it allows the uniqueness within the social context and development thereof.

Local South African musicians have long used European instruments to promote African aesthetics, and the notion of presenting indigenous music on western symphonic instruments is a natural continuation of this (Scherzinger, 2002). Curious by the rise in interest in researching, studying and playing western classical music by black South Africans from the previously disadvantaged communities, scholars such as Viljoen (2013) have investigated the link between culture, context, and music. The potential of music to unite communities and cultures, according to the author, should not be overlooked. According to Viljoen (2013), African opera performers and instrumentalists did not choose to learn western classical music out of a cultural preference. Therefore, they do not believe that singing music associated with

western oppressors is a betrayal of their own identity and culture. Consequently, music is understood as a component of a current societal (social and cultural) process, even if it might take precedence over other beliefs, customs, and traditions. Hence, music analysis as stated by Viljoen (2013:15) “should be viewed as not just an asset within certain sets of historical circumstances, but also as experienced in alternative and extra socio-historical contexts”. The aforementioned study found that learning, researching, and playing western classical music assisted black South Africans to discover and develop their abilities on a global scale.

2.3.5 Audience Development

"Community arts organisations are supposed to benefit local as well as adjacent areas," writes Nkosi (2017: 24). Simply stated, effective community engagement is among the performance measures for community arts organisations such as the Buskaid Soweto String Project. Buskaid's purpose is to make varied communities more accessible so that other local youngsters can benefit from the unique cultural experience. To carry out this responsibility, active efforts to increase local community involvement, also known as audience development, are required.

The topic of audience development has been discussed over the years. Based on the limited literature on audience development in a South African context, I have drawn lessons from literature from Britain such as Kawashima (2006), Maitland (1997) and Lindelof (2015).

Firstly, Rodgers (1998) offers that audience development is a purposeful process of interaction whereby cultural organizations make the arts more publicly accessible. Furthermore, while audience development is not a recent phenomenon, it is a component of marketing that is often overlooked (Rodgers, 1998). On the other hand, the European Commission assert that “audience development is related to cultural marketing. Its goal is to get people and communities involved in exploring, enjoying, engaging in, and appreciating the arts" (2012: 4). Whilst Rogers (1998) further describes audience development as a comprehensive and inclusive process that necessitates marketing, education, and programming expertise. This research will follow Kawashima’s (2006) definition of audience development as it is extensively contextualised within arts marketing, and these were some of the contextual issues that must lead to add. She recognises four types of audience development in the arts in (Figure 1): extended marketing, taste cultivation, audience education and outreach (cultural inclusion).

2.3.6 Types of Audience Development

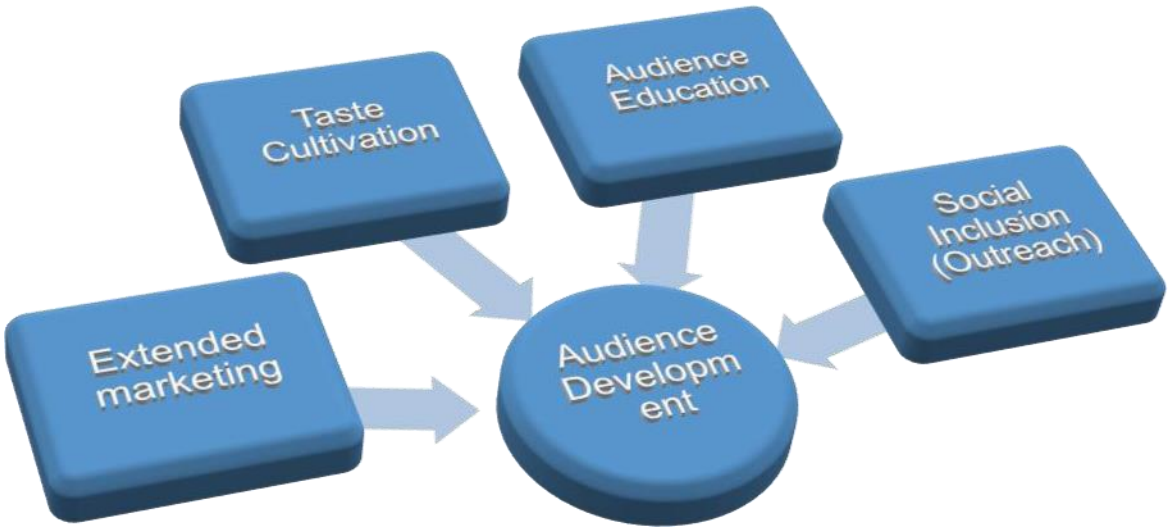

Figure 1: Audience Development Types (Kawashima, 2006)

Kawashimas' definition of extended marketing is the growth of the group that has a strong capacity of attending but are not yet in the client base. This varies from taste cultivation because taste cultivation specifically speaks to the existing audience. It aims to bring vigorous genres and styles of art to audiences of particular tastes. Audience education is more concerned about the quality experience of the audience. It targets the existing audience and seeks to improve/enhance the knowledge of the arts.

She also adds Market segmentation as part of extended marketing as a type of audience development that is more educational and points out that it's critical to know who makes up your current audience and what existing connections are to the company. According to Kotler & Scheff (1997), market segmentation in the performing arts has been a matter of discussion. They further state that the training of imminent young audiences is deemed as a specific approach for the development of more audiences. This enables future audiences and appreciators to understand the arts.

There are multiple definitions of audience development with no universally accepted one. Renowned audience development expert, Maitland (1997, cited in Suonsyrja, 2007) defines it as an endeavour to strengthen a person's engagement with the arts. Audience development, according to Kawashima (2006), is a concept associated with increasing audience size either quantitatively or qualitatively while improving the visitor experience. The most encompassing definition is that of Kawashima (2006), who distinguishes four different forms of audience development by examining the sections of the population they are aimed at. Kawashima's (2006) social inclusion strategy to audience development tries to reach out to specific populations through education community programmes. As a result, an audience development strategy like this fits perfectly with Buskaid's community music education programmes especially since these programmes were created with the goal of providing previously underserved youth with access to music education practice and youth development. As a result, its presence in Soweto and spatial base are meant to encompass those who were previously purposefully marginalised.

2.3.7 Audience Development in the South African Context

This section intends to explore how Kawashima, (2000), Arts Council (2011) and Roger (1998) define the concept of "audience development". Upon reviewing these classifications, it is clear that a detailed understanding of the various audience segments and their distinct features is essential. In addition, these distinct components of audience development assist to address variables that make the process more effective. Below are aspects and critical facts that form components of audience development which also serves to unpack of audience development.

2.3.7.1 Arts Education

An appreciation for the arts may be fostered through arts education, which is among the most essential ways to do so. It is the goal of arts education, according to Kawashima (2000), to 'improve current audiences' comprehension and enjoyment of the arts. On the one hand Kawashima (2000) makes a distinction between audience education and arts education by expressing that arts education is crucial for education and personal growth. On the other hand, audience education is revealed to be more focused on the existing or potential audience.

2.3.7.2 Outreach (Social Inclusion)

This is a type of audience development that aims to find strategies that cater for those audiences that are socially excluded. Outreach (cultural inclusion) is defined by Kawashima (2000: 57) as "moving arts initiatives from their customary locations and placing them where individuals with little or no access reside". This audience development is commonly done through outreach programs for a targeted population. Allmanritter (2017) affirms that this type of audience development requires significantly more time, money, and energy than those that are aimed at developing current markets. Their focus is not art but an individual. The Buskaid Soweto String Project could be in accord with this method as the project is situated in Soweto where most participants are from disadvantaged backgrounds. This has allowed them to break two barriers to music education - access and affordability.

Given the historical narrative of South Africa, most "formal" arts education activities in Johannesburg were only accessible to white people. So, the strategy of 'social inclusion' will ensure non-discriminatory participation because of the multicultural background of the youth from the previously disadvantaged backgrounds. The geographical location of the Buskaid Soweto String Project itself has been gradually gaining a renewed positive sense for arts education, more especially music education in the past 25 years. This sort of audience development can be viewed and experienced as encompassing the economic, artistic, social, including educational aspects of institutions' attempts to reach out to the public in novel methods. The project itself enables local youth to have access to music education and life skills through music education. The selection of a wide repertoire is also an attempt at cultural inclusion.

2.4 Music as Positive Youth Development

Pittman (1993) defines youth development as a gradual system in which young people are working to meet their most basic social needs, including such feeling safe, being treasured for, being appreciated, being effective, and being spiritually rooted, even while developing skillsets that allow them to function and make a significant contribution in their regular lifestyle. Youth development refers to programs, organizations, and processes that provide every youth, disadvantaged or not, with skills and opportunities to develop themself. South Africa's position on youth development, as per the National Youth Policy (2009-2014), is shaped mostly by the

country's historical conditions including its democratic goals. As a result, youth development has a significant impact on South Africa's prospects and is crucial to the country's development plan., As a result, the development of youth as informed and active citizens is essential for the establishment of a demographic contribution. This is defined as an increase in the percentage of individuals working in a community when the economy's rate of development accelerates.

Youth development as defined by the National Youth Policy (2009-2014:10) is a deliberate, holistic strategy that gives young people the space, access, and support they need optimise their collective and personal positive potential for development and the growth of the broader community we live in. Music education programmes by the Buskaid Soweto String Project can be categorised as youth development programmes as it has been proven by Devroop (2004) study on young people's musical and non-musical benefits that music training programmes are beneficial cognitively, emotionally, and socially. Several international researchers on music education and youth development such as Devroop (2004) and Ho, Cheung, & Chan (2003) emphasise that music education helps to develop and/or improve executive functions such as working memory and mental flexibility, as well as cognitive processing abilities. These studies suggest that music activities assist marginalised students in all sorts of ways including fostering social inclusion. As a result, there are grounds to point out that being involved in music education may influence positive youth development (PYD).

Positive Youth Development as described by (Bowers et al., 2010) is a new field of practice and study that focuses on promoting progressive outcomes for young people by using a strengths-based approach. Damon (2004) notes that every youngster possesses abilities, talents, and inclinations that can lead to a successful future. Positive youth development is therefore concerned with each child's abilities, strengths, interests, and future opportunities (Damon, 2004). Young people who engage in rigorous, complex, and emotionally enjoyable activities, these activities are considerably greatly probable to provide a feeling of achievement as well as independence to people who play a stringed instrument (Hamilton & Hamilton, 2004).

2.5 CHAPTER SUMMARY

This chapter reviewed literature and explored the perspectives of a range of scholars on topics relating to the current research project, such as a historical context on music education and community music programmes in South Africa. Several of the topics and points mentioned in the literature highlight the role of active community music development in community projects, that can be used as a catalyst for audience development and youth development.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

The previous chapter provides a detailed discussion on the literature reviewed on music education, community arts programmes and audience development. This chapter is devoted to explaining and documenting all elements of the research methodologies used in the study as well as the rationale for the method selection. It will explain how the relevant data was obtained as well as provide answers to the study questions and objectives. The study's methodologies will be demonstrated, with a focus on the study's character and how the selected research approach will result in the data obtained. These include aspects like research project design and data collection methods. To conclude an overview will be provided to describe how trustworthiness was be achieved with a specific focus on the ethical considerations, and the data analysis method employed in this final report.

3.2 RESEARCH APPROACH

As explained by Sarantakos (2007: 33) that approach as concept as well as methodology which determine how the research study was conducted out within a specific framework. In other words, methodology shows how the world may be described, managed, handled, or researched by translating the concepts of a framework into research language. The research strategy is a step-by-step procedure that takes into account the researcher's data-gathering instruments, population selection, data processing procedures, and ethical issues (Greaves et al., 2006: 97). Quantitative and qualitative research are the two models of methodology, and while Neuman (2006:151) emphasizes that they vary in several ways, he also demonstrates that they reinforce each other. This research employed a qualitative approach, which afforded a great opportunity to initially investigate the research issues by engaging with texts. This study method aids us in gaining a better knowledge of the social environment in which we live and answering the questions in thorough detail (Hancock, 2007).

3.2.1 Qualitative approach

Qualitative research is used to present data based on texts and images from publications, interviews, and transcripts. It is founded on interpretative and interpreted social science (Neuman, 2006: 151). Furthermore, it adopts a non-linear approach to data collection and makes use of logic - the theory behind how research is done. Qualitative researchers use instances and settings to interpret the world.

The most effective approach for the subject at hand was a qualitative research approach. It enabled me to thoroughly examine and investigate the success of the Buskaid Soweto String Project's community music education programmes as a method for youth development and audience development (Nieuwenhuis, 2016: 55). This is because qualitative methods of research were developed in the humanities to enable researchers to examine social phenomena's (Myers, 1997:3). Qualitative research approaches comprise of case studies, observations, interviewing among many others (Myers, 1997). It is open and adaptable in almost every way because the responder seems to have an effect on the research procedure. In qualitative studies, the scholar sustains a close relationship with respondents whilst investigating phenomena using a dynamic method. Qualitative research is comprehensive (examines the entire unit) and prioritizes the examination of commonalities (Sarantakos 2007:55).

3.3 RESEARCH DESIGN

The research questions were addressed employing a qualitative research technique through a case study of Buskaid Soweto String Projects' music education programme. This study used and conducted a single exploratory qualitative case study to accomplish the report and its specific aim. Exploratory case studies, according to Zainal (2007), are often used to evaluate various data phenomena that entices the interest of the researcher in its context, as determined by a variety of data sources. This study is classified as social research since its goal is to assess Buskaid's community music education programs in their social environment. "A deep exploration of research issues employing empirical data approaches, with different purposes ranging from a precise characterization of events to its interpretation or appraisal of an activity," says Flick (2011: 6).

3.3.1 Case Study

Zainal (2007:01) states that case study research enables for the examination and understanding of complicated issues by using reports from previous studies. It is a reliable research method, especially when a comprehensive, in-depth inquiry is necessary. The case study approach is well-known as a methodology in several social science studies, but its function in research becomes far more significant when it comes to educational difficulties. Zainal (2007) continues to note that case study allows a researcher to scrutinise data in a proper setting. Throughout many instances, a case study technique involves selecting geographical location or maybe a limited number of persons as the study participants. In its purest form, case studies study and examine new actual phenomena through extensive conceptual framework of a small number of occurrences or conditions, as well as their linkages.

Case studies are described by Yin (2011) as being most commonly employed for analytical generalizations, in which the researcher seeks to apply a specific set of findings to broader theoretical assumptions. However, the aim of this report is to assess the efficacy of community music education programmes within this specific location and should not be generalised to a larger population of other community music education programmes. To encourage openness, I attempted to provide the whole methodology of the study so that readers may easily determineif the case presented is reflective of or similar to their context (Mohajan, 2018).

3.4 DATA COLLECTION TECHNIQUES/ METHODS

Major mode of the collection of data for this study that was used are semi structured interviews The secondary methods of collecting data included analysing published documents from the project. The majority of the interviews were recorded using audio equipment while taking notes simultaneously. Personal contact with the individuals was used for two interviews, and the rest of the interviews were conducted via Zoom as per the respondent's request to ensure social distancing to abide by the Covid-19 regulations. Each interview had a distinct arrangement, but all of them had the same key questions. Data from each interview could be contrasted throughout data analysis to find similar patterns and themes as a consequence of the standardised core interview questions.

Semi-structured interviews were employed to allow for even more flexible questioning and data gathering (O'Leary, 2005). One-on-one interviews allowed the interviewee to express themselves more freely and without restriction. The interviews took place in a relaxed environment such that the respondents could feel at ease in their chosen locations. Informal interviews allowed participants' thoughts to influence the way the questions were asked, with respondents also producing questions that were not related to the initial inquiry, thereby impacting the outcomes (Bartlett, 1987). This broadened the scope of the study to include additional relevant dynamics that the participants brought to the study's attention.

Past students that were interviewed reside in Johannesburg. The reason for selecting these respondents based in Johannesburg was due to the limited travel resources. Gaining access to respondents who live in Johannesburg was also convenient since I am based in the city for my studies. In addition, Johannesburg is the country's economic hub, and most of the Johannesburg based respondents are mostly centred in this city and work here.

3.4.1 Interviews

Interviews are "purposeful discussions" (Robins, 2007). Interviewing is a method of transferring information and acquiring data that is possibly the oldest and most effective research methods (Robbins, 2007). Interviews allow participants to explain their perceptions of their phenomena and the world in which they live and convey how they perceive circumstances from their perspective (Cohen et al., 2007). In this manner, interviews are more than just data collection – they are a human-centred component of living itself (Kvale, 1996). Furthermore, qualitative interviews are attempts to understand reality first from standpoint of participants, to untangle the importance of human perspectives, and to reveal their reality to scientific findings (Kvale, 1996). In the same way, as a qualitative researcher, i tried to follow the advice of the authors before me when it came to interviews.

3.4.1.1 Semi structured Interviews

Galleta (2013) states that semi-structured interviews enable questioning and elaboration, as well as follow-up questions if needed. Semi-structured are "purposeful dialogues" (De Vos et al., 2005). The intention of doing these types of interviews is not to gain responses to questions, test theories, or "assess" in the traditional sense (De Vos et al., 2005). This type of interview is motivated by a desire to learn about other people's experiences and the significance they assign to these. Most qualitative researchers such as Cohen et al. (2007), De Vos et al. (2011) and Kvale (1996) emphasise that semi-structured interviews allow research participants to freely express themselves.

In the scope of this research, i developed a set of questions ahead of time to enable a structured, concentrated, effective, and thorough interview approach. I had to ensure that I had familiarised myself with all key aspects of the phenomenon so that I would be able to construct relevant questions for my participants. I anticipated there will be some probing and interesting responses, therefore prepped follow-up questions on these in advance. In reality, I asked any relevant questions that arose out of the desire to be precise, gain clarity, and refine understanding. Below are examples of questions I asked;

- What effect have these programmes had on youth skills development?
- What are long aims of the project in terms of youth development education and how do you plan to achieve these above-mentioned aims?
- What is the position of management in audience development and youth development?
- What are key strategies for music education used for audience development in this programme to mobilise and build participation in music programmes?

Semi-structured interview, according to Cohen (2006:1) allow a researcher to delve deeper into the topic as well as in clarifying any misconceptions that developed throughout the interviews. In trying to get as much data out of the interviews as necessary, it was much easier and useful to record every interview for this study on audio and video as well as writing notes. During the interview, the recording of audio enabled me to focus on listening and gathering nonverbal cues, and it later proved to be a great tool for verbatim transcribing. Interviews lasted up to 60 minutes to gather insight into the respondents' thoughts and effects of the programme, as well as the necessary usual experiences to reach sound findings. Lastly, a descriptive analysis from the respondents was sought to acquire a better comprehension of their experiences.

3.4.2 Published Organisations documents

Formal documentation from the Buskaid Soweto String Project was also retrieved online, verified, and analysed utilizing the triangulation method - a robust technique that permits data validation through cross-verification (Honorene, 2017). It also improved the study's main credibility by raising the data's overall credibility.

3.4.3 Field Notes

According to Creswell (2013), qualitative field notes have become commonly acknowledged as an essential component of a comprehensive qualitative study. To optimise data and provide context for analysis, most qualitative research methodologies need researchers to collect field notes. Hence, I ensured I tracked my observations in a field notebook by scribbling down key terms and phrases to help me remember key statements. I was able to supply crucial evidence for the generation of relevant data as a result of this.

3.5 STUDY POPULATION & SAMPLING

3.5.1 Population

Population refers to a vast number of examples of features in individuals, classes of humans, organisations, documentary evidence, and even the behaviour patterns under inquiry (Neuman, 2006: 224). He goes on to describe a population as an abstract idea that refers to a large group of many cases from which a researcher selects a sample and from which sample results are eventually generalized (Nueman, 2006: 224). Bless and Higson-Smith (1995:87) describe the population as the entire number of responses and individuals who meet a set of requirements. The study's intended population was the current and former Buskaid Soweto String Project students, as well as management.

3.5.2 Sampling

The phrase "sampling" refers to the process of selecting people for a study sample (Nueman, 2006:32). The method was used to select a selection of participants to draw conclusions about the total population is referred to as "sampling". Mouton (2001:51) elaborates that this method is "in a research project, the identification of a specific target population ". Furthermore, this allows a researcher to collect a large enough number of units to represent the complete population from that they are derived (Mouton, 2001:52). As a result, a snowball sampling method has been used to choose the report's sample. Mack (2005: 5) explains snowball sampling as a type of purposeful sampling. The administration was engaged to seek participants, and when that was accomplished, I was able to use their social contact with previous and current students to gain respondents. Mack (2005) goes on to say that respondents who already have previously been in contact with the researcher leverage their social contacts with the participants who might have been keen in taking part in the research. Briefly stated, the sample selection is frequently utilised find and attract "concealed individuals" which are difficult to detect and recruit utilizing various approaches. The study's decision to adopt the snowball sampling method was solely motivated by the desire to interact with current and former participants of the Buskaid Soweto String Project. The current study focused on the effectiveness of the Buskaid Soweto String Project's music education programmes. The research included the following carefully chosen subjects:

- Four current music students at the programme, aged 23 to 27 years respectively.
- Five alumni music students from Buskaid Soweto String Project aged 27 to 35 years.
- Two programme managers; and
- Two music tutors currently teaching the programme.

All of the participants were affiliated with the Buskaid Soweto String Project in some way, either as current and past students or as instructors or management. I chose older participants as they could give some views into the long-term impact of their engagement with the programme and on their daily lives. The study's initial four participants were essential since they all began as minors at the Buskaid programme and have progressed to high levels of proficiency in the music instruments that students play. As a result, they were able to share information on their own experiences as program students, as well as their perceptions of music education towards youth development. The other participants are alumni, three of whom have a music degree and the others are now working as professional musicians.

The manager is a co-founder of the programme and was particularly important since she could supply information about the school's history. From the first day, the project opened its doors, she had several opportunities to examine the effectiveness of music education on students. The last respondent is a music educator who works at the Buskaid Soweto String Project. This music instructor comes from a previously disadvantaged community, similar to Buskaid students. She began taking music classes at a young age, and her extensive musical career-fromnovice to fully-fledged music educator and professional might provide vital information and a unique viewpoint to this research.

3.6 DATA ANALYSIS & INTERPRETATION PROCESS

Watling and James (2007) assert that data analysis in qualitative research entails a researcher creating a series of intentional, analytical choices concerning the various meanings of data acquired. A researcher must also ensure that the choices made are justified on the basis of the research, the environment in which it was conducted, and the participants. The data analysis technique that was used is an Inductive analysis approach. Inductive analysis is a way of evaluating qualitative data which is guided by appropriate assessment targets (Thomas, 2006).

Inductive analysis, which is used in this research report, refers to processes that typically use long readings of original data to construct ideas, topics, or a framework through an evaluator's or researcher's assessments of the raw data. The basic goal of an inductive approach is really to allow study findings to emerge from frequent, dominating, or remarkable themes in raw data without being constrained by organised methods (Thomas, 2006). After the data was collected, it needed to be structured in a manner that allowed conclusions could be reached. Sarantakos (2007:314) states that data analysis as well as interpretation is the procedure of processing and transforming raw data into meaningful information results.

3.6.1 Transcribing

To enable the researcher to concentrate on the events that occurred, the data was transcribed using Microsoft Word Transcriber and coded in accordance with recurring themes that arose during the analysis. Texts, such like articles or document analysis, and/or audio data, Bailey (2008) argues that it could be used in qualitative research. Recordings were transcribed in order to be analysed in detail and linked to descriptive notes. The results of analysing the transcriptions gave a good sense of how the participants felt about the programme. The recordings were transcribed into writing form so that they could be analysed thoroughly and linked to analytic notes. The results of analysing all of the transcribed respondents' conclusions gave a holistic comprehension of the programmes impact on participants. Interview data was utilised to generate personal perspectives on the benefits that the Buskaid program has brought to various people's lives.

3.6.2 Coding

Coding is the process of synthesising and interpreting data to generate a systematic description of a phenomenon that has been seen or documented (Bailey, 2008). To link a term to the content, codes were assigned to words or short snippets of text. Using this approach, I was able to look through the data and see whether there were any correlations between the respondents' experiences and certain codes. These codes were then used to generate themes and categories, that were then highlighted in the main findings. Such themes appear regularly as headings in Chapter 4 of this report's findings.

3.6.3 Analysis

Data was collected and was arranged for conclusions to be drawn. Devos et al. (2002: 223), define the word 'analysis' as relating to categorising, arranging, and summing up data to obtain answers to the research question(s). As this is a qualitative study, the data were analysed in a way that was most appropriate for this study. Because it permits shared themes and trends to surface from the data, qualitative data analysis is comparative and explanatory (Merriam, 2009: 268). I was able to revisit the natural description while keeping attentive to the perspectives of individuals involved because of the constant approach of reflecting on data as it was collected and analysed. The data was thoroughly examined in the second step of data analysis to determine how respondents interpret their experiences based on their perceptions, emotions, and experiences (Nieuwenhuis, 2016: 99).

I interpreted the raw data received throughout this research into useful conclusions through data analysis to investigate these subjects. Themes were produced through inductive reasoning or valid logic, substantial engagement with the papers, transcripts, and manuscripts that assist compensate a researcher's raw material so that obtained data may be contrasted where required. I used this method to interpret the findings and deduce conclusions, as well as their relationship to the study's aim.

3.7 MEASURES TO ENSURE TRUSTWORTHINESS

Creswell (2007) argues that the researcher should guarantee that almost all interpretations, results, and conclusions are correct and truthful. Data is collected in different ways by qualitative researchers. Credibility, transferability, dependability, and confirmability were presented by Lincoln and Guba (1985) as key criteria for determining trustworthiness.

3.7.1 Credibility

The only way to tell if a study is reliable is to see if it evaluates what it purports to measure (Lincoln & Guba, 1985; Wahyuni, 2012). According to Shenton (2004), credibility is a link between the report's results and the truth. This report's data was obtained through a combination of semi-structured sources such as interviews analysis, which resulted in triangulation. Thus, triangulation was employed to assure the research results' trustworthiness (Wahyuni, 2012).

One approach to improving credibility is to make sure the study is done credibly and as such the participants are familiar with such processes, so they'll have confidence in the system. A few of these methods include making sure that almost all ethical procedures are followed. While on this note, it was a challenge to gain and keep trust with the participants, particularly the current and past students. To an extent where some cancelled our scheduled meetings for interviews. To deal with such scepticism I had to spend some time with the respondents and thoroughly explain the importance of this study and the aims of the study prior to the interviews.

3.7.2 Transferability

The extent to which study results may be implemented in another setting is referred to as transferability (Shenton, 2004; Wahyuni, 2012). Wahyuni (2012) goes on to suggest that even if the study's context is well-described, the results can also be extended to several contexts. According to Shenton (2004), qualitative research results are precise to a slight set of specific contexts and participants. Likewise, to make sure transferability, i made sure to include a full account of the whole study procedure. This is sometimes referred to as an audit trail.

3.7.3 Dependability

The degree whereby the research can be reproduced by many other researchers and produce the very same results is referred to as dependability (Shenton, 2004). Dependability is articulated by Lodico, Spaulding, and Voegtle (2010) as the capability to trace the methods and methods used to achieve and interpret the data collected. They further elaborate that good qualitative research includes detailed explanations of how the data was gathered and analysed. To ensure dependability, this report study may have to present a substantial amount of details of the research method so that other researchers may conduct the same study and get identical results (Wahyuni, 2012). I supplied a full description of how this research unfolded from research concept to approach and assured the reliability of my research in this study. This includes participant selection, data collection methods and instruments with questions and the analysis of data.

3.7.4 Confirmability

The full scope to which findings of the research are premised on responses made by study participants is referred to as confirmability (Wahyuni, 2012). Confirmability is achieved in a variety of methods, one of which is confirming that the researcher's assessments and the findings obtained in the interviews agrees with what the participants said. In this study's context, the recorded interviews were transcribed and analysed verbatim. This was done thoroughly and repeated to verify the accuracy. This was done to guarantee that the results were reliable. This approach is echoed by Shenton (2004), who proposes that efforts should bemade to guarantee that the conclusions are based on the respondents' experiences and thoughts,rather than just the researcher's attributes and preferences, to the extent practicable.

3.8 ETHICAL CONSIDERATIONS

When doing research, principles of ethics and procedures must be followed. The Witwatersrand University has a policy placed to enable students and employees who seek to do research under its auspices. Ethical issues are designed to provide perspective and protect study participants (Neumann, 2006). Since this study used human individuals to gather data, it raises ethical concerns. Despite this, ethics clearance was sought and granted by Witwatersrand University Research Ethics Committee to ensure that the University's ethical requirements were followed. Participants in the study required ethical permission to guarantee that they were not mistreated during the research, that they had been respected as individuals, and that they were not subjected to unnecessary research (Wayne &Stuart, 2001:49).

For the sake of ethical concerns, the study's purpose and data usage were properly stated to all participants. Confidentiality and anonymity were discussed to ensure that the University of the Witwatersrand's ethical standards were followed. Before any data was collected, approval was granted by respondents. This is due to the risk that most of the questions could put the participants' safety in jeopardy.

3.8.1 Informed consent

Prosser (2001:30) shares a pertinent point that " consent is a crucial ethical consideration in each research". A letter of informed consent was supplied and acknowledged by every respondent to address ethical concerns. The significance of the research study was presented

to all respondents, and they were asked to participate voluntarily in the study. The university's Faculty of Humanities Ethics Committee's approval was sought, as well as permission to undertake research at the Buskaid Soweto String Project. It should be emphasised that persons under the age of 18 were not interviewed because they are minors and hence fall into the vulnerability group. Individual respondents were informed of the ethical guidelines before the start of each interview. The goal was to establish me as a researcher and to describe the nature of the study and the participant's voluntary participation. All respondents were given informed consent forms and letters.

3.8.2 Confidentiality

According to Petrova et al (2016), qualitative research ethical procedures are critical elements of the research, which include several norms of beneficence, impartiality, and preservation of respondents' identity and integrity, as well as correct presentation of research findings. Issues of confidentiality were addressed for this study to ensure that the University of the Witwatersrand's ethical standards, and that any material deemed confidential by the respondent or researcher is not shared with others. Although the data gained was considered a professional opinion, respondents were also verbally advised about their privilege to anonymity and confidentiality before interviews.

3.8.3 Anonymity

Anonymity is a type of secrecy wherein individuals' identities are concealed (Saunders, 2015). This serves to protect respondents' rights; it requires that the researcher clarifies the process which was being used to maintain respondents' confidentiality if anonymity is requested and that the respondent's name/identifying data would not be revealed, and no one reading the report will be able to identify the participant. Respondents were labelled by numbers, i.e., “Participant 1” and no names of respondents were revealed during the interviews or in my reflective journal notebook or this final report. Numbers were assigned to the respondents in the presentation of the research findings to conceal the identities as well as the anonymity.

3.9 DELIMITATION OF THE STUDY

The purpose of this research is not to look at the annual budget. Since the study is focused on the program's efficacy, it did not focus on the financial management of the program's budget, but instead on the programme’s effectiveness on its participants.

3.10 CHAPTER SUMMARY

This chapter goes through the methodology employed in this study in detail. The main objective of Chapter 3 is to present the study design and procedures that were considered fit for this research project. In order to select the most appropriate approach, it was required to first conceptualize the research question and then explain the sampling method. Following the explanation of the research design and method in Chapter 3, Chapter 4 focuses on the findings derived from data gathered through a thorough literature review, as well as interviews. All of the results are presented in detail and discussed.

CHAPTER 4

RESEARCH FINDINGS

4.1 INTRODUCTION

The previous chapter addressed the methodological approach and techniques that were employed to measure and assess the efficacy of the Buskaid Soweto String Project's community music education programmes towards youth and audience development. The findings of the iterative approach used to examine the acquired data are presented in this chapter. The major aim of this research report was to assess the efficacy of the Buskaid Soweto String Project's community music education programs towards youth and audience development. The findings comprise of the direct opinions and words of the respondents as evidence supporting my assertions, as is standard in qualitative research. The findings and overview are grouped and based on common themes that emerged from the qualitative research conducted. These findings are directly linked to and sourced from the Buskaid Soweto String Project. The chapter initiates with an overview of the methods utilised during the data collection as well as the questions that were asked of the respondents. A representation of the findings and the discussion of methods will be presented to show what the data analysis process of the study unearthed.

4.2 Methodology

The research chose the qualitative research approach as the most suited and effective method for the report, especially regarding its suitability for social research. It allowed me to assess and study the effectiveness of the Buskaid Soweto String Project's community music education programmes as youth development and audience development in detail. It is open and adaptable in almost every way, owing to the fact that the respondents had an impact on the research process. While conducting qualitative research, a researcher remains consistent and keeps frequent proximity with the respondent and uses a dynamic method (Sarantakos: 2007).

For this study, the primary method of generating data that was used is semi-structured interviews. All of the interviews were recorded using audio and video equipment. Each interview had a distinct arrangement, but all of them had the same key questions. Face-to-face as well online interviews via Zoom were conducted with all key respondents of the Buskaid Soweto String Project (past students, current students and management) as per the respondent’s

request due to the Covid-19 regulations. All respondents consented to having their conversations recorded, transcribed and finally coded. To connect a term to the content, codes were assigned to words or short snippets of text (Rule & John, 2011). This strategy enables the researcher to examine the data to see whether there were any correlations between the respondents' experiences and certain codes. This enabled me to locate the related and relevant information (Rule & John, 2011). The secondary methods of collecting data included document analysis of Buskaids published documents.

4.3 STUDY POPULATION & SAMPLING

Bless & Higson-Smith (1995:87) describe the population as the entire number of respondents but also individuals who meet a set of criteria. The following list below is of the participants/respondents that were contacted for the interviews. This study's population was professionals and students of the Buskaid Soweto String Project. I considered the indicated population to be the relevant group for drawing conclusions. This population is all linked and limited to the Buskaid Soweto String Project.

Creswell (2007) asserts that a sample generally presupposes the formation of a population, wherein the sample is a subset of a group of people chosen from the population. This suggests that the researcher must choose a subset of the population to analyse since it is difficult to study the complete population. The current and previous Buskaid Soweto String Project students, as well as the management, made up the sample size. Contact with management was formed, and once that was done, I was able to use their social interactions with former and current students to introduce them. The snowballing sample method was used to access the study population. Snowball sampling is a method of purposive sampling (Mack, 2005:5). I had already established contact with the management and through so doing this snowballed into additional respondents who were interested in participating in the study. Twelve (12) respondents were interviewed in total, below is a table presenting profiles of the participants. It must be noted that this was not the intended number of participants to be contacted and interviewed, however, constraints are clarified in 4.4.

4.3.1 Description of participants

The table below presents a description of participants that were interviewed. Table 1 summarises the information of participants.

INTERVIEWEES	
Participant 1	Former Student
Participant 2	Former student
Participant 3	Tutor
Participant 4	Current Student
Participant 5	Former student/administrator
Participant 6	Former Student
Participant 7	Management
Participant 8	Current Student
Participant 9	Current Student
Participant 10	Current/ Former Student
Participant 11	Tutor
Participant 12	Manager

Table 1: Description of respondents.

4.4 CONSTRAINTS

I faced obstacles that rendered data collection difficult and slowed the progress of the study. Thus, I had to constantly manoeuvre around a few obstacles prior to the fieldwork, during data collecting, and afterwards.

4.4.1 Prior to going to the field

Postgraduate studies are unique in their nature; research, in particular, requires financing and support from outside sources; in this case, the institution. The process of obtaining funding was lengthy, requiring the completion of several procedures before resources could be obtained. Obtaining funding that allowed the me to disseminate the research was lengthy. The other predicament one faced was that the Ethics Committee issued out ethics clearance late; the

process of getting one proved to be a very tedious and long process which resulted in one having to begin with collecting data late in the year two months before the submission date. Some respondents took an excessive amount of time responding to invitations to participate; others never answered to emails, which hampered and destabilised the population the I was hoping to interview.

4.4.2 Conducting the field.

During data collection, I stumbled into a number of issues. Firstly, several prospective respondents failed to keep their appointments leading to them eventually cancelling our appointments. In addition, there was the struggle of having respondents who are not interested in participating which led to the need to locate potential participants, persuading them to join, and also getting them comfortable enough to speak in an interview. This means that the number of participants indicated in 4.3.1 was the number of people who have managed to take part in the study.

4.5 OVERVIEW OF THE FINDINGS

The data has highlighted the importance of music education in terms of the music students' personal growth and development. The majority of current and former students stated the importance and the effectiveness that the music education project had on them as a consequence of participation in the programme. The first section concludes and discusses keythemes that were identified. The respondents were asked different questions according to theirgroup. There were three (3) different groups, namely, current students, former students and the management/administrators of the Buskaid Soweto String Project.

The main emergent themes are below. They relate to the efficacy of the music education programme by the Buskaid Soweto String Project towards youth development and audience development. Some of these themes are intertwined and have subthemes, making it difficult to isolate them without excluding aspects from each subtheme.

<u>Main themes:</u>

- Personal values & soft skills attributed to youth development
    - Music education assisted in exposing hidden talents that it was beneficial to

self

- Self-discipline in ensuring youth development.
- Time management

- Employment and income through musical activities at the programme
- Cultural entrepreneurship as youth development in music education
- Network and connections gained through the programme
- Audience development

4.5.1 Personal values & soft skills attributed to youth development

Active engagement in music has several personal advantages that add significance to one's life, as evidenced by findings. Self-esteem and motivation are two subthemes of personal value given by Buskaid's Soweto String Project programmes. Participants' responses are supplied to validate each subtheme.

4.5.1.1 Music education assisted in exposing hidden talents which proved beneficial to the self-esteem

Various statements by the respondents emphasised the significance of self-confidence and self-esteem. Throughout the analysis, this theme strongly emerged. Group music-making is emphasised heavily in community music development programmes. Music lessons are frequently given in a group setting to students. I discovered the significance of music education's contribution to the personal development and self-confidence of music students. Most current students as well as the past students that i interviewed were of a view that their self-esteem was expanded and developed after joining the programme. Participants discussed how being a member of an ensemble benefited them to develop all-round musicianship by giving them access to a diverse set of abilities. Finally, being a member of the ensembles is important in increasing intrinsic enthusiasm for music, which in some instances influenced the decision of some students to pursue a career in music.

One tutor who has been working with the programme for more than 15 years stated that working and playing in an ensemble boosted the students' self-esteem and confidence. Group music-making allowed students to build confidence and self-esteem in front of an audience and improve their solo and group playing abilities. Group playing improved their inner listening capacity as a result of listening to others. Participant Three shares:

> "I noticed how students improved and developed their practical abilities on their instruments and personal self-esteem, and I was happy with their achievements at the end of each week's practice. Beginners were more at ease during their courses as the weeks went by, and they were able to converse and participate with ease in discussions."

Additionally, participant three – who is a tutor - believes that participating in music competitions and public performances teaches students self-discipline and confidence, and as such exposure to public performances boosts their self-esteem and confidence.

During the interviews and Zoom interviews, four of the respondents who have left the programme mentioned how music education had a beneficial impact on their self-esteem to a point where it actually exposed their hidden talent. They only mentioned other aspects that contributed to their personal development and musical abilities following this insight. One of the past students, Participant Two, who is now enrolled at Wits University stated that;

> "Buskaid's music education programme was literally part of my life. My whole primary and high school life. I didn't have self-esteem. It was something I enjoyed doing for the longest time I enjoyed being part of it and then it was when I started finding my voice. As a result, it has been a really self-esteem-boosting activity that has given me a lot of confidence. It helped me gain a lot of confidence as well."

During the interviews, respondents stated that the programme provided them with opportunities to improve their social and collaborative abilities. Learning to collaborate, providing mutual support and encouragement, and having to work together in groups were all highly praised. The participants valued learning to interact and discuss things for the sake of achieving a common objective, which increased their self-esteem and willingness to work more to maintain and improve group standards. In analysing the data, personal development may be the initial step toward positive development prior to social skills and advantages emerging. The above direct quotations from the participants discuss facets of self-esteem improvement. Below are some of the direct quotes quoted from the transcribed interviews with Participant One:

> "I was very introverted, growing up as a young boy, and so it helped me not just musically, but also at school to be able to come out of my shell to be a bit more confident. When you're playing music, you're being heard by everybody. You're part of the group you participate with, it really opened me up to being able to express myself, interact with other people and not just be closed off. Besides music education itself, the programme also taught me somesoft skills. It's not just about music, it's this social stuff as well."

4.5.1.2 Self-discipline in ensuring youth development

Several participants noted that with music lessons came discipline to their craft. They mentioned that they progressed by practising consistently, indicating commitment played a huge role in their music participation. The discipline imparted during lessons had such a big effect not just on the learners' experiences in a musical setting but extended to their everyday lives. The tutor noted that not all of the pupils had such an inner drive and that it took a very long time to instil a sense of dedication and self-discipline in almost all of them.

> “Hard work and commitment are required on a regular basis to excel in music, and that is self-discipline.” (Participant Five)

> “One cannot begin putting in effort only just few days before a significant event, like a long-distance athlete might. To stick to a regular practice program, you'll have to be dedicated and disciplined in your approach.” (Participant Seven)

The tutors and management mentioned and raised the need for self-discipline in order to advance as a better musician. Tutors from the Buskaid Soweto String Project programme stated repeatedly that pupils' self-esteem had improved after they began participating in the programme. Musical discipline, attention, perceived behaviour control, personality, creativity, and confidence in their instrument were among the other benefits mentioned.

> “Musicians must spend many hours to acquire very simple principles and how this discipline reflects beyond limits in everything else in life.” (Participant Three)

> “Music education is so broad. It's not just about learning how to play an instrument; it develops so many different skills and life skills and discipline and attention to detail and lateral thinking and problem-solving. And all these things that that you sort of inherit when you learn a musical instrument that you know it stands.” (Participant 12)

The relevance of self-discipline and enthusiasm to the participants' music education engagement was clear during the interviews. Discipline imposed during music lessons appeared to have a favourable influence on the entire lives of students in a musical environment - personal lifestyle, professional and social life.

> “The programme did not only teach me music but also teaches you so many things such as soft skills. When I think back on who I was, I was mostly a shy person, and having the chance to just make music enabled me to gain confidence, assert myself, and be more motivated in life. We were drawn away from the street by sheer chance, I suppose. It enabled me to focus as a teenager.

> I feel I might have done harsher choices and if it wasn't for it, but as I actually look now, I guess it formed me into the man I am today. We always wanted to pursue dramatic arts because of the enthusiasm Buskaid instilled in me as a performer and a professional." (Participant Eight)

4.5.1.3 Time management

Some of these soft skills and personal values may be developed by students in any self-discipline, for example, time management, teamwork, effective communication, and self-management. Findings indicated that through the music education programmes of the Buskaid Soweto String Project, these music lessons can also assist students to acquire time management and disciplinary skills. Students gain the skills to establish a practice routine when they are required to practice their instruments and rehearse beyond lesson hours. They are able to balance all of the other activities in their lives. One of the tutors, Participant Three believes that;

> "Music students have an advantage. They gain skills beyond those learned in other degree programs as a result of their experience organising, hosting, and performing in public events. Few degrees, for example, involve knowledge of consumer awareness or public contact."

Respondents noted that time management and professionalism are important and intertwined, such as being punctual for a lesson. This ultimately has yielded good results in their professional careers as this was instilled during their lessons. Time management is also an important aspect of the success of any group. To get the most out of a weekly group session, ensemble members must not only be punctual, but also have the self-discipline to show up early enough to prepare, warm up, and tune-up before the appointed rehearsal time. Participant Nine expressed his view on time management.

> "The importance and value of time management skills are well acknowledged. These abilities aid in the thorough coordination and organising of one's work in order to meet goals and objectives." (Participant Nine)

4.5.2 Employment and income through musical activities

On the point of departure, some respondents in this study do not doubt that Buskaid's Soweto String Project lessons equipped them for their professional careers. I have also thought about the primary participants' professional choices. Music education programmes by the Buskaid Soweto String Project play a vital part in the neighbourhood of Soweto. Most respondents highlighted during the interviews how music helped them and their families financially. Several students earn money by performing at concerts or playing for business events as well as several Orchestras such as the Cape Town Philharmonic Orchestra, Kwa Zulu Natal Philharmonic Orchestra, and Johannesburg Philharmonic Orchestra. Furthermore, Students from the Buskaid Soweto String Project typically compete in music competitions after reaching a certain level of expertise in their instruments, and they frequently win prizes.

> "It became clear that music lessons provided students with several possibilities to go to other locations to perform, allowing them to play music while generating money." (Participant Three).

I established that the programme by the Buskaid Soweto String Project promotes employability as confirmed by Participant Five, who is an alumnus and an administrator in the organisation, stating that;

> "The management was fully involved with all my university studies. The programme took us to the UK for the auditions even when we moved over to the UK with a friend of mine, Carl, they came with us and made sure we settled in everything we needed. As soon as I finished my studies in the UK I came back to South Africa, and I was fully employed by the project. I was very lucky in that sense that I finished college and I already had a job. It wasn't easy after that, but it was good in that sense. Then I went back to Buskaid, and I became employed as a teacher professionally and taught for four years." (Participant Five)

Three additional past and current students who are now working and freelancing with several orchestras and are full time employed music tutors confidently stated that:

> "At the moment I am a freelance musician. I play for several orchestras such as the Johannesburg Philharmonic Orchestra when needed in whichever variation as well as a couple of group ensembles." (Participant 4)

The management pointed out that publishing, editing, media creation, broadcasting, and marketing are among fields where their past students are employed. Most work in professional organizations, although not all are musicians, many works in managerial positions. This highlighted that the organisation itself feeds into the cultural and creative industries.

> "Samson Diamond is a lecturer at the University of the Free State and some of our graduates are teaching at other music projects around. I mean, we are trying to fill a gap in the needs of the community in terms of creative and arts education support. And in turn, we are also developing professionals that can earn a living." (Participant 12)

The management and tutors raise a concern that some students went on to become engineers, attorneys, and physicians, leaving only a handful of them pursuing music professionally. Past students believe that they may earn more money in other fields outside music. Some students are still discouraged from considering music as a viable career due to a lack of familiarity and limited opportunities in the profession. However, owing to self-discipline students still excel in other fields of their chosen studies. Some parents still put a priority on conventional academics and not music as a career, and do not consider becoming a musician to be a source of pride.

> "The conditions are beyond the student's control, and occasionally hampered their ability to continue their music education. Some students take extra academic sessions as some parents do not really believe that music can be a career, they want financial stability for their children." (Participant Twelve)

4.5.3 Cultural entrepreneurship as youth development in music education

As a starting point, the study's key participants are certain that the programme's lessons equipped them for and remained a part of their professional life. The level of skills that current

and former students of the Buskaid Soweto String Project has acquired over the years through the programme has, in a way, generated abilities and opportunities for them to be established cultural entrepreneurs and leaders in their own right. Several past students that went on to study music have either started their projects that are operating as NGOs or fully functional companies in townships such as Soweto. These are entrepreneurial companies that are mostly in the fields of cultural and creative industries and the arts.

Participant 10 describes their career direction and success after she enrolled with the Buskaid Soweto String Project. She affirms,

> "Actually, I just came back from doing a Symphony concert that I produced through my company in Durban with the Kwa-Zulu Natal Philharmonic Orchestra. I also play and manage a lot of jazz bands as well, I'm composing quite a bit of music for an album that I'd like to release next year, I'm also teaching double bass, I've got my own private students as well, apart from the project."

Throughout the interviews the recurring trend in the interviews that arose is that; along with artistic and technical abilities that are taught at Buskaid, handling students' employment and teaching them about being entrepreneurs emerged as important traits in appropriately preparing artists-in-training for the situations they would confront after they have left the programme. Several students have established their own organisations and companies and subsequently become self-employed in this evolving environment. However, because there are few alternative job possibilities for creatives in the cultural sector, they are typically encouraged to establish a business.

4.5.4 Network and connections

The Buskaid Soweto String Project's close-knit network of stakeholders and students provides a distinct support network and interconnections, students are exposed to ensemble playing and performing possibilities. Practical music abilities provide the door to a variety of performance opportunities as stated by several respondents, such as travelling and meeting individuals from various cultures, as well as new areas where performances are. Several respondents stated that

once they earn a certain amount of proficiency, it opens a plethora of new opportunities for them, such as symphonic involvement. For performances or live concerts, such orchestras or ensembles travel frequently to certain other countries in the Global North. Travelling allows students to travel the globe and allows them to get a different view of life. The respondents admitted during the interviews that after they have mastered their instruments, opportunities emerged for some of them to engage in various live music events and performances, as well as to travel to new places and meet new people from various communities and cultures.

When it came to the function of networks and connections of the programme, interviewees said that the contacts they made during their time at the Buskaid Soweto String Project, typically through the concerts the project organised as well as patrons, are still useful in their present jobs as freelancers. These contacts are used by students to mobilise opportunities outside the programme to further expand their careers in music. Participant Eight shares;

> "Travelling abroad allowed us to meet foreign musicians and make networks with future collaborators and make some new friends we make music with and gig with, and a new view on the world."

Students understood the necessity of investing in those networks and connections while part of the programme, as well as the importance of cultivating networks due to their location-based nature. They have invested in growing their social capital while in the programme so that students can explore and access future professional chances. In addition, they are thoroughly aware of the fragile nature of the networks and the need to preserve them in a long run.

> "I met other musicians from various projects through the concerts we did with Buskaid and other jazz societies I was part of, and since I've formed those connections and networks, I can call them for concerts and can meet an unlimited number of artists that I now collaborate within gigs." (Participant Five)

Throughout the interviews, i became informed that these students are aware of the importance of networks and connections. This is also confirmed by their annual reports that clearly state and name several students that have been involved in local and international projects. This is through the management's international network of patrons and organisations that work closely

with the project. Several of the past students work as tutors, teaching music to community students. Music education, according to all respondents, expands chances for a future profession in music, which often commences at a young age. In allowing them to pursue their interest, students can pursue tertiary education at a range of institutions such as Participant 10 and other several past students of the programme.

> "The programme has allowed us to connect with national and international networks to play and travel through music education. We recently travelled to the UK, besides the possibility to have a career in music, I believe the most important advantage is the chance to see things from a positive perspective. The world is so much bigger." (Participant 10)

4.5.5 Audience development

The management highlighted the fact that the Buskaid Soweto String Project is solely a music education project, and they are not necessarily a project that focuses on audience development but the development of the youth through music education. However, audience development is organically achieved within the programmes of the project. The management sees their rolein focusing on the project as a music education project and not losing sight of the fact thatmusic education is not only about the instrument but the holistic approach on focusing on music education. Through music education, students have the opportunity to develop not only musical skills but then also life skills such as personal values and soft skills. Participant 12 gives insight into the vacancy of an overt audience development strategy:

> "I do not think we have a formalised strategy for audience development. We are inundated. There is a constant demand from the community for children to participate in this programme. We have never advertised. We have never put out a call for applications. And what happens is that we have a constant request process that happens throughout the year that people want they come, and they want their children to start, and we have a waiting list and then we get to a point where we can start the next intake, as it were, and uhm we contact this enormous list of people that have approached us." (Participant 12)

Participant Eight reinforces this:

> "I do not think that the Buskaid Soweto String Project solely focuses on audience development, it might be something that we do but unaware of. Our role as a music education project is to teach and develop skills through music."

Interpreting the findings revealed that the tutors are of a view that they have to infuse music lessons with the music that the students will be able to identify themselves with. Some of the students want to play the music that they hear daily. The project devotes some of its time towards concerts locally and internationally. By disseminating and distributing these concerts to the people, they are actively seeking to develop and hone the student's skills and experience. Some of the tutors believe that these concerts draw more audiences. However, Participant 11 had the opposite sentiments to express:

> "Audience development aims to galvanise more audiences. This is caused by the lack of accessibility. Classical music is not really promoted these days, probably because of the influence of the pop culture that has taken over the mainstream media and has influenced the young generation of today. Some of the students want to play the music that they hear daily. The culture of attending concerts is not there, and that causes a lot of disinterests to them as time passes." (Participant 11)

Audience development would mean teaching music where the students are, and with what interests them. Hayes (2003) states that these activities are carried out to ensure that culture is accessible to the people by removing practical and perceived obstacles and offering a means to combat social exclusion. In an attempt to familiarise students with the type of music that they will be interested in, the programme introduced kwela music to their lessons. Participant Six shares their experience;

> "We tried playing western music when we were taught the instruments, however, it was a bit challenging to assimilate ourselves into the western style of playing. Rosemary then suggested that we try Kwela Music which we found to be more appealing even to the audiences when we do concerts, and we feel more lively when we play it."

Respondents stated that the running of music education programmes such as the Buskaid Soweto String Project has some challenges sometimes as there's not enough of classical music culture that is growing that focuses on the youth, that will assist them to sustain that motivation of playing and be the appreciators and future consumers of music. Interviewees elaborate that few people have the appreciation, even learning of music in general. They are realising that it is very difficult to cultivate taste. It is advisable to teach students in styles that will be comfortable with them.

> "We can learn foreign styles but need to then also balance it with local music and styles. The people must learn their culture. The people must express themselves in their own way. It's good to learn somebody else's thing but I think you get to flourish more when you express yourself in your style, you know and are familiar with. Tap into that diversity, if we not tapping into that diversity, we are actually robbing ourselves of something beautiful, it cannot just be one-sided". (Participant Five)

The management also noted that through their performances in townships, there is some sort of audience development in a form of arts education that is done organically but not intentionally. An appreciation for the arts may be fostered through arts education, which is among the most essential ways to do so. It is the goal of arts education, accordingly to 'improve current audiences' comprehension and enjoyment of the arts.

> "I think what is quite interesting is that we do performances in Diepkloof. And the programmes that we present are the same as we would present to, perhaps, the more traditional audience in Johannesburg and the response is overwhelming at times… Uhm, you know for people to experience the joy of young people making music, it's quite an experience to do these concerts and the audience is people that would never have the opportunity to go to a sort of Symphony concert or opera performance or whatever. To what we play, whether it's classical music or African traditional kwela music or light pop music, whatever we play, they are hugely enthusiastic, it is very warmly received, and it seems to it seems to fill some sort of need." (Participant 12)

Taking what respondents were saying, I noted that this also recommends prioritising projects that bring people of various ethnicities, ages, and social classes together for shared experiences, leading to the evidence that music educational facilities are unwittingly frequently intended for traditional audiences and therefore do not accurately address the complex nature of their societies.

4.6 Conclusion

During the analysis of qualitative data, notable themes and subcategories emerged. The interest, experiences, and knowledge of the research participants greatly contributed to the data's complexity. Chapter 4 has presented qualitative research findings addressing the research questions of this study. Based on the interviews and document analysis, it has become very clear that the music education programme by the Buskaid Soweto String Project towards Youth Development and Audience development is effective in that it assists students to achieve the unpacked themes that arose during data analysis. The analysis of the responses covered in this chapter permitted the extraction of themes that contribute to answering the study's research question.

Firstly, the programme possesses an integral function in widening the career scope and impact of young people, as mentioned in this chapter and will be unpacked in the next chapter. Secondly, the type of social skills and soft skills that the respondents learned were revealed, and thirdly the employment opportunities consulted. However, I recognise that this chapter permitted for the examination of emerging themes that may be placed within the larger context of community music/arts education studies. Thus, future research that aims to widen the research of community music education projects in a South African context might expand on these themes. Chapter 5 will therefore give the summary of findings, and recommendations for future studies, to place the topics in the perspective of a larger open discussion.

CHAPTER 5

DISCUSSION, RECOMMENDATION & CONCLUSION

5.1 INTRODUCTION

The preceding chapter gave thorough findings regarding the efficacy of music education programmes towards youth and audience development by the Buskaid Soweto String Project. This study explored the efficacy of music education programmes by the Buskaid Soweto String Project towards youth development and audience development. It was evident through the findings that there are multiple layers of advantages and values associated with music engagement with the Buskaid Soweto String Projects programme in such a communal context. Chapter 5 will present the discussion of findings, conclusions and recommendations based on the findings. The emphasis of Chapter 5 will be on concluding and synthesising all necessary data that was collected and analysed, with a focus on the study's limitations and shortcomings as well. I will also address the research's usefulness and relevance to the context of youth and audience development. Several constraints emerged over the course of conducting this research. In this regard, recommendations will be made.

5.2 SUMMARY OF THE RESEARCH

This research report aimed to assess the effectiveness of the community music education programmes of Buskaid Soweto String Project as a youth and audience development strategy. The findings and overview of common themes that emerged on the efficacy of community music education programmes towards youth development and audience development were analysed and revealed. The significance and relevance of conducting this research stemmed from the critical interest of community-based music education programmes in South African society throughout the last two decades, where scholars such as Hagg (2010) and Devroop (2009) have established it as an intriguing subject of study. Chapter one delved into the background, the presentation of the topic as well as demarcating the research aim and the significance of the study. The study's aims, as well as the stem questions, were clearly stated. Lastly, the study's delimitations were presented as well as the essential ideas were clarified.

The second chapter provided a review of relevant literature as well as a theoretical framework for the study. The background of this study was done by studying the literature on the phenomenon nationally and internationally. The literature of this report covers topics on community music education, music education, audience development and youth development. The research study's methodology challenges were discussed in Chapter three. The research methodology covered sampling, collection of data, and analysis, as well as dependability and ethical considerations. The data analysis process revealed numerous key themes, each with a set of sub-themes. Chapter four presented the findings that were gathered and the iterative process which was followed to analyse the collected data. The following major themes emerged from the data analysis process, with its own set of sub-themes.

- Personal values & soft kills attributed to youth development
    - Music education assisted in exposing hidden talents that it was beneficial to self
    - Self-discipline in ensuring youth development.
    - Time management
- Employment and income through musical activities at the programme
- Cultural entrepreneurship as youth development in music education
- Network and connections gained through the programme
- Audience Development

The chapter will present and discuss the findings and arguments bringing the study to completion. The discussion will be synthesised with all literature that has been reviewed.

5.3 Discussion of main themes

5.3.1 Personal values & soft kills attributed to youth development

As it becomes clear that the project's music education programme is beneficial in terms of the greater good. The programme is in a position to improve the social well-being of the entire current and former students. On numerous levels, it was very evident as the data was collected that students also experience and attest to their personal development to the music education programme which includes the boost in their self-confidence and self-esteem.

Similar studies have been conducted by researchers such as Devroop (2012: 3) indicating how music education contributed to self-esteem in students from the previously disadvantaged communities. Similarly, Hallam (2010) finds that students who get music instruction have greater levels of self-esteem and positive self-perception in their social development. Furthermore, most studies are concentrated on the beneficial effects of active music-making, especially in community music projects on learners, including playing a musical instrument or being a part of a music ensemble in performance (Hallman, 2010). However, numerous elements are influenced by how students experience music, including the premise that it may depict both joyful and stressful activities. This offers a new layer of awareness and a more balanced perspective on what it means to participate in music. The standard of education can influence whether a student has a favourable or bad experience with the practice, which relates directly to the music tutors teaching abilities and encouragement to students. Considering the amount of published research in this field, it is reasonable to conclude that learning a musical instrument has a good influence on the development of a variety of psychological and positive social abilities.

Music education projects consist of more than just learning how to play an instrument; it also serves as an educational environment where students' training and expertise are expanded and perfected, as well as providing encouragement and guidance through useful, artistic, and inspiring activities.

5.3.2 Employment and income through musical activities at the programme

As a starting point, the study's key participants are certain that Buskaids Soweto String Project's music education lessons equipped them for their professional careers. The literature on music professions is substantial, and it recognises how music employment fits into the larger picture of the cultural and creative industries. It is crucial to explore the function of community music education projects such as the Buskaid Soweto String Project and the delicate transition between training and employment in this larger ecosystem of creative and musical activity. This is essential, and several researchers such as Devroop (2009) regard training to be a key component of developing their creative identities. The findings of this study suggest that the Buskaid Soweto String Project music education programmes promote employability to students. Goldsmith and Bridgstock (2015) assert that artists and creatives, particularly music education graduates, face uncertain and unfavourable conditions situations in the markets of labour. This is attributed to the oversupply of creatives and musicians that gives rise to significant competition and poor wages, while the prevalence of short project-oriented employment and contracts that are short encourage creative employees to welcome concessions to build career opportunities that incorporate creative and other work. This statement is also echoed by the Canadian Conference (2017) that employment in musical activities has long been viewed as a project-driven economy focused on intermittent business relations.

Most of the interviewed respondents which are current and past students work with local philharmonic orchestras and freelance with local established artists. The number of musical activities in a form of employment in diverse projects exposes participants to other projects, allowing for the development of relationships, repute, and connections which will also be discussed as themes. The growth of music performances possibilities is heavily influenced by relationships formed through these networks and connections. Whilst Nkosi (2017:17) states that effective and successful youth music skills activities result in employment, more particularly the youth that comes from the previously disadvantaged communities, they continue to be in professional and semi-professional South African music industries. After students have mastered their instruments through the programme, they have access to a variety of performance opportunities facilitated by the project's efforts as well as the network they have established. Students commonly organize their ensembles to perform on different occasions both in and out of their neighbourhood to make money. Music can help these students monetary wise.

Creech (2008) however, argues that several music graduates and professionals face some difficulties when attempting to establish themselves in a highly competitive profession in the music industry that is frequently dependent on unstable income and the economic context of the industry. Creech (2008) further states that to locate and acquire opportunities, musicians need to identify and incorporate themselves into a network of other professionals. Whilst the music education programmes such as the Buskaid Soweto String Project expand opportunities for students, employability is facilitated by opportunities available within the highly competitive industry.

5.3.3 Cultural entrepreneurship as youth development in music education

Cultural entrepreneurship is described by Throsby (1994) as the practice of building cultural enterprises and offering to market cultural and creative services that have both cultural and commercial value. These cultural and creative services include performing arts, visual arts, film, music etc (Throsby, 1994). Several past students that went on to study music as their career of choice have either started their projects that are operating as NGOs or fully functional companies in townships such as Soweto. These are entrepreneurial companies that are mostly in the fields of cultural and creative industries and the arts. According to Menger (1999), musicians have few career options and low pay salaries in their music professions due to a clear structural discrepancy between the availability of creative pursuits which are musicians and the need. As a result, several artists are forced to work in many professions, many of which are either unrelated to the arts or projects started as businesses (Throsby and Zednik 2011). Coulson (2012) agrees, stating that in these changing conditions, many artists, notably musicians, start their projects and therefore be self-employed. However, as there are few alternative job possibilities for these creatives in the cultural sector, they are typically encouraged to establish their businesses. As a result, self-employment through entrepreneurship is frequently the only way for musicians to remain financially viable in the arts sector, a reality that has led to the labelling of this workforce as "accidental" entrepreneurs.Per the research undertaken for this study, the South African music industry demands graduateswith a variety of skills, particularly business skills, that will enable them to perform a variety of jobs within the sector. This is in line with global trends as stated by Kassner (2009). These skills are directly connected to the development of entrepreneurship skills. As part of the

strategic plan and the development of the economy, the South African government has already made this a priority (Combrink, 2007).

5.3.4 Networks and connections gained through the programme

Practical music abilities have provided the door to a variety of performance opportunities as stated by several respondents. The Buskaid Soweto String Project's tight-knit community of stakeholders and students provides a distinct support network and interconnections, exposing youngsters to ensemble playing and performing opportunities. According to Comunian et al. (2014), networks are critical in preserving artists' livelihoods and propelling them towards successful careers. Musicians can use networks to obtain financing and start working and establishing themselves. These students are successful in auditioning for orchestras, which allows and provide them to perform and explore countries and cultures while expanding their horizons beyond South Africa.

Students understand the necessity of investing in these networks and connections while at the programme, as well as the importance of cultivating networks due to their location-based nature. They have invested in growing their social capital while part of the Buskaid programme to access prospective career opportunities, but they are also conscious of the frail nature of some of the networks and how they must be maintained over time. It is through such networks that students will typically find new projects and leverage their connections.

5.3.5 Audience development

Single (1991) defines audience development as the process of expanding the size of an audience through some kind of blend of promotion, education, and outreach. Lastly, audience development is defined by the Australian Council for the Arts (2015) as just a deliberate participatory process of creating the arts accessible to people. The development of audiences and the viability of performing arts organisations are dependent on outreach and education. The managers of Buskaid's Soweto String Project music education program stressed that music education is more than just knowing how to play an instrument; it is also effective learning where children's knowledge, values, and talents are cultivated and perfected. These

programmes are fully funded by several cooperate companies and organisations. Nkosi (2017) shares that non-profit community arts organisations are designed to benefit the people in their local and neighbouring areas. However, every organsiation, on the other hand, has a mission and vision for achieving its objectives.

Audience development is factored by various art organisations for a variety of reasons, according to Hayes (as mentioned in Wiggins, 2004). Several organisations have mission statements that specifically address audience development or outreach programmes, on the other hand, are reacting to national cultural policies that promote obedience diversity and be better-maximised to the arts. This resonates very well with the Buskaid Soweto String Project. One of the performance indicators for these community arts organisations is proactive and lively community engagement as well as efficacy in respect of the development of the arts, enjoyment and consumption of the participants (Nkosi, 2017). This necessitates concerted efforts to improve local youth development and engagement that can be articulated as audience development.

The Buskaid Soweto String Project is in accord with what Kawashima (2006) describes as 'cultural inclusion' in her audience development types. This is a type of audience development that aims at finding strategies that cater for the people that are socially excluded. Kawashima (2006) defines outreach (cultural inclusion) as "taking arts programmes from their customary settings and presenting them where people with no access reside" (2006: 57). This audience development is frequently accomplished using community programs aimed at a specific population. Allmanritter (2017) argues that this type of audience development requires significantly more time, money and energy than those that are aimed at developing current markets. Their focus is not merely art but an individual. This is definitely what the Buskaid Soweto String Project is doing where most of its participants are from disadvantaged backgrounds. This has allowed them to break two barriers, access to music education and affordability.

This proves that the Buskaid Soweto String Project music education programmes had an impact on students. Chung (2021) supports this in postulating that students may not develop a passion for music as a result of a specific experience in arts involvement, education and outreach as they play critical roles in offering chances for students to have access to the arts. The positive experience of students in the programme proved to be highly beneficial. This sowing effort, on the other hand, will also have a long-term influence on consumption. If they have been

introduced to music repeatedly as they get older, music will become even more acquainted with them. Chung (2021) further states that students are more likely to acquire an interest in music and attend concerts or later become professionally involved as a career. An appreciation for the arts may be fostered through arts education, which is among the most essential ways to do so. It is the goal of arts education to ‘improve existing audiences' understanding and pleasure of the art (Kawashima, 2006). Arts education could be just for learning purposes or personal improvement for the Buskaid Soweto String Project music education programmes. Audience development is, therefore, necessary for community organisations, according to Connolly and Cady (2001), to establish and maintain links with individuals and organisations intended to facilitate the development of communities through the arts.

5.4 Strategic Development Plans

For any youth development project including music education as with the Buskaid Soweto String Project, its main objective is to transfer skills through education. Transferring these skills take time and strategic development plans around the organisation are needed and assist to ensure that the organisation’s mission is achieved and broadened. However, this demands the monitoring and evaluation of their progress. There is a shortage of time spent in the organisation with the management which has the potential of cultivating more strategies and a new crop of ideas around the programme. Organisational planning is compromised because they do not have time for new initiatives and business development for the general extension of their music programmes and audience development. After all, there is a lack of changes in the management. Hence, the organisation itself has a capacity problem, as much as they want to do their work in the organisation, there are limitations around capacity and financial resources. Strategic management, according to Mitchell (2004:1), is a continuous practice of designing and refining future-oriented plans that enable an organization to attain its objectives while taking into account its strengths, limits, and operating conditions. This is one of the fundamental challenges of the project that it does have these strategic plans in place to assess the progress of the entire organisation by allowing a change in the management. Involvement with other experienced and established professionals.

5.5 Conclusion

Throughout the students' responses, they described the substantial progress they made in their music education lessons at the Buskaid Soweto String Project. Music education has been proven to provide a significant amount of effect to students who are facing adversity. Community music education programmes are essential in the development of future musicians as well as consumers of the arts in realigning the South African music industry. The research confirms that the Buskaid Soweto String Project serves a substantial role in facilitating and widening the career opportunities of its students. Through interviews and data analysis, i also recognised the various sorts of skills acquired and efficacy the programme had on the youth, as well as the manner in which they should employ them in their social and professional pursuits. As a result, I believe that an answer to the question of the efficacy of music education programmes by the Buskaid Soweto String Project towards youth development and audience development has been achieved. Music education is a key platform that provides a wide range of social and personal benefits to students not only actively participating in generating music, but they are also building social and personal skills by engaging with their counterparts.

The management of the Buskaid Soweto String Project highlighted the fact that their music education programme is solely a music education project and they are not necessarily a project that focuses on audience development. As the management, they see their role in focusing on the project as a music education project and also not losing site to the fact that music education is not only about the instrument but the holistic approach on focusing on music education, through music education, students are able to develop not just musical skills, moreover life skills.

Music instruments, particularly western classical instruments are taught as an entry point to the world of music and it is an established form of music that is taught formally throughout Africa formal classical music education happens to be the medium that most people are taught in. As stated by the management that *"audience development is not something actively strived to do and also not something we monitor or take note of".* They believe that they have no role to play within audience development. However, the management has a role to play given that some of their students went further to study in other institutions of learning to harness their musical skills. This is evidence that the programme cultivates future appreciators and audiencesof the sector. Audience development can be very natural and organic to what the Buskaid

Soweto String Project is doing and can benefit their programming if they can add certain programmes aligned with their partnerships that will bridge the gap of access where they are deliberately trying to get their learners into these other big organisations that are well established as opposed to just thinking about music education only and not the broader picture.

5.6 Recommendations

Community music education projects in previously marginalised communities have the potential to reach a huge number of the youth resulting in improved educational development. The Buskaid Soweto String Project has a role to play given that some of their students further go to other institutions of higher learning to harness their music education skills. Audience development can be very natural and organic to what the project is doing. It has the potential to benefit more from their programming if they can add certain aspects in the system of their programme where they are deliberately trying to get their students into these other well-established organisations as opposed to just thinking about music education only and not the broader picture and future of their alumni.

The main objective of the project is to transfer skills. For the development of cross-cutting skills and social development, music is an important tool as noted by researchers such as Devroop (2009). The vision of the project is there but it can be extended to include audience development. Most arts and music organisations such as Buskaid think that they are not doing audience development and it is something different from what they are doing. By not thinking about it that way, they are missing a lot of opportunities for partnerships with local and international orchestras where they can feed these orchestras with new players. If there were partnerships that bridge that gap, the project can almost function as a bridge to the youth development programmes. The organisation needs to see Itself within the broader picture. Music education could develop and attain a broader level of participation in marginalised groups with adequate cultivation and support, and the implementation of a sustainable financing strategy. This also recommends prioritising projects that bring people of various ethnicities, ages, and social classes with each other for shared experiences. This leads to the conclusion that; music educational facilities are unwittingly frequently intended for traditional audiences and therefore do not accurately address the complex nature of their societies. These initiatives should be done more often.

5.7 Suggestions for further research

This research report only focused on the Buskaid Soweto String Project alone as a case study.It is, therefore, necessary for the future to look at other community music education projects to explore the efficacy of music education programmes. The study can also be extended to cover the whole province of Gauteng or other organisations in the country.Music education is an educational platform offering many social and personal benefits to learners on a very broad spectrum. Learners are not only actively involved in music making in the afternoons, but also developing social and personal skills by interacting with their peers and working as a team.

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APPENDIX 1

Participant Information Sheet

Title of the research project: The Efficacy of Community Music Education Programmes Towards Youth Development and Audience Development: A Case of Buskaid Soweto String Project.

Names of students: Simangaliso Siyathemba Thango

Degree: MA Cultural Policy & Management

Department: Wits School of Arts, Cultural Policy and Management

23 October 2021

Dear Participant,

My name is Simangaliso Thango. I am currently a full-time registered Master of Arts student at the University of Witwatersrand, Faculty of Humanities, School of Arts, conducting research for a degree in Cultural Policy & Management. The research report is to assess the effectiveness of the community classical music education programmes of Buskaid Soweto String Project as a youth development and audience development strategy.

I invite you to take part in this research project for academic purposes. What is required in terms of your participation is one hour for a semi-structured interviewat a time and place convenient to you. The interview will be recorded using a recording device both video and voice and will be storedin a laptop with a password. This is done to further transcribe the audio for analysis of data that is gathered. Due to Covid 19 regulations, as a result, and to manage and curb the spread of Covid- 19, there is a possibility to take our interview online. This interview will be recorded to enable the researcher to transcribe the data collected.

Your participation is voluntary, and refusal to participate will involve no penalty or loss of benefits. You may withdraw from the study at any time without penalty or loss. You have a choice to remain anonymous in the final research report and pseudonyms can be used, you can also opt for information shared in this interview to remain confidential. However, becauseyou will participate as an expert from the organization, your position may be recognizable. Methods of collecting data for this study will include techniques such as semi-structured interviews, reviewing of organisational published materials and using of field notes to gain requisite typical opinions to arrive at a sound conclusion and this will provide vital and meaningful data. Data collection will also include observations during lessons to gather accurateand deeper information, the researcher won't participate nor engage with the students.

If you have any questions afterwards about this research, please feel free to contact me or my supervisor should you have any questions. If you have any queries, concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (non-medical), telephone +27(0)117171408, email hrec-medical.researchoffice@wits.ac.za/ Shaun.Schoeman@wits.ac.za

Telephone: 073 692 8740

Email:

1610348@students.wits.

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Name of supervisor:

Marcus Desando

Cellphone: 084 310

2967

Email: Marcus.desando@wits.ac.za

Sincerely

APPENDIX 2

Consent Form

Title of project: The Efficacy of Community Music Education Programmes Towards Youth Development and Audience Development: A Case of Buskaid Soweto String Project.

Name of researcher: Simangaliso Siyathemba Thango

I, ...agree to participate in this research project. The research has been explained to me and I understand what my participation will involve. Iagree to the following:

(Please circle the relevant options below).

I request that my participation will remain anonymous YES NO I agree to have my name quoted/mentioned in the research Report. YES NO

I agree that the researcher may use quotes in his / her research report. YES NO

I agree that the interview may be audio recorded. YES NO

I agree that the interview may be video recorded. YES NO

…… (signature)
…… (name of participant)
…… (date)

…… (signature)
…… (name of the person seeking consent)
…… (date)

APPENDIX 3

LETTER

Helping Young Black Musicians in South African Townships

10 March 2022

Title of research project: The Efficacy of Community Music Education Programmes Towards Youth Development and Audience Development: A Case of Buskaid Soweto String Project.

Names of student: Simangaliso Siyathemba Thango

Degree: MA Cultural Policy & Management

Department: Wits School of Arts, Cultural Policy and Management

Dear Simangaliso

I hereby thank you for the opportunity to contribute to your research as above and grant you permission for the use of my responses to your questions. I would prefer not to be named in your paper but recognise that by my association with Buskaid it is likely that identity will be revealed through my association.

I wish you all the very best with your submission

With very good wishes

SBass

Sonja Bass
Cello & Bass teacher
Instrument Repairer
Assistant to the Director: Buskaid

The Buskaid Trust
P O Box 1598, Parklands, 2121
Tel: (011) 442 9676 Fax: (011) 788 4461
e-mail: bull@buskaid.org.za

UK Charity 1015089

SA Trust IT4745/99

APPENDIX 4

TRANSCRIPT

Interviewer

So, I just want to understand your duties at the Buskaid Soweto String Project. What are your duties?

Interviewee

It's quite a lot actually. And because at the moment I'm basically doing all the administration. I mean we are fundamentally very understaffed so; we have a lot of people doing things are wearing lots of different hats. And so, under normal circumstances I wouldn't be doing some sort of the basic administration which is. You know paying the bills and setting up the gigs, and, doing the payroll and all that kind of stuff, but I am at the moment I'm also the cello and bass teacher. And then I also repair all the instruments. So, I do a lot of teaching and unfortunately, I don't have a huge amount of time to repair instruments, but I sort of do what I can just to do running repairs, when necessary, but I've got a huge backlog, so you know. And then then my time gets a little bit freer and then I can focus on those two things, which is repairing instruments and teaching. So, that's what I do.

Interviewer

So, the aim of the research project is to really assess the efficacy of community music education programmes towards audience development and youth development. So, what are the short, medium and long terms, goals of the project in terms of youth development in depth and how do you plan to achieve the above mentioned.

Interviewee

Well, I mean the short-term goal, is to provide music education to young children that are from the local community (Diepkloof). The medium-term goal is to advance them as far as they can. And the long-term goal is to, you know, I mean we train teachers. We provide and create employment not only for performers, but also for teachers. Whatever we do, we have an emphasis on the quality of the teaching and of the performance. The number of students that have passed through our doors and have had some level of music education is in the thousands.

But you know? There is a need for a creative outlet for young people in these communities. And so, sometimes they come, and they don't. They don't find It all that easy and they leave. Sometimes they stay in the course. Uhm, quite several them are now following music as a professional career. Uhm, in both teaching and performing, so I mean we are always in gaming. We are always sort of, you know, it's cyclical. There're always some new ones comingin, uh, they get to a certain level. They might move on to more professional, you know. I meanSamson Diamond is a lecturer at the University of the Free State and some of our graduates areteaching at other music projects around. I mean it is really, I mean, we are trying to fill a gap in the needs of the community in terms of creative and arts education support. And in turn, weare also developing professionals that can earn a living, support their families and you know, hopefully break the cycle of poverty in the end. Because they had an opportunity that they would not have normally got.

Interviewer

So, you are essentially saying in creating future professionals in the music industry, automatically, you are creating future appreciators (as consumers) as well as the enthusiasts of music.

Interviewee

Yes, absolutely. And I think what is quite interesting is that we do performances in Diepkloof. And the programmes that we present are the same as we would present to perhaps more traditional audience in Johannesburg and the response is overwhelming at times. Uhm, there is not. You know, we always find this need. Uhm, you know for people to experience the joy of young people making music, it's quite an experience to do these concerts and the audience is people that would never have the opportunity to go to a sort of Symphony concert or opera performance or whatever. To what we play, whether it's classical music or African traditional colour music or light pop music, whatever we play, they are hugely enthusiastic, it is very warmly received, and it seems to it seems to fill some sort of need. Amongst the community to just, you know, experience the joy of going to a concert and listening to wonderful music.

Interviewer

So, do you think as a project, you have a role towards audience development.

Interviewee

Oh, absolutely, and you know our sort of traditional performances cover a wide range of music genres, so we don't just play classical music. Uhm, we do a bit of pop music. We do some sort of lighter classical repertoire and then they launch into Kwela music, which is all arranged by the members of the group. And there is a lot of crossover with jazz and sort of traditional Sophiatown Kwela music, and it is all played on these on you know violins and cellos and Western classical instruments and they reproduce it. It's quite extraordinary what they managed to achieve. I mean at the moment; we have done quite a lot of new repertoires and they they've been working on some Masekela secular songs. And you know, I mean Hugh Masekela was a great icon and had a very unique style and you know, he obviously played thetrumpet or the flugelhorn and yet students they managed to translate what he what he producedinto what they know and are exceptionally good at switching. Playing on stringed instrumentsand producing these amazing arrangements of this music. So, i think we are doing at the moment we are giving a voice to traditional Township music and taking that around the world,I mean, you know because this group has done more than 26 international tours over the last 25 years. We have taken this music right around the world.

Interviewer

Oh, interesting. So, what key strategies as the project that you use in music education that are used for audience development in order to mobilise participation in the programme.

Interviewee

I do not think we have a formalised strategy for audience development. We are inundated. There is a constant demand from the community for children to participate in this programme. We have never advertised. We have never put out a call for applications. And what happens is that we have a constant request process that happens throughout the year that people want they come, and they want their children to start, and we have a waiting list and then we get to a point where we are able to start the next intake, as it were, and uhm we contact this enormous list of people that have approached us. We are eventually you know some kids have moved on. Some kids don't want to do it anymore, but we never have a shortage of people from the community who wants their children to come and join the project. The demand is there, it is always there and it constant and there are times during the year where we start students up. It's a bit random. It's not really, Uhm specifically formulated. Sometimes they walk through the door, and you just know that we need to somehow give them an opportunity and you take it from there and

you try and fast track them into one of the start-up groups. It is very organic. When Rosemarie first started this project, she did not envisage that it would turn out the way it has 25 years later. I think the best word to use is organic. I mean our teacher training programme was not something that was planned, it was because we were struggling to get teachers to come down into Soweto. We were getting more students and we didn't have the resources. We didn't have the capacity to train all these young people so you know we had a shortage of teachers and so we sort of sat down and said well what are we going to do about this? Because we can't continue trying to teach all these kids and do everything else. So, we decided that you know the best way to do this was to start training. The more advanced students become teachers and now we have this whole sort of domino effect. So, we've got the older ones that are very accomplished string players who have trained as teachers teaching younger ones and then we have the most of our sort of beginner groups of varying levels are taught by these teachers and we have less advanced students coming in and helping and learning to teach the younger ones and the younger ones teach the even younger ones, and so it goes on. So, it's a very sort of organic process that you have this all these different levels of young people who may be a little more advanced than the person that they're standing next to, and they will be helping to guide them in in these classes. And that is how our teacher training programme started. And you know, now have these teachers that that are employed on a full-time basis and they teach.

Interviewer

Interesting, what effect has this music education project had on youth development or youth development?

Well, certainly several young people are professionally employed which has provided them with income. And they can support their families. So that's an obvious sort of impact. But aside from that, I can tell you that, there have been several students over the years who knowing who they are and knowing where they've come from and knowing where they are now. It is very clear that if they had not had this sort of level of support and a creative outlet. They would not be very productive members of society. They're all dealing with the social socio-economic challenges of living in the township, which is, as we all know is difficult. Perhaps this will lead into another question of yours, but you know music education is such broad. It's not just about learning how to play an instrument; it develops so many different skills and life skills and discipline and attention to detail and lateral thinking and problem solving. And all these things that that you sort of inherit when you learn a musical instrument that you know it stands.

Interviewer

How are the students monitored and evaluated to determine their progress in the programme and what methods or tools are used to evaluate?

Interviewee

Any music student is evaluated constantly, so on a weekly basis. When you are teaching them, you are going to be evaluating them. Have they practiced? Have they improved this passage? Is this working? Is that not working? I mean, that is your job as a teacher. As they progress, I mean we have a very structured method of teaching. So, it is called the essential string method, and it takes you through a process of three or four years of progression in terms of technical skills that you build up with the player and then, uhm, once they've completed those books then they start progressing sort of graded repertoire and technical work up until COVID happened we had exams. They do an exam for an external international examiner. And then after that they offer diplomas performance diplomas. So, you get a dip at ABRSM and then you get a licentiate. So, you know, we have got quite a number of our students that have obtained distinctions in these exams, so you know it speaks to the level of commitment from the student and the teachers and also the high standard of which we demand, you know, we absolutely aim for the very best mark we can get with every student. I mean, we've sent a number of students across to the UK to study.