

**Exploring African musical arts as community outreach
at the University of Pretoria**

by

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List of tables

Table 1: Participants' enjoyed activities and aspects that require more attention in the project.....	50
Table 2: Participants' significant experiences during the outreach project.....	52

Abbreviations

Abbreviation	Explanation
AMA	African Musical Arts
CAPS	Curriculum and Assessment Policy Statement
CE	Community Engagement
GDE	Gauteng Department of Education
IKS	Indigenous Knowledge Systems

CONTENTS

Keywords	ii
Acknowledgements	iii
List of tables	iv
Abbreviations	v
CONTENTS	vi
Chapter 1: Introduction	9
1.1 Background and rationale of the study	9
1.2 Statement of the research problem	12
1.3 Research question	13
1.3.1 Secondary research questions	13
1.4 Aims of the study	13
1.5 Research methodology	14
1.6 Value of the study	14
1.7 Limitations of the research	15
1.8 Trustworthiness of the research	15
1.9 Ethical considerations	16
1.10 Organisation of the study	16
Chapter 2: Literature review	18
2.1 Introduction	18
2.2 Theoretical framework	18
2.3 Inherent qualities of AMA	19
2.4 Universities and community engagement	23
2.5 Music as community outreach and development	26
2.6 Music and the youth	29
2.7 Conclusion	31
Chapter 3: Research design and methodology	33
3.1 Introduction	33
3.2 Research approach	33
3.3 Research design	34
3.4 Sampling strategy	34
3.5 Data collection strategy	35
3.5.1 Focus-group interviews	35

3.5.2 Participant observation	36
3.5.3 Reflection journal	38
3.5.4 Video recordings	38
3.5.5 Semi-structured individual interview	39
3.6 Data analysis	39
3.7 Conclusion	40
Chapter 4: Data analysis, findings and discussion	41
4.1 Introduction	41
4.2 Perceptions of the participants prior to involvement in the AMA project	42
4.2.1 Enthusiasm and optimism regarding an AMA extra-curricular activity	42
4.2.2 Prestige of a university being involved	43
4.2.3 Emotional and psychological aspects	44
4.2.4 Developing music skills	45
4.2.5 Views on AMA	45
4.2.6 Long-term benefits and sustainability of the ensemble group	46
4.3 Findings emerging from ten weeks of AMA education	47
4.3.1 Enthusiasm, enjoyed activities and aspects that require attention	49
4.3.2 Social skills and group collaboration	52
4.3.3 Emotional and psychological influence on participants	53
4.3.4 Developing music skills during music lessons	56
4.3.5 Experience of AMA during the music lessons	58
4.3.6 Role of the educator during the teaching and learning process	60
4.4 Visibility of the community AMA project through performances	61
4.4.1 Enthusiasm, anxiety and exhilaration	61
4.4.2 Social skills and group cohesion	62
4.4.3 Emotional and psychological influence on participants	63
4.4.4 Developing music skills and experiencing AMA during performances	64
4.4.5 Role of the educator during the performance process	65
4.4.6 Value of performing in front of an audience	66
4.5 Perspectives from the school	67
4.5.1 Prestige of involvement with University of Pretoria	67
4.5.2 Expectations and values of an AMA project	68
4.5.3 Social benefits of AMA and music in general	68
4.5.4 Psychological and emotional influence on learners	69

4.5.5 Visibility of the programme through music skills and performances	70
4.5.6 Role of the educator	70
4.6 Discussion of findings	71
4.7 Conclusion	74
Chapter 5: Conclusions and recommendations	75
5.1 Introduction	75
5.2 Conclusions	75
5.3 Conclusions	80
5.4 Recommendations for future research	80
List of References	83
APPENDICES	91
Appendix A: Research Approval letter	91
Appendix B: Letter of informed consent – School principal	93
Appendix C: Letter of informed consent for parents	95
Appendix D: Letter of informed assent for learners	97
Appendix E: Semi-structured focus group interview schedule	98
Appendix F: Observation schedule	99
Appendix G: Semi Structured interview questions – In charge of cultural activities	101

Chapter 1: Introduction

1.1 Background and rationale of the study

Universities as communities of teachers and scholars are centres of learning and community empowerment; initiators of knowledgeable societies committing resources into programmes that promote engagement as a social responsibility within their localities (Cabral, 2011; Giuffré & Ratto, 2014). In South Africa, community engagement (CE) has been recognised as an important factor in higher education since the 1990s offering research and training as well as reaching out to communities (South Africa, Department of Education, 1997). Different programmes in various universities through their respective faculties have been explored to meet this endeavour; however, there is still a need for research that points to the usage of African Musical Arts (AMA) as community outreach at higher institutions of learning specifically through music education.

Music as a creative arts discipline and part of the South African Curriculum and assessment policy statement CAPS (South Africa, 2011b) includes African indigenous music at the Further Education and Training (FET) phase. It recognizes music's ability to mobilise community involvement. The curriculum further identifies the importance of integration in the African arts practice but points out the difficulties in developing specialised skills within the allocated classroom time (South Africa 2011a, p. 9). A suggestion by the curriculum developers is for learners wanting to specialise in a particular musical art to take extra-mural classes (South Africa 2011a, p. 9). This suggestion is appropriate for musical arts outreach intervention programmes at higher institutions of learning. Such CE endeavours would supplement what schools teach under African indigenous music and offering learners in schools that do not have extra mural activities in these arts, an opportunity to nurture their skills. Research that investigates this outreach possibility and filling this knowledge acquisition gap would be necessary.

The benefits of AMA highlight the advantages of incorporating them in the music classroom (Nzewi, 2003, p. 13-35; Addo, Miya & Potgieter, 2003, p. 236-256; Mans, 2002, p. 50-64). These arts have intrinsic potentials that are valuable to individual social and musical development as well as philosophical benefits acquired through social and educative participation (Nzewi, 2003). Indigenous African Music (theory and instrumental) is listed as a music learning area at FET level in the CAPS document. However, in spite of the emphasis on its application, studies indicate that there are shortcomings in terms of implementing their development in schools and so the need for research that would address this necessity (Manganye, 2011; Muranda, 2010; Nkosi, 2014).

The practice and performance of (AMA) are my speciality, having acquired diverse exposure through formal and informal training in Uganda, East Africa, my country of birth and upbringing. I grew up in a community that practiced AMA as a substantial part of everyday life. As a youth I was actively involved in projects that used these arts for developmental purposes within vulnerable groups; disadvantaged youth, HIV/AIDS victims, street children, orphans, and refugees. As a music educator, I have used AMA as a pedagogical approach for music education in schools. I have shared this approach in workshops and conferences locally and internationally where it has been well received. This experience in and my passion in AMA provided a background for me to conduct a study on the same arts; exploring them as community outreach between the University of Pretoria and a secondary school in its vicinity.

My first priority choice for a high school was based on my experience of working with youngsters (12 years and below) and adolescents (between 12 and 18 years) using AMA. The other reasons depended on the proximity of the school from the university for easy access; the state of music and musical arts programme in the school (music as subject and extra-mural at this particular secondary school was not as active compared to the other schools around the University of Pretoria); the social cultural status of the school; a school with a mixed gender; and the outreach priority factor of engaging a school from a socio-economically disadvantaged setting. The high

school matched my priorities attracting youthful learners—grade 8 to 12—from the entire greater Tshwane Region in South Africa.

Nzewi (2003, p. 13) describes AMA as the traditional musical practices of the native people of Africa which manifests in the all-in-one use of “music, dance, poetry, instrumentation, storytelling, dramatization, and costume/props in a contextualised setting.” The musical arts “are seldom separated in creative thinking and performance practice” and their characteristic practices mainly centre on people’s daily lives; the process of living itself and are an integral part of life through every stage of human growth (Nketia, 1974; Nzewi, 2003, p. 13).

This study is not based on a particular musical art. This according to Nzewi (2013, p. 13) is based on the principle that each of the concepts within the AMA reinforces the other and one participant is likely to develop a given skill or benefit otherwise through the integration of these arts. Nzewi (2013) further deduces that each component of the musical arts echoes and strengthens “the logic, structure, form, shape, mood, texture and character of the other” (p. 13). Due to this integrated application and functioning, in the AMA context an expert musician is also likely to be a good dancer, visual-plastic artist, lyricist, poet and dramatic actor (Nzewi, 2013, p. 13). As the researcher and ardent practitioner of AMA, my expertise today is a true testimony to the previous inference by Nzewi and thus the reason for my choice for this approach in this study.

Community outreach as a subject in this phenomenon can be understood as an organisation, company, or institution’s involvement and/or contribution of resources—both human and financial—to benefit a community in an effort to improve the quality of life for the residents (University of Pretoria, 2016). Outreach as an activity provides and delivers services to populations that might not otherwise have that access. It also has an educational role of raising awareness of existing services made available in locations where they would not be usually found (Casebourne, Davis & Dewson, 2006; Hardy, Kingston & Sanders, 2010). These outreach locations are mostly community-based, having the benefit of being close to the target group – those who would not normally use a service in its institutional setting (Buck & Curran, 2009, p. 13). The terms

‘vulnerability’, ‘disadvantaged’, and ‘hard-to-reach’, are usually applicable in such circumstances. These words refer to groups of people who do not use main services and so need to be engaged to take up outreach provision (Buck & Curran, 2009, p. 13). The expectation is that outreach is a more accessible and effective way to help disadvantaged individuals than main stream provision (Buck & Curran, 2009).

As an institution of higher learning, the University of Pretoria is in an ideal position to utilise the expertise of students and researchers. This would enrich its immediate community as part of its outreach endeavours through sharing knowledge, skills and values (University of Pretoria, 2016). The current study is aimed at linking my teaching and learning practise in AMA with community work and focusing on a research outcome. This is in alignment with the University of Pretoria’s ethos on service learning as part of education and innovation (University of Pretoria, 2016).

1.2 Statement of the research problem

South Africa has undergone several significant changes after the establishment of a democratic government in 1994. Since then, South African universities have had to adapt to changing times and inclusiveness, offering equal opportunities to students from all cultures and engaging more with communities. However, there are still many community members, organisations, and institutions in the close vicinity of universities which are culturally, socially and economically isolated.

This therefore postulated a need to investigate possible avenues which could lead to crossing cultural bridges, alleviating isolation, and enhancing cultural cohesion. AMA could be one of the avenues; however, lack of knowledge regarding ways in which these arts can be utilised to contribute to community outreach and engagement between a university and its immediate community necessitated this research.

1.3 Research question

The main research question guiding this study is:

In what ways can African musical arts contribute to community outreach at the University of Pretoria?

1.3.1 Secondary research questions

The secondary research questions are:

- How can the process of education, training and performance in African musical arts facilitate community interrelation between a university and the community?
- In what ways do participation in African musical arts education, training and performance influence participants as community members in an outreach programme?
- What are the strengths and limitations of African musical arts as community outreach project?

1.4 Aims of the study

The aim of this research is to investigate the exploration of AMA as community outreach at the University of Pretoria. This research will seek to find out how the process of training and performance in AMA can facilitate community interrelation between a university and the community. Furthermore, the study aims at finding out how participation in the training and performance of AMA influences the participants as community members in an outreach programme.

Understanding and determining the strengths and limitations of AMA could also contribute to extending knowledge of community music outreach projects, paving the way to new perspectives and avenues to include this approach in a multi-cultural and democratic society of South Africa.

1.5 Research methodology

AMA as a tool for community outreach is the focus phenomenon for this study. The chosen approach for this research is qualitative, for its suitability in being used to collect rich descriptive data in a particular case developing an understanding of what is being studied (Nieuwenhuis, 2011, p. 50). A case study design, defined by Rule and John (2011, p. 4), as “a systematic and in-depth investigation of a particular case in its context to generate knowledge”, was employed to enable me to find in-depth answers to the set research question on AMA as community outreach.

Case study designs are not suited for generalisations of findings (Nieuwenhuis 2011). This study, in view of this understanding, is aimed at providing exploratory insights into ways of using AMA as community outreach between University of Pretoria and a secondary school in its vicinity. Chapter three of this study provides a detailed description of the research methodology.

1.6 Value of the study

Music has the power to unite diverse groups and to mobilise community involvement for the improvement of quality of life, social healing, and affirmation of human dignity (South Africa, 2012). This fully supports the importance of diversity attached to the practice and performance of AMA.

The reception and perception attitudes of the participating learners in this study towards AMA were considered in seeking answers to the research questions. This was vital in choosing a music programme with an understanding of learners’ general perspective about the subject within the overall research objectives. Based on my interaction with the youth over the years I came to realise that indigenous and traditional AMA are not very popular amongst youngsters today. However, these arts may contribute to cultural awareness and social development, among other benefits for a young generation. This community engagement research project therefore, could develop a sense of

appreciation and interest in this music type among the participants (Kyakuwa & Vermeulen, 2012, p. 5).

By linking a community music outreach programme with an arts endeavour by University of Pretoria, an awareness of human empathy can be cultivated, simultaneously extending knowledge about the need for enhanced community and university interrelation. Owing to the lack of sufficient literature available on the use of indigenous musical arts in community outreach, new ideas and approaches may emerge that could be a valuable tool for other community-based organisations on how to incorporate AMA within their own projects. Furthermore, the study may add knowledge in the form of new social intervention strategies. In this way, AMA can be used to enhance the current re-contextualised South African environment.

1.7 Limitations of the research

Findings from this study will be based on one case study with learners from a technical High school in Pretoria, Gauteng province. Results from this research consequently, may not necessarily be a representation of all technical school learners in South Africa. Findings from this study therefore, only give a dependable representation of outcomes based on a set sample of participants; suggesting possible predispositions in the approach and process explored.

1.8 Trustworthiness of the research

Trustworthiness as a concept in qualitative research is about the integrity of another individual permeating the ethics in the conduct of research with utmost importance; promoting values of scholarly rigour, transparency and professional ethics, to gain trust and fidelity within the research community (John & Rule, 2011, p. 107; Nieuwenhuis, 2011, p. 113). In order to obtain trustworthiness a triangulation process of using multiple methods of data collection is employed in this research. This is to 'provide different perspectives' on ways through which

AMA can be used in community outreach (Stake, 2000, p. 443; Berg, 2004, p. 5).

Within this research, data is triangulated to facilitate interpretive validity and to ensure its accuracy and trust (Maree, 2011, p. 39; Roberts, 2010, p.158). This is done through focus group interviews, observations, a reflection journal and a semi-structured interview.

1.9 Ethical considerations

This study involved human respondents and therefore the need to uphold and adhere to ethical research guidelines was crucial. As my commitment to respecting moral considerations, I applied for permission from the Gauteng Department of Education (GDE) research co-ordination office (see appendix A). Permission was also requested from the technical high school where the research was conducted (see appendix B). All participants were provided with letters of informed consent and assent before committing to be part of the research (see appendix C and D). The participants were informed that their participation was voluntary and were free to withdraw at any time during the study without providing reasons. The identity of the school and the participants too are regarded confidential; pseudonyms are therefore used for the participants to protect their identity and confidentiality. Each of the participants has been allocated a different name throughout this dissertation.

1.10 Organisation of the study

The study is divided into the following chapters:

Chapter 1 serves as the introduction to the study providing the background and rationale as well as the goals and objectives to be achieved. It also states the research questions, the research methodology, limitations of the study and its value.

Chapter 2 forms the theoretical framework of the study through a review of the available literature on recently published works. These centre on how AMA can contribute to community outreach at higher institutions of learning in South Africa and at international levels. The review covers the following areas within the main study topic: community engagement at higher institutions of learning; music as community outreach and development; music and the youth.

Chapter 3 explains the research design and methodology, the approach to the study and strategies applied to collect and analyse the research data.

Chapter 4 presents the collected data and its analysis.

Chapter 5 concludes the research by providing a discussion of the findings and posting recommendations for further research.

Chapter 2: Literature review

2.1 Introduction

This chapter critically analyses, contrasts and compares literature related to the research topic and how it relates to the problem inquiry and study objectives. The research investigates the exploration of AMA as community outreach at the University of Pretoria. This literature review is broken down in themes that relate to the research objective focusing on:

- Inherent qualities of AMA
- Community engagement at higher institutions of learning
- Music as community outreach and development
- Youth relationship with music

2.2 Theoretical framework

Exploring AMA as community outreach relates well with David Elliott's philosophy of Praxialism. This philosophy as developed by Elliott in the mid-1990s offers an explanation of the nature and values of music as it manifests in all cultures (Elliott, 1995). Elliott highlights that the action of music should be understood in relation to the meanings and values evidenced in actual music making and music listening in specific cultural contexts (1995). According to Nzewi (2002, p. 20), "Africa perfected praxial music education" since Africans have always been actively involved in music making instead of "non-participatory auditory encounters with music". Praxialism allows for the integration of multi-dimensional aspects of music which is a predominant feature in the music making process of this study. The development of knowledge and performance skills in AMA involves a high level of music expertise including music making, listening, improvisation and creative expertise. The acquisition of these skills is supported by the rote method of learning which is an oral and aurally based system of learning most commonly

used in Africa. This music approach concurs with Elliott's philosophy. This is based on the notion that the aims of music education include firstly; active involvement in music making, secondly the development of critically reflective listeners, and thirdly music amateurs who possess the understanding and motivation to give music an important place in their lives. With this approach, they are able to succeed in meaningful and significant music making processes for their own lives as well as the lives of others in their communities (Elliot, 1995).

This study also relates to the theory of transformative learning by Mezirow (1981, 1994, and 1997). Transformative learning is defined as learning that induces more far-reaching changes in the learner than other kinds of learning, especially learning experiences which shape the learner and produce a significant impact or paradigm shift, which affects the learner's subsequent experiences (Clark, 1993, p. 47). The exploration process for this study would engage participants into structured and/or non-structured events and activities beyond music making. These experiences are areas of learning and growth that would include among others, creative thinking, social tolerance, performance techniques; and self-discovery. These are all likely to induce positive influences to the participants' lives and thereby leading to the realisation of transformative learning.

2.3 Inherent qualities of AMA

AMA as traditional practices of indigenous Africans are part of the native's creative and performance practice with characteristic features that are integral to their daily lives (Nzewi, 2003, p. 13; Nketia, 1974; Bakare & Mans, 2003, p. 217). In my experience, different artistic expressions are manifested in set functional contexts as part of the AMA. These arts as used in this research share characteristics and functional usages common in Sub-Saharan Africa. This eliminates musical subcultures north of the Sahara with Arabic influences and music of white settler populations in southern areas of the continent (Agawu, 2003, p. 3).

AMA have embedded philosophies that are acquired through social and educative participation, generate social-human enrichment and offer intrinsic values to both the individual and/or the community; a musical-social integration (Nzewi, 2003, p. 15-19; Nketia, 1962, p. 10). The inherent merits include among others: health, stress and physical management; social-support and self-discovery; virtues and ethics; enforcement of societal morals and laws; spiritual disposition; community participation and relationships; mass communication; recreation creativity and spontaneity (Nzewi, 2003, p. 16-19; Bakare & Mans, 2003, p. 217; Carver, 2012, p. 15). These characteristic qualities according to Nzewi are achieved in an interactive approach and learning through practical participation and exploration (2003, p. 15).

Training and performance in the AMA as a knowledge process has subtle features of informality (Nzewi, p. 14). The teaching and learning experience is usually incorporated into public and private living in a way that prevents pressure in learning (Nzewi, p. 14). From an African perspective Nzewi (2003, p.14) states that “learning is an interactive performance experience, while performance is a never-ending learning experience”. Knowledge acquisition in the AMA is then qualitatively recreating and quantitatively boundless for life; with aesthetic pursuits that produce practical results in life and society; they constitute specific ways of action and communication that affect humans positively (Nzewi, 2003, p. 14-16).

AMA have been used as a medium to enhance progress and an integrated approach in projects and/or programmes geared towards human development. Being rooted in indigenous traditions, the musical arts are exploited for they are a source of cultural knowledge and a means in addressing matters affecting humans within set contexts. Poku Quan-Baffour (2007, p. 209-223) reflecting on the use of Akan folk music in combating HIV/AIDS in Ghana, underscores folk media’s effective and expressive means in reaching many people. Folk songs as an expressive art form within the AMA relate to the majority of Africans – especially in rural settings – which make up the majority populace on the continent. Folk songs as part of folklore and tradition in my experience carry

similar traits in text and functionality over time; these are passed on orally from one generation to the next with contextual, meaning and textual variations as time passes.

Similar to the case of Akan folk music, the themes in African folk songs as a part of AMA carry marital, work, spiritual, natural and domestic issues among others (Poku Quan-Baffour's, 2007). In my view their incorporation in current issues affecting human social development such as disease, violence and poverty, is based on the re-contextualisation and redefinition of folk materials. Generally folk songs may also carry messages appropriate to a contemporary issue without a direct association between the traditional and current causes. In Poku Quan-Baffour's discussion on HIV/AIDS, for example; death, promiscuity, and infidelity are the embodied themes that relate to both the traditional and present issues. That however, may not guarantee effective message transference just for shared textual meanings. 'Folk compositions' as referred to by Poku Quan-Baffour's remain to be argued about, since folk songs may not be composed but qualify to be, due to traditional elements that characterise them as so (2007).

Though not highlighted in Poku Quan-Baffour's discussion, clarity on the application and approach of 'folk' the term and practice in re-contextualised studies and approaches, would be significant in their conceptual streamlining to suit development purposes. Discussions on music's usage for development can also be more beneficial if discourses elucidated issues of challenges; success realisation; music preferences; gender engagement; age influences; contextual and cultural dynamics; and the overall reception levels and attitudes

Qualifying and justifying the use of my experience in AMA based on a background in East Africa, and how this would relate to a South African context, stems from two fronts. Firstly, from a historical perspective, it was until fairly recently that the name 'Africa' did not exist but arose in response to the colonial need to provide a geographical designation for portions of the continent during the partition era of the continent (Agawu, 2003, p. 1). Otherwise, one was Luo, Bantu, Yoruba, Ewe or Zulu. One became 'Nigerian', 'Zambian', 'Ugandan' or

‘South African’ in the wake of European naming of the partitioned areas into countries (Agawu, 2003, p. 1). For this reason, scores of subcultural communities were divided along the set boundaries but their practices remained the same across these borders. As thus, there are shared AMA characteristics between a native of a Ugandan sub-culture in the east with his neighbour in western Kenya. This relationship also stretches to as far south to South Africa and west to Senegal. One’s indigenous experience therefore, in a musical sub culture from any of the sub-Saharan regions is likely to benefit the other in a teaching/learning and sharing space.

Secondly, the shared features in AMA can be based on the migration history on the African continent south of the Sahara; that took place before any foreign influence on the continent around 1000 BC (Butt, 2006). The major migration route which started in the Congo basin by the Bantu from the 13th to the 17th century, moved to the East of the continent and later down to the South (Butt, 2006). The cultural practices of these peoples that included music and its functionality is therefore common amongst these subcultures due to a shared origin and ancestry. In my view, particular songs in Sub Saharan Africa can be linked directly to a particular subculture or ethnic tribe, yet the contextual applications that incorporate the musical arts will not be particular to that subculture but cut across sub Saharan regions. Due to this reality, a *Muganda* (Uganda), a *Tutsi* (Rwanda), a *Motswana* (Botswana), a *Shona* (Zimbabwe) is more likely to associate in a musical space of the other with much ease.

As a personal notion therefore, the significant features and elements of AMA South of the Sahara that include; call and response, the interactive nature of the music; communalism and music; functionality and ritual attachment to music, are all shared aspects regardless of one’s Ugandan or Southern African descent. However, my experience of these arts in East Africa had cross, inter and multicultural influences due to changed times since the foreign influence on the continent among other causes. This reality, nonetheless, favours my approach in South Africa for its social cultural context. Based on these aspects, my choice of AMA for this study could be explored in South Africa.

The functional role of AMA as used in traditional Africa and its related manifestation is not as vibrant today (Dosunmu, 200, p. 1-4). Due to this reality some practices, cultural identities and roles are bound to have been lost or compromised (Albright, 2005; Dosunmu, 2001, p. 3). The philosophies that formed the backbone of AMA are not functionally utilised as it was in traditional Africa. These musical values and practices have been redefined by contemporary styles; changing traditional contexts into modern innovations (Omolo-Ongati, 2006, p. 142). However, much as the original contextual approaches of AMA have been affected over the years, there are attributes which can still be utilised today among other archetypal modes for the benefit of communities and utilisation in different contexts.

2.4 Universities and community engagement

The term university refers to the Latin origins of the word “*universitas*”, more specifically to the concept of “*universitas magistrorum et scholarium*” translated as, “community of teachers and scholars” (Cabral, 2011, p. 11). This traditional understanding is a reminder that universities are centres of both learning and community teaching. As higher education institutions, they play an important role in the formulation of knowledgeable societies (Giuffré & Ratto, 2014). Human expertise generated from and by universities continues to be a driving force in the development of societies and communities today; as such universities need to involve their resources more into programmes that promote community engagement (CE) as a human responsibility within their localities (Giuffré & Ratto, 2014; Schneller, & Thöni, 2011).

CE within university description extends beyond the local to as wide as the global in achieving “mutually beneficial exchange of knowledge and resources” to help partnerships and the community (Driscoll, 2009, p. 6). Indeed, a university just by its locality has an already institutionalized engagement through its cultural identity and neighbourhood. This study acknowledges CE as a collaborative process of exploratory work in a community where there is a common interest. The terms; ‘community participation’, ‘community

involvement’, ‘community outreach’ and ‘community consultation’ are all influential approaches of CE (Tindana, Singh, Tracy, Upshur, Daar, Singer & Lavery, 2007, p. 14-52).

From a South African perspective Lazarus, Erasmus, Hendricks, Nduna, and Slammat (2008) note that CE is a recent concept within higher education dating back to as recent as the late 1990s. A White paper on the transformation of higher education laid foundations for making CE an integral part of South African higher education in 1997. It called on higher education institutions to show concern about their communities by providing access to, and sharing of knowledge for the development of local programmes (South Africa, Department of Education, 1997). Since the publication of the White Paper in 1997, South African higher education institutions have well-recognised CE as an essential aspect of training and research. They have subsequently appreciated its value in the overall enhancement of the teaching and research process; taking consideration and cognisance of the local environmental setting in CE’s approach (South Africa, Department of Education, 1997). As part of their social responsibilities consequently, it has become general knowledge that higher institutions of learning engage in outreach activities within and beyond their localities.

Social responsibility as a concept used across numerous contexts and organisations is varied and multidimensional; but generally recognised as an awareness of the social influences of any given practice beyond its set premises (Marková, 2008; Jones, 2002; Black, 2015). Within university domains, this responsibility practice is used to engage with communities to contribute to the social and economic well-being through educational services, teaching, research, and civic activities (Giuffré & Ratto, 2014). Universities that are involved in research-based engagement aims; accordingly encourage collaborative and participatory efforts by students, researchers and members of the community. This is according to Giuffré & Ratto is to ensure that activities and approaches used are receptive to the needs of the host community (2014).

As a way of directly engaging the local civic population within their premises, Giuffré & Ratto (2014, p. 232) note that universities usually render free of charge services as well as hosting attractive and direct contact activities. Nevertheless, the majority of universities take on engagement programmes within structures that safeguard their quality standards (Giuffré & Ratto, 2014, p. 232). In their engagement practices, universities develop and align strategies with the institutional identity as an integral component of the establishment's culture (Driscoll, 2009, p. 5).

As much as universities directly impact on the world's future through educational mentorship and development of tomorrow's specialists and work force, they also have a social duty of producing graduates who are aware and in touch with social realities; directly engaging with their immediate communities thus sharing knowledge (UNESCO, 1998). The intellectual advancement of individuals produced by universities should be in line with the broader goals of sustainable development; ensuring that knowledge transfer as a resource that is not limited to the education sector, is utilised for the benefit of many (Giuffré & Ratto, 2014, p. 232). In South Africa social responsibility is promoted among students in higher institutions of learning for them to understand its role in social economic development through community service programmes (South Africa, Department of Education, 1997). CE at the University of Pretoria as an example acknowledges the university's social responsibility and its contribution to quality assurance of the education it provides. University of Pretoria promotes and develops social responsibility awareness amongst students. This according to the University of Pretoria, is essential for students to be sensitive to the influences within society, which have an impact on their individual fields of study/profession (University of Pretoria, 2016).

This knowledge exchange breaks the universities away from the idea of being the sole custodians and developers of knowledge, acknowledging that they have just as much to learn from the communities and the larger society (Schneller & Thöni, 2011, p. 18-20). University CE strategies according to Driscoll (2009), may focus on curricular and non-curricular activities, ranging

from service learning, outreach, partnerships, volunteerism, participatory action research and professional services. Driscoll further notes that programmes within these strategies range widely and have varied foundational indicators that include: mission, leadership, budgetary provision, and strategic planning within different supportive infrastructures and university faculties (Driscoll, 2009, p. 7-9). In my own view the utilisation of specialised expertise in IKS could be a valuable avenue to be explored through which music activities are fully utilised as part of community engagement programmes. This could allow for sharing of resources indigenous to the community. Approaches that can be utilised for CE could tap into transference of cultural understandings; traditional wisdom and archetypal philosophies embedded in “IKS which have largely been marginalised” especially through music, (Giuffré, 2014).

2.5 Music as community outreach and development

Mallory and Martha (2007, p. 7-8) adduce that music is an important strategy for effective community outreach; for the arts can stir emotions and attract new audiences, increase awareness, improve instruction, introduce new perspectives, and “foster” community “stewardship”. Music plays a role in community education based on its ability to attract attention and invoke emotional responses. Through different techniques of integrating music into outreach programmes, it stimulates the recipients to learn (Jacobson, Mallory, & Martha, 2007).

Music as a significant manifestation amongst humans is utilised as an approach and agent for human development through community outreach. Its functionality within contexts of human improvement and transformation can be attributed to the close relationship between expressive arts and humans. This, according to Avorgbedor (1990, p. 208) is attributed to the “ontological being of humans where actions and reactions” are subsequently infused into ways of life. The multiplicity of human artistry as a unique feature found in many cultures all over the world is an incontestable evidence of the basic human need for expression that promotes social respect and a source of cultural knowledge (Avorgbedor,

1990, p. 208). Ansdell (1995) infers that there is an inherent musicality in humans; for we all have an inborn ability to communicate with others using our bodies, gestures and facial gesticulations other than spoken language. The musical qualities of time, shape, volume and dynamics as found in music are embodied within human gestural communications (Stige, 2002; Trevarthen, 2002). Besides its communication abilities, music is one of the artistic ways through which humans use their energies creatively and countering emotions; a way into social engagement and participation; and articulating abstract thoughts (Avorgbedor, 1990; Pavlicevic, 2006; Oosthuizen, 2012). Its close relationship with man is significant in utilising it for development and subsistence living.

The philosophy of empowerment is supported by the idea that 'all people are competent with an equal value' and music making gives participants a voice, a means to bring people together and enjoy this art just as humans without any detachments (Rolvsjord, 2004, p. 102; Aasgaard, 2004, p. 149). Music can connect people through moments of happiness and provide prospects for developing relations. It cuts across cultural indifferences bringing people together to support each other, revive their esteem by hearing and appreciating their created sounds; "empowering participants by offering shape and form to their musical ideas, creating aesthetically pleasing musical products as manifestations of their lives" (Oosthuizen, 2012, p. 5-6). Through musicking opportunities for transformation that empower all participants within a given community are produced (Kildea, 2007; Oosthuizen, 2012, p. 5-6). Among the youth, transformation music programmes benefit participants affected by "deep-rooted social difficulties: racism, poverty, homelessness, violence, poor parenting, teen pregnancy, substance abuse, criminal activities, and loss of family or cultural bonds" (Wang, 2010, p. 61-70).

The *Beat of Boyle* street programme in Canada as an example uses an arts intervention school programme to reengage youth in education through music for self-expression (Wang, 2010). The programme offers a positive research feedback in support of music as a tool for transformation. Opportunities that allow vulnerable youth to make music, offer them space for transformative

learning and means to deal with their issues. In my view, if these programmes are done in an institutional environment, they make school more enjoyable creating a more meaningful experience. This helps youth-at-risk to stay away from negative activities and may encourage them towards constructive choices and creative engagement. Music making through different art forms becomes a way of “coping with, making meaning of, and asserting control over life” (Wang, 2010, p. 68).

The *El Sistema* project in Venezuela likewise uses specific musical approaches to nurture individual empowerment and social development towards emancipation and providing professional opportunities to the talented participants (Majno, 2012, p. 58). The project according to Majno (2012) uses ensemble playing as an effective multiplier of energies and resources. This approach nurtures essential values toward better community life, such as respect, equality, sharing, cohesion, team work; and the enhancement of listening as a major constituent of understanding and cooperation (Majno, 2012, p. 58).

In spite of this strong motivation of using music as an effective tool for community outreach and development, the exploration of AMA for the same outcomes has not delivered sufficient research outputs. This is particularly deficient in regard to publications nationally and internationally. Specifically, in a South African context where community outreach through music can provide a means of reconciliation, cultural understanding and development, this approach is yet to be explored. The limited availability of literature does not centre on approaches based on AMA but on other styles. These include, among others: western classical musical instruments for disadvantaged youth (Devroop, 2009); an African musical drama focused on HIV/AIDS (Venter, 2008); and an orchestral programme for disadvantaged African youth (Van Niekerk & Saliminen, 2008). As an active musician I am aware of the presence of community organisations and groups that use AMA in their programmes which emphasise music’s role in musical, social and personal development. However,

no research evidence has been recorded highlighting the impact of AMA in such programmes.

2.6 Music and the youth

The term 'youth' is used by the South African National Youth Policy (2009) to refer to young people within the age group of 14 to 35 years. The concept as described by Laughey (2006, p. 5) also refers to the youth as "people within a particular age band who are neither immature children nor fully fledged adults". In this study, the term 'youth' is used and applied to refer to young people between the ages of 14 and 18.

Music and the youth have a special connection which is a social and cultural force of identity and presentation (Laughey, 2006, p. 01). Depending on their preferences, the youth are most likely to respond to music that has familiar traits or is close to their preference. Hip hop as an example is a new form of expression that has continually evolved as an influence on young people mainly in urban settings throughout the world (Taylor & Taylor, 2004, p. 251). The trend of new music genres appealing to young people is not novel. Taylor and Taylor note that "other forms of music throughout history have attracted young people who were prohibited from listening to music that was not part of their respective culture and therefore was not culturally acceptable" (2004, p. 251).

Hip-Hop, like other youth popular music genres such as Rap and RnB, "is a proclamation that the youth are independent and intolerant of much of what they consider to be adult society" (Taylor & Taylor, 2004, p. 251). According to Koster (2013, p. 91) Hip hop for the youth

provides messages for healing, empowerment, and unity, thus planting the seed for change" this is in view of youth issues of dissatisfaction around the world especially in third world countries where hip hop carries messages of "struggle to liberate their societies from oppressive economic, political and social structures.

These music genres that appeal to the youth, either through listening, direct participation as performers, or as audience, offer space for the youth to express

themselves and their youthful energy. Although the proposed study is based on AMA, it may not directly relate with Hip-Hop but offers the opportunity that the participating members are likely to find appealing. In the long run this may provide profound benefits as a source of cultural knowledge and creative engagement as significant factors in youth group affiliations (Dedman, 2010, p. 507). Wallace and Kovatcheva note that music that appeals to adolescents today is for many a way of life that is intricately woven into the aspects of their daily subsists, a youth sub-culture, “a more clearly defined sense of stylistic specificity” (1998, p. 154). Music youth subcultures can often be seen to construct their own version of the culture around themselves as they seek to preserve their identity in the face of cultural assimilation (Wallace and Kovatcheva, 1998, p. 154).

Music has often been used as a ‘hook’ to attract youngsters within programmes geared towards social bonding and skills development; learning opportunities; and empowerment, among others, for it is evident that music activities offer benefits that enhance the wellbeing of youngsters (Whittaker, 2014, p. 11). Active involvement in the music making process and participation in related activities enhances youth appreciation and interest in music. Studies into practical and active engagement in music have indicated increase in self-esteem especially with youngsters of low economic income and increased social inclusion. This engagement has also enhanced awareness of others; social skills and well-being; confidence in performance and group work; self-image and expression (Costa-Giomi, 1999; Ings, Jones, & Randell 2000; Harland et al. 2000). Hallam and Prince (2000, p. 65-70) contend that practical music making among the youth has benefits beyond the development of musical skills. These benefits include, among others: gaining a love and enjoyment of music; developing team-work, a sense of achievement, confidence, self-discipline, and physical co-ordination.

Research that singles out benefits directly linked to AMA and the youth is scanty. As a general concept, Nzewi (2003, p. 14) notes that these arts are “organised and structured on a communal principle that provides secure and

psychological support for members to explore individual merits and capabilities without anxiety.” Nzewi’s research does not give details about the impact of the musical arts on the youth but rather an impact due to communal association.

2.7 Conclusion

This chapter discussed literature related to the research topic with specific attention to universities and community engagement; music as community outreach and development; the relationship of the youth with music; and the suitable theoretical framework underpinning this study.

Universities as centres of learning and community teaching are central in the formulation of knowledgeable societies as driving forces in the development of societies and communities. CE as a well-recognised approach in South African universities is an influential aspect of training and research. It is a responsibility in higher institutions of learning in contributing to the social and economic well-being of immediate communities. This provides universities with the opportunity of producing graduates who are aware of the social realities of their communities by directly engaging with them through outreach activities and as thus sharing knowledge.

Music as an approach for community outreach plays a role in general education and development for people of different age groups. This is supported by its significant expression, subsistence functionality and archetypal values amongst humans that enhance empowerment and transformation. AMA as a medium rooted in indigenous traditions is a source of cultural knowledge that can be exploited in addressing matters affecting communities. However, there is need for further research in the exploration of AMA as community outreach especially in South Africa because existing research literature centres on other music styles.

Youth are generally attracted to music as a social and cultural means of identity. This is especially true with music that has familiar traits and allows for their youthful expression. AMA though not as popular amongst the youth, may offer

the youth with profound benefits as a source of cultural knowledge and creative engagement; social bonding and skills development; learning opportunities; and empowerment offering benefits that enhance their wellbeing. Research that singles out benefits directly linked to AMA and the youth is scanty, providing a gap for added research into this discourse.

This research is rooted in David Elliot's philosophy of Praxialism underlining the values demonstrated in actual music making for participants and their communities. The theory of transformative learning by Mezirow similarly supports this study due to the learning experiences embedded in the project; impacting on the participants into the realisation of transformative learning.

The next chapter provides a detailed explanation of the research methodology implemented in this study.

Chapter 3: Research design and methodology

3.1 Introduction

This chapter is a description of the research design and methodology employed on the exploration of AMA as community outreach. The strategies used for sampling, data collection and analysis are motivated as ideal for answering the research question(s) in this study. The approach to ethical reflections is also described and more specifically, how participants' rights during the research process were catered for.

3.2 Research approach

A qualitative research approach is used as the most suitable methodology in collecting descriptive data and obtaining a comprehensive inner perspective for this particular phenomenon (Creswell, 2011; Mouton, 2001; Nieuwenhuis, 2011). This research approach has allowed for the development of an in-depth understanding of the participants based on the research context and the place of the school in this study as the community. Through this approach I have been able to place emphasis on achieving quality through seeking critical questioning on the “what”, “how”, “when” and “where” aspects of this case.

The main elements in this community outreach study, which is the university and a co-ed secondary school in close vicinity of the university, both have underlying sociocultural and structural operations with direct and indirect influences to this study. It is this research approach that allowed me to understand the meanings, characteristics, processes, and formalities within these elements and their effects to this exploratory study. This understanding provided a means of accessing unquantifiable facts that included the primary research participants and the secondary influences of the process through interaction, observation and consistent reflection (Berg, 2002, p. 2; Nieuwenhuis, 2011, p. 50).

3.3 Research design

A research design utilises the “underlying philosophical assumptions” to determine the sampling strategy, research methods and procedures to analyse the data (Nieuwenhuis 2011, p. 70). A case study design has been employed as informed by the main research question to find comprehensive answers to the ways in which AMA can contribute to community outreach at the University of Pretoria. Case study designs allow for “a systematic and in-depth investigation of a particular phenomenon in its context to generate knowledge” (Rule & John, 2011, p. 4). In line with this definition, this study involved a specific group of participants, (learners and a school teacher) in a specific setting (the school and university) to provide a comprehensive understanding of the research participants’ lived experiences through their involvement within the specific music project.

Rule and John (2011, p. 8) differentiate between three different types of case study research designs. Firstly, a descriptive case study presents a complete description of a phenomenon within its context. Secondly, an exploratory case study often examines a phenomenon that has not been investigated before, and which can provide a basis for further studies. Thirdly, an explanatory case study attempts to explain what happens in a particular case or why it happens. The particular design employed for the current research is an exploratory case study, aimed at gathering data that may provide an in-depth understanding regarding the nature of the specific case (Rule & John, 2011).

3.4 Sampling strategy

Sampling in qualitative research is that process a researcher utilises to choose a given part of the population for the study (Nieuwenhuis, 2011, p. 79). The logic of using a sample of subjects is to enable interpretations about some larger population from the smaller, selected sample (Berg, 2004, p. 34). Participants for this research comprised of twelve youth members (female and male) between the ages of 14 and 18. They are all learners from a secondary

school in the Tshwane region and members of the school's African ensemble which they joined voluntarily as an extra-curricular activity. This type of sampling – done with a specific purpose in mind – is defined as purposive sampling (Maree & Pietersen 2011 p. 178). The ensemble was initiated to introduce learners to an organised and stimulating extra-curricular activity, while at the same time developing music performance skills and ensemble playing.

3.5 Data collection strategy

In gathering information for this study, specific and appropriate instruments were used, namely:

- Focus group interviews;
- Participant observation;
- A personal reflection journal;
- Video recordings;
- A semi-structured individual interview with the head of cultural activities in the school.

3.5.1 Focus-group interviews

This type of interviewing is designed for small groups in an attempt to learn about the lived experiences of group participants (Berg, 2004). The strategy encourages subjects to speak freely about their behaviours, attitudes, and views. Focus group interaction broadens the scope of responses and stimulates remembrance of forgotten details of experience, thus letting go of reservations that may deter disclosure of information (Berg, 2004; Nieuwenhuis, 2011). This approach in data generation allows participants to build on each other's ideas and comments, providing comprehensive views, and exploring a new perspective which adds value to the study (Nieuwenhuis, 2011). Focus group interviews according to Berg (2004) are an excellent means of collecting

information from youth members and adults. In my view, the role of the interviewer is significantly diminished in this approach since participants start discussing things amongst themselves, leading to issues which might not have been mentioned in a face-to-face interview. Furthermore, it is less intimidating for learners since the researcher is an authoritarian figure for them, but in this context, they collaborate and discuss as a group.

Participants in this particular study were clustered into two focus groups, each consisting of approximately six members. Two interviews lasting approximately 60 minutes each were conducted with the two respective groups; one at the beginning of the data collection process and one at the end. A semi-structured focus group interview schedule was designed as research instrument for this data collection strategy (Appendix E). This enabled me to find out the perceptions, experiences, challenges and opinions of the participants about involvement in a music ensemble and their attitude towards African Musical Arts in general.

3.5.2 Participant observation

By using observation as a data gathering technique researchers are likely to get an insider perspective of the “group dynamics and behaviours” in various situations (Nieuwenhuis, 2011, p. 84). Observation as a research method is particularly appropriate if the purpose of the study is to capture and portray the liveliness and “situatedness” of behaviour (Rule & John, 2011, p. 67-68). Additionally, this process conveys what Cohen, Manion, and Morrison, (2000, p. 9) refer to as “a sense of being there.”

Unstructured observations were used whenever the group met for training and during performances to achieve more realistic characteristics of the participants (Kelly, 2006). The group of learners were engaged in weekly training sessions of musical activities within AMA; taking place once a week for two hours over a period of ten weeks. The music activities mainly focused on African drumming and marimba playing, accompanied by and integrated with AMA expressions—

dance, poetry, and singing. By the end of the data collection period we had covered ten training sessions as well as opportunities for three performances; two performances held at the school and the last one in the Musaion auditorium at the University of Pretoria.

Two observation schedules were used as research instruments to guide me during data collection; one for the training sessions and a different one for the performances (Appendix F). Within this research project, I was an instructor and facilitator; training, teaching and guiding participants regarding the application of AMA skills in music making activities. I also prepared participants for performances that I directed and conducted. My role and engagement in the entire process made me a participant too. However, in my role as the researcher I became a participant observer, “immersing” myself in the entire process to gain a deeper understanding and “insider perspective” Nieuwenhuis (2011, p. 85). This strategy created an open-ended format of documenting observations, allowing me to take note of the behaviour or actions that I considered significant during the observation process (Rule & John, 2011). Chilisa and Preece (2005, p. 155) note that observations not only help researchers to “hear what the participants say, but also see, smell and touch as they interact with” them.

During data collection, I was aware that participant observations are known to have some disadvantages (Nieuwenhuis 2011). My knowledge of these shortcomings beforehand helped me to deal with likely inadequacies in my research findings. One of the shortcomings stems from the extended period of involvement with the participants while observing them; therefore, I was likely to develop a personal relationship with the subjects. This situation may affect a researcher’s judgement and consequently cause failure in carefully analysing the findings (Muranda, 2012). According to Cohen and Manion (1980, p. 103) and Mouton (2009, p. 104), this may influence findings and therefore cause observations to be subjectively interpreted, compromising reliability. This could result in “non-standardisation of measurements” and time wastage in data collection and analysis in such situations. In order to safeguard against this, I

consistently remained focused on the set observation schedule guidelines and carrying out regular objective reflections, guarding against bias or prejudice.

3.5.3 Reflection journal

A reflection journal as a research strategy allows the researcher to study “personal assumptions and goals” and explain “individual belief systems and subjectivities” (Russell & Kelly, 2002, p. 2). Reflective research practice aims to make the researcher aware of the evolving process while creating the research outcomes (Mruck & Breuer, 2003; Ortlipp, 2008). For this particular study I kept a journal to reflect and jot down ideas after each training session and performance. This aided an understanding of participants’ conduct and responses. The journal was also used to prepare for the following sessions and performances, envisioning new ways to interact and elicit responses from the participants.

3.5.4 Video recordings

Video recording as a method of data collection for this research helped me to ensure accuracy as an accompaniment to participant observations; capture non-verbal aspects; and observe group dynamics (Nieuwenhuis, 2012, p. 92). The ten training sessions and three performances were all video-recorded. I used the recordings to examine the behaviours, reactions, responses interactions amongst each other, and personal and musical development of each participant in detail. This is in line with Delpont and Roestenburg’s (2011) suggestion of taking recordings of narratives and personal accounts of practical situations in qualitative observations to notice specific behaviours. The participants were informed of the video recordings and its purpose prior to being involved in the study and signing the assent forms. This was meant to provide comfort and reassurance for the participants, but also to create a sense of normalcy (Denscombe, 2010; Feeney, Moravcik, Nolte, & Christensen, 2013).

3.5.5 Semi-structured individual interview

Semi structured interviews, according to Kelly (2006, p. 297), offer meaningful insights into people's feelings. When used with predetermined topics, they provide guidelines into a flexible and natural direction of the interview process (Kelly, 2006). Interviews in general as research tool offer an effective means to investigating perceptions and experiences.

At the end of the data collection process, a semi-structured interview was carried out with the teacher responsible for cultural activities at the school (Appendix G). Music as a subject at FET level is not taught at the school. The purpose of this interview was to investigate the teacher's insights about the progress of the project, specifically regarding the learners' behaviour and development. Responses from this interview provided correlation between her feedback and the already collected data for validity purposes.

3.6 Data analysis

Successful data analysis and interpretation is determined by how meticulous the research process was followed (Maree & van der Westhuizen, 2011, p. 37). Data analysis constitute a critical stage in the qualitative research process which allows for the construction of thick descriptions to identify themes; generate explanations of thought and action evident in the case and to theorise the case (Rule & John 2011, p. 75).

Analysis of collected data in this research was based on interpretive and thematic analysis (Nieuwenhuis, 2011, p. 101). This process was used to analyse collected information from various perspectives to ascertain explanations in the data. It provided for clarity in the understanding and interpretation of raw material. This process required total immersion into collected data for its acquaintance and clarity in knowledge formation. Similarities and differences in gathered data were sought using this inductive

and iterative process to corroborate or disconfirm theory (Nieuwenhuis, 2011, p. 101). Further analysis of the categories in search for comparative patterns of meaning was used to create themes. Codes were used to highlight the different themes within the data. Rule & John (2011) define coding as “an integral part of data analysis which takes on the process of choosing labels and assigning them to different parts of data” (p. 77). After a thorough coding process, data was interpreted making conclusions in reference to the research questions.

3.7 Conclusion

In this chapter the main points regarding the research design and methodology for the study was discussed. Reasons have been provided supporting the use of a qualitative research approach; a case study design; and the selected data collection tools; all being the most suitable methods in conducting research on the exploration of AMA as community outreach. The chapter ends with an outline of the process utilised for data analysis. The next chapter presents a detailed interpretation of the collected data.

Chapter 4: Data analysis, findings and discussion

4.1 Introduction

As explained in the previous chapter, a detailed interrogation of all the interviews, observations and the reflection journal was undertaken to reveal the findings of the study. Information collected from different viewpoints were collated and compared in order to understand, validate and interpret the raw data (Nieuwenhuis, 2011, p. 101). An interpretative lens was used to analyse content from the different data categories in search of relative patterns of meaning to create themes (Rule & John, 2011, p. 77).

Before embarking on this community outreach project, I explored the prior knowledge and general experience in music and AMA of the participants in particular and their expectations. It was preceded by an orientation session where details about the research project were exhaustively discussed. This helped to release any inhibitions and enabling the participants to fully comprehend all the details of their involvement with the research project before the participants and parents assented and consented respectively. I made detailed observations throughout the ten weeks of intensive music lessons to gain an understanding of the learners' experiences. At the end of the research process, my inquiry concentrated on insights, lived experiences, challenges, effects and opinions of the participants after their involvement in the project.

As explained in chapter 1, the participants were each given a pseudonym to protect their identities. The following list provides the pseudonyms given to the six boys and six girls participating in this project. These participants will often be quoted and referred to in this chapter as a means to provide substantiation of the research findings.

Boys	Girls
Osborn	Christine
Terrance	Eunice
Quinton	Violet
Patrick	Winnie
Robert	Yolanda
Solomon	Zariah

4.2 Perceptions of the participants prior to involvement in the AMA project

Prior to the commencement of this study, the participants had recently joined the school's extra-curricular African ensemble voluntarily. The aspect of being new members and having enrolled willingly formed the core criteria for their selection; for they did not have any direct experience of the activities of the African ensemble and were not coerced to enrol. The responses from the open-ended questions and supporting details noted during the interview process are analytically interpreted below.

4.2.1 Enthusiasm and optimism regarding an AMA extra-curricular activity

It was evident throughout data collection that the participants shared feelings of enthusiasm and optimism. They generally felt that it was worthwhile to be part of something new because there had never been an African ensemble in their school before. The general discussion at the beginning of the first focus-group interview generated a feeling of excitement, expectation, and positivity. An attitude of enthusiasm and optimistic feelings was evident. Apart from the participants' responses, this could also be attributed to the discussion at the opening orientation. Their knowledge of the presence of vibrant music ensembles in other schools was a further motivation for the learners from this school, raising their interest, and providing a challenge to deliver a contribution towards cultural activities in their school.

The need to understand and learn more about African music stood out to be a central expectation. Based on experiences with youngsters' poor attitude towards indigenous and traditional music, this was an encouraging and honest expectation. As I am an ardent practitioner of African indigenous musical arts, any opportunity to popularise, promote and preserve these arts is always a welcome prospect for me, especially if it involves enthusiastic teenagers.

Patrick, Robert and Terrance had played drums during their primary school years. However, the absence of an African ensemble group at their current

school meant that there were no opportunities up till now to further their passion for African drumming. To them this project presented an opportunity to enhance their skills and rekindle their enthusiasm. To those who were first time participants in such a music making space, they expected learning to play the djembe drum and marimba, but moreover to obtain knowledge about other African indigenous music instruments.

The group discussions revealed expectations of travelling within the district, province and beyond, which might result from their participation in ensemble playing and being part of the project. The boys especially, mentioned aspects such as being very excited and enthusiastic about stage performances as a way of displaying and showing their learned skills. Yolanda mentioned that she just wanted to have fun. This 'fun' factor as expressed by Yolanda received a general consensus by all participants who articulated expectations of a fun filled process awaiting them.

4.2.2 Prestige of a university being involved

More so, the participants all mentioned that they have never participated in a research project which involved a university; or with AMA as the main focus. The project's association with the University of Pretoria in particular was highly consented upon as being virtuous, providing prominence to the activity. This raised their status amongst peers and made the learners feel valued and 'special'. This was because the majority of the participants considered the University of Pretoria as an institution, with high regard. They concurred with Terrance who mentioned, as an own perception, that being part of a project conducted by the University of Pretoria would be inspiring and make them 'smart'¹. In support, Zariah added that it would raise their standards amongst their peers.

¹ The word 'smart' is used in this context as a slang to refer to good qualities of confidence, and intelligence by the participant.

Eight of the participants had never been inside the premises of the University of Pretoria and so found this to be a first time experience. Eunice mentioned that her dream was to study at the University of Pretoria and so being part of this project was to give her the prospect of knowing more about the institution and help her maintain momentum for her vision.

4.2.3 Emotional and psychological aspects

Winnie, from a standpoint of low self-esteem, mentioned that she was happy about being part of the project. However, the prospect of playing African drums with the integration of other AMA components made her uncomfortable. It was clear that she was stressed about her abilities to perform well, although she indicated that she would “give it a try” to participate in the project. I soon realised that Winnie needed help and encouragement to overcome her fears.

The girls in general were not as excited as the boys when it came to performances. To them it seemed terrifying and nerve-wracking since four of the six girls had never performed before, as thus, the qualms. Their reasons were also based on both drumming felt that they stood no chance of performing on the boys’ level. This was the reason for the girls generally feeling inferior and lacking confidence at the prospect of performing during concerts. When asked why they felt like that, the girls mentioned that they have grown up knowing that there are specialised activities for boys only and no girl can compete with them at such activities. This could be interpreted as a gender-based prejudice that may hinder and affect learners of a given sexual orientation to achieve their potential.

Winnie in particular was very uneasy with the prospect of performance. She expressed her own fear that, although she would love to learn and be part of the proposed project, but that performing before an audience would be very intimidating. Her main fears were attached to performing at her school, in front of her peers and friends. In this regard, Yolanda indicated negative feelings towards performance, mentioning that she dreaded the pressure of performance.

Quinton, who is passionate about Hip-Hop and a rapper, stated that music allows him to express himself freely and confidently unlike anything else. He hoped that he will have space to fuse rap and AMA. Robert a rapper too concurred with Quinton on music's ability to build his confidence. These sentiments referred to music making as contrary to music listening.

4.2.4 Developing music skills

An interesting notion emerged during the initial interview with both groups. They expressed their eagerness to gain skills regarding the teaching of the African instruments to other learners. Moreover, their keen interest was to gain the ability to perform a variety of musical arts, accompanying dance performances or choral music with drumming and becoming expert players of African instruments in South Africa.

4.2.5 Views on AMA

This question generated a rich debate and discussion among the participants. The debate was aroused by the participants' general lack of knowledge of what defines and describes AMA. The use, functionality, context and performance practice of AMA were areas described interchangeably during the focus group interview, with confusion fuelling the debate. This ascertained the participants' lack of and clarity on basic facts about AMA.

Below are the direct quotes from the participants' views about AMA.

- Solomon: "It's good music but for the old people."
- Osborn: "African music is about traditional worship, practices and the past, so it's good for preserving culture."
- Quinton: "It's generally boring compared to other popular music styles like hip hop, House, Rap and R & B."
- Christine: "I like it for it helps me get closer to my African roots."
- Yolanda: "It is for cultural preservation and to be used in schools."
- Eunice: "I like some styles or areas in it like playing marimba and drums, but it has areas that are against my Christian religious beliefs."
- Terrance: "I like the rhythms and it's very attractive."

- Zariah: “I think it’s very special in helping us appreciate our music first as Africans, and then we can also appreciate other music from the world.”
- Robert: “I enjoy other popular music styles, but I treasure African music more because it’s my culture and a part of my heritage.”
- Violet: “It’s about dancing, dressed up in traditional wears and singing traditional songs.”

Through the above responses, it was evident that the participants had a broad and general idea about AMA. However, they had limited knowledge and struggled to describe it accurately. This was an indication that it was not music close to their hearts, but one among many different styles to which they have been exposed. AMA integrates different art forms, and the participants were unable to define, describe or express these components.

As part of the project therefore, it was important that during the music lessons and performance process, the same platform was used to educate these youngsters on the basic theoretical concepts and underlying principles of AMA. This could help create a better understanding of AMA; since most of their prejudices, limited interest, and other misconceptions about AMA, is based on propaganda and lack of knowledge.

4.2.6 Long-term benefits and sustainability of the ensemble group

Osborn’s expectation was that the school would find a way of continuing with the project after its termination. To him it would be a waste of time if, after ten weeks of training and the performance experience, plus raising their enthusiasm, the ensemble programme failed to continue. It became evident that the participants had prospects aimed at long term benefits. This can be reflected in Osborn’s concern of continuity but also an indication of a strong belief in the goals and outcomes of the project.

4.3 Findings emerging from ten weeks of AMA education

The teaching process was meant to provide and share information and knowledge, as well as practical music skills of AMA, through instructed speech, demonstration methods and practical learning. The following activities were included: concentration games; imitation, repetition, observation and memorisation activities; group session assessment; ice-breakers, warm-ups and revision exercises; creativity and improvisation activities; sessions where rhythmic patterns using body percussion, non-pitched instruments, movement, and vocal sounds were integrated; group work activities; and individual and group instruction sessions. Successful learning therefore was largely dependent on the quality of the educational approach so as to trigger and develop participants' skills and abilities. My role as educator was hence vital in determining the effects and outcome of this project and in the way participants were empowered to become independent musicians in general.

The entire music education process was crucial in order to prepare the learners for performances. The process was based on an integrated and holistic educational approach that nurtures an all-round artist and performer as a significant characteristic in AMA. All participants were positive about the process and used the following words to express their experiences; “really good”; “easy and effective”; “a perfect way”; “it’s cool”; “I think it’s not hard”; and “full of fun”. This positive response from all the participants is a valid indication that the methodology and approach used was valued. When asked to motivate their responses, the following reasons were given.

- Eunice: The stepwise approach to every arrangement and pieces helped her remember the order.
- Yolanda: The use of mnemonics for the different drum patterns helped her not to forget learned material and practising alone.
- Zariah: Using the first minutes of each session to review what had been taught earlier, helped her to be focused and ready for the new learning

that was to take place. The weekly gap between practicing sessions made her forget what was learnt before, and these few moments of recapitalisation assisted her to cope with the learning of additional music skills.

- Osborn: Allowing them to contribute in creating rhythms and the song variations made him feel a part of the process than just being on the receiving end.
- Patrick: When the educator participated in all activities including dance during the training and demonstration process, he made the training fun and enhanced their learning easily. It made them feel closer to the teacher and enjoyed the sessions even more.
- Violet: She liked the idea of group sessions and allowing each one to have an opportunity of teaching others. She said this helped her learn more from her peers' strong and weak areas.
- Quinton: The involvement of games, stories and friendly competitions amongst each other and watching video clips about AMA and other schools doing these activities, made him learn better and also look forward to succeeding rehearsal sessions.
- Christine: She liked the idea of individual assistance by the educator, as well as by fellow participants that had mastered given sections and so could help others. This supported her to become confident and learn quicker.
- Solomon: He liked the use of memory joggers in reminding them the notes of the various parts, both in playing the marimba and while doing African drumming.
- Robert: Having university students join them in rehearsals on some days was inspiring for him. He felt positive about sharing the music making and learning space with university students. He was later able to make friends with them. He learned some skills from them for example, creating harmonies and variations. In other areas that he was better at,

he was able to engage them into the incorporation of body movement activities while playing. He felt very confident about himself.

Regarding challenges faced by the participants during the music lessons, Winnie indicated that remembering the drum rhythms; mastering them and memorising the order of the arrangement was not easy. The music was not notated, yet for other school activities they are used to reading or using visual cues to assist them in remembering.

Violet's challenge was based on the fact that – because both drumming and marimba involve the use of hands – the first lessons made her hands painful which affected her writing at school during the first weeks. She suggested that a way be devised to help first time drummers and players deal with this.

Solomon had trouble with eye coordination during his first marimba session. He mentioned that he could not easily see the notes and be able to play at a set pace; this took time to get used to it. This was shared by all participants, however, all mentioning that with time they realised it was no longer a problem after getting used to the instrument.

Robert commented that, because he easily mastered and memorised the entire pieces – both for drumming and marimba, he felt unproductive at first when his peers took longer. This made him anxious until he was given the opportunity to help others. Teaching others then aided him even more to master his own skills. This happened often during the first sessions but towards the end when everyone knew what to do, he was happy. This taught him to be patient with others and appreciate their learning pace.

4.3.1 Enthusiasm, enjoyed activities and aspects that require attention

High interest levels and enthusiasm are important in the music making process, especially among the youth. In a music style that is not as attractive to this age group, it was important to observe, take notes and then effectively contribute to this achievement among them for a better and enthusiastic continuity.

Coupled with the excitement about the games; discovering their own musical abilities; and adjusting to the new experience, all the participants were having fun. This theme revealed encouraging responses with some shared while others were independent. The responses are summarised in the table below.

Table 1: Enjoyed activities and aspects that require more attention

Participants	Activities enjoyed	Motivation	Areas for attention	Motivation
Osborn	African drumming	enjoyed the rhythms and creating his own beats and rhythms	lessons in AMA	that more learners get the knowledge and stop thinking wrongly about AMA
Patrick	marimba and African drumming	- liked the different marimba pitch sounds and the possibility to play one's own songs - enjoyed the rhythms and usage of mnemonics in drumming	popularize and promote the programme more in the school	other learners need to get the opportunity too
Quinton	concerts and marimba	- concerts allowed him to show off what he had learned before his peers, parents and teachers - just loved the instrument	- trips to other schools and performing in festivals around the country and beyond - introduce other music instruments like piano, violin and guitar	- for exposure and sharing of talent - to help them and other learners interested in other music instruments—get an opportunity
Robert	concerts, training and hip-hop sessions	- showing off what he had learned - process made him look forward to each training session enthusiastically - hip-hop makes him closer to his kind of music	increase more time and days for training	practising and having access frequently to the instruments helps in mastering and developing various techniques
Terrance	group sessions and concerts	could contribute and share his ideas	learning more South African songs on marimba especially popular house music songs	to be able to relate with the high school youth and their peers
Solomon	concerts and marimba	- concerts provided the opportunity to prove to his peers that this music was fun - enjoyed the marimba music and the songs we played	- frequent concerts - more university students to be part of the project or start a new project with other instruments or music programme	- to showcase their achievements and to promote AMA to other learners and the public - to keep the relationship between the university music department and their school to continue
Eunice	concerts	felt special whenever she performed and enjoyed	promote the project more to the	her friends are willing to join but do not

		the attention after the concerts by her peer friends	school	have the opportunity
Violet	hip-hop, dancing sessions and concerts	- likes hip-hop music - the concerts are good to show off her talent and get more friends	the school to purchase more drums and its own marimba set	to be able to encourage and admit more members
Winnie	African drumming and concerts	- enjoyed the company of her friends and doing something different from academic activities - enjoyed the response and reaction of the audience and the praises by her friends and classmates	networking and collaboration with other schools with African ensembles	- get more friends that do what we do - learn from each other - promote our school
Christine	concerts	she could show what she had learned and also liked the company of her parents	more time allocated for rehearsals	to be able to practise more and to master the learned skills
Yolanda	concerts	playing before an audience makes one feel special	encourage more members to join	because they are missing out on an opportunity
Zariah	concerts	the chance to show off all learned items	encourage more girls to join	activities mainly done by boys; more girls need to get the opportunities in these activities too

All the above responses signal that the participants had something they enjoyed out of all the different activities during the research project. All the expressed areas of enjoyment by each participant correlated with the other analysed data of this research including observations, video-recordings and focus group discussions.

Each of the participants had an area of concern; giving motivation for their reasons. This was very encouraging and an indication that the participants' lived experience during this project was beyond having enjoyment but mindful of: the continuity of the project; their peers and the school; the need to promote AMA and popularise its archetypal values; develop their learned skills; and to maintain the relationship between the university and their school.

4.3.2 Social skills and group collaboration

Several sub-themes could be identified which relates to the development of social skills. The table below is a summary of these themes and the individual respondents per theme.

Table 2: Participants' significant experiences during the outreach project

Participant	Patience Hard work, discipline	Team work	Meet people and places	Appreciating individual differences	Creative prospects & exposure	Learning opportunity
Osborn	Red		Pink	Orange		Brown
Patrick		Blue	Pink		Green	Brown
Quinton		Blue	Pink	Orange	Green	Brown
Robert			Pink	Orange	Green	Brown
Terrance	Red		Pink	Orange	Green	Brown
Solomon	Red	Blue	Pink	Orange	Green	Brown
Eunice	Red	Blue	Pink	Orange		Brown
Violet	Red	Blue	Pink	Orange	Green	Brown
Winnie	Red	Blue	Pink	Orange		Brown
Christine	Red		Pink	Orange	Green	Brown
Yolanda	Red	Blue	Pink	Orange	Green	Brown
Zariah	Red	Blue	Pink		Green	Brown
% response	75%	66%	100%	83%	75%	100%

Analysing the data from the start of the project, the theme of team-work could be identified. They all believed in each other's expectations and were building a sense of group collaboration before the practical side of the project commenced. All participants showed a willingness to cooperate and work with others to produce an excellent product such as a musical performance.

While some of the participants were friends before the project; however, new bonds were developing at class, gender, interest levels among others. This was good for creating bonds for social interaction, teamwork and better peer relations. Winnie and Solomon that had indicated cautiousness of the opposite sex seemed to be positively confronting their fears in a careful and carefree attitude.

Group tasks allowed for observation of how new relationships were developed and how they affected the participants. The participants displayed an array of

personalities: some were laid back, some diffident and some assertive. In order to achieve overall input, they were all encouraged to contribute equally to given tasks; appreciate and support each other's opinion. Participants that generally showed introvert expressions, for example, were not expected to have changed characters in the weekly two hourly sessions.

During the group activity sessions, each group worked closely and amicably. However, considering the group compositions, there were misunderstandings and disagreements in some groups but the participants always resolved them. The ability to resolve their misunderstandings generated especially through the music making process allowed them to appreciate their differences, improve their cooperation and grow their self-discipline. This was further correlated when – at the end of the group activities – each group presented their performances which was well received by all participants. Furthermore, all provided positive criticism to their peers in order to help them improve their future performances.

Solomon mentioned that he was very sceptical at the beginning about whether he was going to stay to the end of the project. However, when the sessions started and he was making music he enjoyed the process; this resulted in him having more friends and gaining popularity in the entire school, he felt good about himself and the music.

The responses from learners throughout the process highlight the values they attach to being part of a social and/or extracurricular activity. This provides a strong sense of belonging, contribute to a feeling of importance and usefulness, to an enhancement of learning and promotion of social tolerance.

4.3.3 Emotional and psychological influence on participants

All participants expressed their love for music in general and being a big part of their lives, especially through listening to it and watching other persons perform. Few of them however, had experienced being part of a music making process. According to eight of the participants music was a way of association and identity with their peers. Familiarity with the latest tunes, artists, top chats and hits was a means of belonging and association within their age group.

According to Eunice, music was a matter of spiritual strength. She comes from a strong Christian family and is a member of her church choir. Music helps her to easily get meaning out of her faith.

Music, according to Robert was a way of relaxing and generating energy for his class assignments and projects as a high school learner. As for Christine, music was a part of her life, a routine experience and a daily practice. She supported this by mentioning that she could not imagine a day without some form of music around her. Referring to her homestead and neighbourhood, she had grown up listening to music, especially South African genres; mentioning Kwaito², South African House and Gospel music since her childhood. This music is usually played in shops, bars, taxis, and regularly watching resident dance groups dancing to this music in her locality. At home, she and her siblings tune into the music channel on TV most of the time. She said that the only place she does not directly pay attention to music is when she's at school. Christine therefore wanted to be associated with some other type of music for the first time and that was one of the reasons she had joined the project. At the end of Christine's experience with music being a big part of her daily life, all participants voiced the same sentiment with similar familiarities from their backgrounds.

Quinton, who is passionate about Hip-Hop and a rapper, stated that music allows him to express himself freely and confidently unlike anything else. He hoped that he will have an opportunity to fuse rap and AMA. Robert a rapper too concurred with Quinton on music's ability to build confidence. These sentiments referred to music making as contrary to music listening. However, it is worth noting that in their responses, the participants were inclined to youth-oriented music styles than other styles in general. Music became and is part of the daily lives of the participants as a way of keeping up with this identity.

² Kwaito is a South African music genre that emerged in Johannesburg in the 1990s. It has influences from various sectors of the music world mainly from America and Europe but also having South African music styles. It developed in response to the political, social and economic transition the country undertook since 1990. It has attractive melodic and percussive features, a deep bass line, and indigenous vocals (Mhlambi, 2004).

While working with Winnie throughout the process, it was evident that she has a very low self-esteem. During one of the rehearsal sessions, her peers shared what happened at school, mentioning that whenever others went for co-curricular activities in the afternoons, Winnie would isolate herself and no one could convince her otherwise to enrol for an activity. Winnie admitted to this practice. The AMA project was the first instance in which she had voluntarily joined a group activity. It was necessary for me to constantly provide words of encouragement, thereby cultivating optimism in the hope that she might experience the activity of performing in a group positively. As with Winnie, Yolanda required my constant encouragement in order for her to overcome her performance anxiety.

By the end of the research process it was clear that there was a difference among participants in terms of energy, confidence and positivity both at group and individual level compared to the first interview. This resonated well with the feeling of enthusiasm and optimism that was expressed at the beginning of the project. Individual responses were as follows:

- Violet: “I am more talented in music than I thought I was”;
- Robert: “I can create my own music beats and music pieces”;
- Quinton: “I can be a music teacher, instructor or trainer”;
- Christine: “I am musical and a reminder that I should love and appreciate my cultural music for it’s my heritage as an African”,
- Winnie: “I am not shy as people always made me believe”,
- Terrance: “I don’t learn things at the same pace as others, my pace is slow and I didn’t know it until this project”.

There were other responses shared and discussed amongst the group, yielding more responses to the question. Winnie mentioned that she had always felt shy and uncomfortable around boys and had a strange fear of closely associating with the opposite sex. The group music making-process had, according to her, brought her closer to relating with boys freely, thereby taking away that fear. Solomon too shared Winnie’s position regarding associating with the opposite

sex. Similarly, he commented that he had overcome that anxiety during the weekly rehearsal sessions. Solomon further mentioned that he felt more useful in his life than before because he did not have any extraordinary activity for which he was praised until he participated in this project. This made him enjoy and love school more; additionally, he had developed a distinct connection with his parents since joining the African ensemble. This made him feel special.

Gaining self-confidence and a feeling of well-being was a general expression among all participants attributed to the following aspects: being recognised and regarded special in the school especially after the performances; the special regard at their respective homes and families; the association and frequent access to the University of Pretoria; making more friends in school; and being known around the school by students and teachers. This made them feel like celebrities in their school.

It was evident that group music making activities within a school context helped to build learners self-expression; enhance their social abilities; and grow their self-realisation on a personal level. Robert and Quinton's responses further emphasised the need to expose learners to as many activities as possible in their formative education years. To them, this is the time that they are likely to discover their potential and talents regarding in what field they would like to continue their education, as well as to discover what they are passionate about in life.

4.3.4 Developing music skills during music lessons

The majority of the participants lacked focused attention on set activities in the first lessons because it was their first encounter with these music activities. Being able to concentrate allows participants to freely and confidently execute learned music skills yet with high focus levels. Each participant had his or her own set of strengths and weaknesses regarding music skills, necessitating a better focus in order to fully comprehend the learned material. Being patient regarding the learning of a new skill, for example playing the marimba was one

of the main features emerging during data analysis. I encouraged the participants to concentrate more and be attentive to given activities, explaining to them that these music activities were to form part of the succeeding activities in the project and final stage performances. Becoming involved in music activities, performances and projects assist in meeting new people and places. Aspects which I noted while observing the participants, and during discussions with them, were the following:

- All people are gifted differently, some excel in sports or athletics, some in music, or fine arts;
- School learners need as much exposure as possible to a variety of creative opportunities to realise their full potential.
- Every chance there is to learn something new is an opportunity. An example was given that; if a learner fails to be admitted into a chosen tertiary course, there may still be career opportunities from other things learned or exposed to at school. Through this project, music provided such an example, opening up opportunities to pursue music education; perform in a band, or become a choir/ensemble instructor among other related career prospects.

Halfway during the project, participants were introduced to marimba playing as well as to four additional educators. These were undergraduate music students who had all played marimba and djembe drums as part of their African music module at university level. This session provided an opportunity for the students to engage with a community outreach project while honing their teaching skills. Since there is a very small age-gap between the school participants and the music students, it provided an additional interactive opportunity to create bonds with the students and relate to a joint music making experience. Participants were guided into activities that would help their command, control and instructing abilities. This was to prepare the participants to be able to conduct a short rehearsal session themselves, which I did during the follow-up music lessons. This positively influenced participants' confidence; furthered their music performance and teaching skills and enhanced group cohesion.

4.3.5 Experience of AMA during the music lessons

The participants recognized that they had little information and knowledge about AMA before joining this project. Reasons for this included:

- Being raised in Christian families that do not promote or fully relate with indigenous traditional practices including music;
- Growing up in environments where this type of music is associated with traditional healers – known as Sangomas in South Africa – and local indigenous traditional dance groups;
- The concentration on a western approach to music teaching and little exposure to AMA in their previous schools;
- Absence of practical and/or theoretical AMA in some schools;
- The low popularity of AMA, especially in urban areas compared to other popular music styles;
- Youngsters regarding AMA as ‘old school’ or old fashioned;
- The prejudicial attachments to African music by some individuals for example teachers, church ministers.

During music lessons, time was taken off to inform, educate and correct misconceptions about AMA; but also to let this group get the best out of the time they spent while involved in the project and especially with African Musical Arts. This strategy helped to enrich the participants’ understanding and knowledge about AMA, which positively transformed and shaped their views about these arts.

In what seemed like a humble confession, Solomon mentioned that his perception about AMA had completely changed after this project. He used to think of it as a boring style and only suited for old people. He wished to join an African ensemble that performs such music in future as a hobby.

The lessons centred on educating and performance in African drumming and marimba playing. Other integrated AMA components like movement, poetry, dramatization and singing were incorporated within these two areas.

At the end of the project there was a general consensus from the participants that:

- AMA is not only about traditional worship and ritual practices as is/was usually generalised; but has other areas depending on the contextual use of these arts;
- AMA should be taught in South African schools for students to be given the chance to experience it because it forms is a large part of the country's traditional and indigenous cultures.

The participants also noted that with the little they had experienced, it was easier to understand the given information about AMA than western classical or jazz music. In discussing this point, they were allowed to generate ideas on what could be the possible reasons for this sentiment. They deduced that this could be attributed to a number of reasons ranging from: poor backgrounds in the knowledge about the mentioned music styles; misconceptions; the possibility of inappropriate pedagogical approaches by their teachers and the lack of exposure to western art and jazz music.

A summary of responses regarding their participation in the project and how it had influenced their view of AMA is that:

- It helped them know to more about Africa as a continent and other African subcultures;
- It facilitated their learning about African music instruments;
- Is not as boring as they were told by friends;
- It had widened their understanding, experience, and appreciation of the aesthetic values in African musical arts, as well as of such practices within other African subcultures.

The responses about AMA after participation in the project may be an indication of the general ignorance about the practice and philosophical benefits attached to this music. Therefore, projects of this kind go a long way in changing perceptions and rather focus on the effective approach of utilising these

indigenous arts today for education, development, and empowerment among other archetypal values. Higher institutions of learning in their bid to reach out to communities could be well placed in utilising AMA in community engagement.

4.3.6 Role of the educator during the teaching and learning process

During data collection and analysis, one of the key factors emerging is the crucial role played by the educator. The teaching and learning environment which is created by a teacher has a significant impact on the learning and communication abilities of the learners. The activities within each of the lessons were planned to equip participants with artistic ethos and capabilities; but are also key interpersonal developmental areas that can be helpful to their general social and academic growth. If the setting allows them to be expressive, appreciating each other's differences, weaknesses and strengths in a positive way, learners are able to gain out of the process more profitably.

Learners often shared expressions of trust and hope in me as their teacher, the project and the University of Pretoria. It roused in me the need for a high level of organisational and executional skills to maintain the participants' morale. This determination provided a positive energy transference and enthusiasm between the participants, me as researcher, and the project. An educator should be able to recognise how and when his/her approach and input have had a positive effect on the learners.

It was often necessary to devise strategies to assist specific participants' in their weak areas. Violet made the following statement:

I liked the way you treated us during the training and the concerts and throughout the time we have been part of this project. To me you became more than a teacher but a parent because you always corrected and criticized us in an encouraging way and talked about other life issues and challenges we need to know about for our good apart from music.

Other participants shared the same sentiments, with Robert reflecting on a moment when he misbehaved badly and was suspended from the ensemble. His suspension was a learning experience for all because Robert's behaviour was intolerable that I had to use this severe strategy. However, before the

suspension could even last a day, he said that he could not imagine being away from his 'mates' whenever they came for training. His friends had advised him to apologize but he was hesitant. Nevertheless, when he got the guts to do so, the tough reaction which he expected from me turned out to be a different and uplifting moment for him. The time which I gave him for conversation and listening to his issues, counselling him and asking him to ask for forgiveness from his ensemble members, was humbling yet rewarding for him. This incident touched his disciplinary and behavioural problems, making him appreciative of being part of a group collaborative project.

4.4 Visibility of the community AMA project through performances

Three concerts were held at the end of the project; one in an open park near the school; one at the University of Pretoria and one in the school hall. They were meant to showcase what the group had achieved as an end product after the music lessons and rehearsals, and providing a further opportunity for data collection from another angle. The themes below were generated.

4.4.1 Enthusiasm, anxiety and exhilaration

Performances created feelings of enthusiasm, anxiety and brought excitement too. At their school they were given special recognition as ambassadors of the school raising their nervousness further but uplifting their status at school too with delight. Such feelings elevated their attention, engagement and interest levels to their highest during the performances. The brainstorming sessions prior to the performances too, prepared them mentally, creating an atmosphere of seriousness and high level organisation. This made them nervous and very anxious but acknowledging that it was a good experience. The enthusiasm helped them to enjoy the performances while entertaining the audiences with concentration.

This performance at their school was held in a familiar yet intimidating environment thus, the mixed feelings of anxiety and enthusiasm. It was a school's event held in the institution's main auditorium. The audience was

composed of students, parents and school staff. They indicated that performing at their school made them very nervous because of not knowing how their peers would react. Secondly, they were to justify and prove a point before some of their critics who had discouraged them from joining an AMA ensemble. Zariah in particular was concerned about proving a point to her friends and family that she forgot all about enjoying herself. Christine, Winnie and Solomon mentioned that the concert at the school made them very nervous before it started. However, once the performance commenced, they forgot about the tension.

The participants mentioned that the performance in the park was a positive experience because it did not have any attached pressure or anxiety. This was because it was on neutral ground with non-familiar people but also a non-specialist audience.

4.4.2 Social skills and group cohesion

During the performances the participants had a chance to interact with the audience. This according to the participants was the most enjoyed part of the performance. They attributed this to the opportunity it gave them to demonstrate to their audience partners how good they were at AMA, but also the opportunity to learn from the audience in some instances. Solomon mentioned that his audience friend taught him two rhythms as well as new tricks in playing the djembe drum. Winnie pointed out that her audience partner at the first performance was so impressed by her playing. This made her feel so good about herself because she thought her playing was not exciting at all; it was an encouraging moment for her. Christine stated that she felt so good teaching someone as old as her father how to play African drums.

During the performance preparation process the participants encouraged each other to put in even more effort in the training so as to have a good performance. This was a good reaction that indicated growth in their passion, commitment levels and social support. They were building stronger bonds, taking performance and its demands seriously; developing a sense of

responsibility, voluntary input, belief in hard work to achieve success and group cohesion. The interaction sessions at the end of the performances with their audiences helped them make friends, share contacts and build connections. This was good for developing participants' esteem.

4.4.3 Emotional and psychological influence on participants

Performances had emotional and psychological impacts on the participants. This was due to the audience composition, venues, overall reactions and nature. The performance at the park for example allowed for free expression, freedom and enjoyment by the participants because it comprised of unfamiliar faces while the other two, one at the University of Pretoria and the one at the school's hall, were more challenging due to familiar and more sophisticated audiences. This tested their emotional and psychological strengths.

During the performances their items attracted the attention of the audience that erupted into ululations, cheers and unprecedented applauses. Solomon acknowledged that the applauses at the end and during the show lifted his stage confidence and wished for more performance opportunities. All participants agreed with Solomon's point of having more performances, highlighting that they were confident and knew what to do; they were enjoying the performance experience.

This success during and at the end of performance raised their confidence and interest levels; and further cemented the fact that AMA are a liked and exciting art contrary to what some of them had been made to believe. Christine mentioned that, "it was cool; I wanted my friends to know that I was having fun because some had discouraged me from joining, at the end of the concert they came and hugged me, and I was like a celebrity." Quinton pointed out that seeing his friends, parents, teachers and familiar faces in the audience all watching him made it a unique opportunity. According to him, it was an indication that he was doing a good thing that others approved and this encouraged him. Terrance made a powerful statement on this point that:

Because these types of music shows are never performed at our school, most of our friends wanted to see what we had done. Some were mocking while others were honest in their expectations. At the end they were all blown away with our performance and because some thought we were not cool for joining an African drumming group, we also performed with a lot of energy because we had a point to prove. At the end they were all happy for us and they said they enjoyed it.

Notably in one of the concerts, Winnie stood out to be the 'star'. This was the exact opposite of what she was at the beginning of the project. In her words Winnie's mother said,

Thank you so much teacher Julius, I don't know what you did; but to make Winnie dance, smile like that and even play drums! Yoh!! I was always wondering what has changed her and now I know; she is a changed girl, so lively, I am so happy.

Zariah commented that she had never had her entire family come to watch her perform during school activities. According to her the day they came to see her perform during one of the concerts, will always be remembered as special in her life. Robert felt that the school concert was very special because at the end the school principal acknowledged the performers and thanked them in a special way. According to Robert, this made him special and appreciated.

4.4.4 Developing music skills and experiencing AMA during performances

The performance process was an opportunity for participants to further develop their music skill but also to experience AMA through concert presentation. The performances were embedded in AMA exploiting rhythm, song, movement and dance; structured pieces, spontaneous and interactive sessions. These features are rooted in AMA performance practice and offered participants to also develop their music appreciation and technical skills. This was exhibited in participants' playing skills and performance techniques that had improved between the first and last performance.

An interactive session during the performance allowed the audience to participate in the drumming and dance activities. The point at which the

audience came on-to the stage was a surprise that they easily and positively reacted to it, and continued with the flow of the concert in a natural way. Interaction of audience and performers is part of the AMA that the participants experienced.

Quinton and Robert talked about having been encouraged whenever the audience joined them on stage. This as well as the applause gave them momentum and increased their love for AMA and arts performance in general. Terrance enthusiastically affirmed, “I want to do it again and again because it was fun.”

Eunice was worried that the audience was not going to like the performances because they were about African music. She was surprised that this was not the case and that the audience seemed to enjoy it even more than the performers. Terrance added, “I loved it whenever they applauded us. It showed that our show was cool.” The performance experience in this case helped to change the misconception about the AMA not being fun to watch or perform. In addition, it gave the participants added knowledge to confront such prejudiced discussions using their own experiences.

4.4.5 Role of the educator during the performance process

The role of the educator was evident in the performance process as a part of educating, inspiring and motivating the participants. The participants were helped to calm their anxieties and stage fright with all possible activities and assurances of a good show. This encouragement was important for the success of their performance. However, it was good to note that they took this seriously and at individual level they each wanted to get their parts right and only consulted me when in doubt and for support. Winnie in particular stated that she remembered my words “have fun and you will be okay” which helped her overcome the anxiety. Zariah about the teacher’s role in preparing participants before the performance noted that: “the good thing was that we were always prepared in advance by our teacher so these never came as a shock.”

4.4.6 Value of performing in front of an audience

Performing in front of an audience had benefits to the participants. The audiences which comprised of family members, friends and their school community; university students and staff provided participants with the opportunity of showcasing their talents, focus better, and heighten their performance skills. Patrick added that when you have an audience before you “it makes you concentrate more so that you do not make any mistakes.”

Violet had never performed before an audience since her primary school. Performance, according to her, was different because she felt that higher expectations were required from her than when she was little. This made her focus and concentrate even more. Violet’s response was shared by Terrance who added that the way he enjoyed performing now felt more meaningful than when he was in primary school. All participants commented that the performances required “a lot to remember at the same time”. The aspects which they needed to remember included the entertaining factor; the order of the repertoire, performing techniques, stage awareness; as well as having fun without making mistakes. This presented a great challenge which required each performer to be totally focused.

There were many positive aspects emerging from the participants regarding the act of performing in front of an audience. These included achievements in overcoming stage anxiety; respect for the audience; self-realisation; memorisation of several performance components; improved concentration and attention; enhanced socialisation skills and networking; self-esteem; and artistic growth.

When asked how they felt performing in front of an audience, there was a positive consensus among the participants. This, according to them, was because of the reactions from the audience in the form of ululations, applause and appreciations at the end. Violet mentioned that she loved it whenever they applauded between the performances which showed that they were enjoying and as such, encouraging her during the performance exercise. Winnie too in line with the ovations, indicated that whenever the audience applauded, she too

felt energized and enjoyed her own performance even more. This expression qualifies the energy transference in AMA performances that joins the performer and the audiences bringing the two bodies together.

4.5 Perspectives from the school

In order to triangulate the findings, it was necessary to correlate the perspectives of the head of cultural activities at the secondary school where the study was conducted with the other collected data. This respondent is a mathematics teacher at the school, but since there is no provision for music at the school, she was very involved in supporting the research project. As a fulltime member of staff at the school, she encountered the participants on a daily basis. Therefore, she was in a position to give an informed follow up, discussion and analysis about the project and participants' progress.

4.5.1 Prestige of involvement with University of Pretoria

The head of cultural activities at the school reiterated the project's contribution to the interrelation between the University of Pretoria and her school as the community, she specified that the project was a confirmation of the need for partnerships in education. This she maintained, equips the youth with skills that not only benefit them but the country as a whole. Furthermore, such partnerships profit the institutions, the learners and the wider community at large. She observed that her school acknowledges that their learners get professional engagement and skills by relating with University of Pretoria; restating participants' expression that they hold the University of Pretoria in high esteem due its achievements and status in South Africa, and on the world stage as well as its quality of output. Due to this regard, the school approves of this relationship and the research project with great optimism and confidence as an investment of mutual benefit to both the university as well as the school and the community.

As a music teacher she emphasised the need to foster and enhance a closer music education relationship between her school and University of Pretoria. She

acknowledged the project's contribution to a positive interrelationship between University of Pretoria and her school as the community indicating that such institutional partnerships assist their learners in gaining and maintaining practical musical skills. She expressed the importance of sharing and utilising all possible resources between community members for its development; highlighting knowledge, space and time that University of Pretoria had accorded for this project. According to her this was essential for any community interrelation.

4.5.2 Expectations and values of an AMA project

According to the head of cultural activities at the school, most of their learners come from previously disadvantaged communities. Her expectation of having such a project introduced in the school was to expose learners to an activity that would enhance their purpose in life, provide a constructive way of benefiting from their idle hours to avoid negative influences, offer acquisition of a new skill that could be of use in generating a possible income in future, and a new way of living filled with the beauty and value of music. She further recognised AMA's contribution to community outreach through benefits attached to the process of training and performance in enabling community interrelation between a university and her school as the community, and how partaking in AMA training and performance would inspire participants as community members in an outreach programme. She emphasised with motivations related to her experience with this project, that there were significant benefits attached to this project as a youth after-school programme; and AMA contribution to the development and general wellbeing of participants as a tool for youth empowerment.

4.5.3 Social benefits of AMA and music in general

In her submission about the social benefits attached to music and AMA, the head of cultural activities stated that these arts enhance social living and help in forming identities amongst individuals and social groups. She furthermore mentioned that AMA build relationships, teach acceptable social conduct, instil

the values of sharing and appreciation, impart morals and values and stimulate creative thinking. From a South African point of view she noted that AMA foster the importance of sharing an understanding of cultural differences to enhance cohesion between diverse cultures. Within her school, she had noted how the training and performing of AMA had influenced the general and scholastic behaviour of the participants of the programme.

According to her, projects like having an AMA ensemble in a school can prepare students for future careers like teaching. They also help participants gain insight in real life challenges that youngsters face on a daily basis. Such projects offer insights into opportunities on how to come up with innovative solutions to overcome these challenges. She suggested creating a broader programme that promotes music in general to the school community led by University of Pretoria's music department. This would expose learners to different kinds of music and an enhanced appreciation of the arts in general. In this way a fruitful relationship may be established between the two educational institutions as community partners for a better interrelation.

4.5.4 Psychological and emotional influence on learners

In her view members that participated in the AMA project had the opportunity of experiencing positive psychological and emotional benefits; for AMA provide a means to express emotions and have personal and mass therapeutic values. She acknowledged the value of AMA in aiding a holistic development for participants, which enables them to experience psychological, social, cognitive and physical well-being. According to her, this process enhances personal and group self-image and adds to positive attitude formation. She noted that teens need to be accepted acknowledging AMA's ability to give them the experience of expressing their emotions freely through music making; as well as gaining skills related to real life. The training and performance of AMA influence youngsters contributing to gaining self-confidence and a good self-image.

She stated that participants from her school experienced success and were proud of belonging to a successful project. She pointed out that since success breeds success, participants of the project started acting as leaders at school. Two of them got positions on the Matric Learner Representative Counsel in their school; started taking initiative in organising cultural activities; later took on the lead in non-cultural activities at the school. Within the school, the project allowed for the promotion and recognition of cultural programmes with excellence in a short period which was a significant achievement in a sport-orientated environment. She felt privileged to have experienced the growth of her Mathematics learners due to their participation in this project.

She cited that they gained skills in inter-personal relationships; learning the value of disciplined practise and rehearsing; respecting one another's opinion; gained confidence in performance; and had developed high self-esteem. Music became a new and constructive way through which the participants expressed themselves—it became a way of living.

4.5.5 Visibility of the programme through music skills and performances

The experience achieved in the training and performance in AMA influenced participants positively. She pointed out that she saw the growth that took place in the learners with regard to their general musical knowledge and musical skills. The participants developed skills to play African drums and marimbas with the integration of AMA in general. They had also gained skills in listening, memorising, composing, improvising and performing. Their performance skills, stage and performance techniques were highly advanced. This, she stated, was a result of a successful educational process that instilled skills beyond instruction in music.

4.5.6 Role of the educator

One of the significant aspects that stood out for her was the professional way in which participants were gradually led into the art of music making. Although the youngsters were allowed to learn at their own tempo, they were constantly aware of the fact that the researcher had high expectations of them. She

mentioned that she was privileged to witness the moulding of inexperienced young musicians into becoming a vibrant group of players in the hands of an outstanding educator. The love and acceptance that they received during the AMA project laid the foundation for a long and fruitful relationship between the educator and them as upcoming musicians. In her words she stated that;

I noted that the youngsters followed the researcher eagerly, because in him they experienced a passion for music and the positive outcomes that come along with years of committed practice. He taught them much more than music, he taught them about life itself. The youngsters learned how to conduct themselves in a dignified manner in different situations, how to handle disappointments and how to endure in order to reach their goals. They were well prepared for each of these events and received the necessary advice, encouragement and appreciation. The researcher did not only act as music coach but also as a life coach. Long after this experience will have faded, the participants will remember the impression of a great music leader who acted as a friend, who invested his time, means, love and faith in each player personally.

The progress and success of this project, she highlighted, was based on the support of the headmaster and school staff. She acknowledged their total support singling out the headmaster for having been openly understanding and appreciative of the opportunity given to the learners to obtain expert knowledge from the University of Pretoria. The headmaster emphasised the value of this interrelation in developing and building community relationships.

4.6 Discussion of findings

Analysis of the data led to the findings discussed below concerning how the process of education, training and performance in AMA can facilitate community interrelation between a university and the community.

Data analysis indicates the close link between enthusiasm for music and music making amongst teenage learners. Furthermore, the love for music stood out amongst the participants affirming Laughey's account of music's exceptional

relationship with youngsters (2006). However, young people identify and associate with the music styles of their age group and generation as a way of “sharing general social characteristics such as belonging, social patterns and status,” thus a form of identity (Hodkinson, 2012, p. 558).

Music had emotional and psychological influences on the participants and this was evident during the data analysis process of this project. The values participants attached to the music learning and performance process upheld its function in enhancing inner human feelings and experience in ways particular to how music operates; ways that differentiate music from other human activities (Onyiuke, 2005). The use of AMA as a tool in this youth after-school programme within a community project, helped channel participants’ energies creatively and counteracting their emotions into social positive engagement and involvement; an attribution to the common relationship between expressive arts and humans, which corresponds with findings from researchers including Avorgbedor (1990), Pavlicevic (2006), Jacobson et al. (2007) and Oosthuizen (2012).

The process of active music making from an AMA angle allowed for the integration of different artistic aspects within set cultural contexts resulting in meaningful lifelong experiences as individuals and community, which form key aspects of Elliott’s (1995) theory of praxialism.

From a music educator’s perspective, analysis of data indicated the role of the teacher in fostering a positive music teaching and learning experience. This study revealed the importance of motivation, creativity, clarity, and order, which should emanate from the teacher. Engagement and active involvement – especially during the teaching and learning process of AMA – is vital, requiring a highly passionate, active and above all inspiring teacher to achieve success with the learners. This brings out the true essence of the imbued social and artistic characteristics, as well as a positive energy flow between the learners and teacher who facilitates arts expressions in the community of the classroom (Addo, Miya & Potgieter 2003, p. 236). This kind of engagement requires teachers to have a solid understanding of multiple subject areas and sophisticated pedagogical skills to ensure that the engaging process covers the

knowledge and skills that all students should learn, aspects supported by Ark and Wagner (2000). According to Voke (2002), engagement promotes a higher quality of learning and allows students to experience a greater satisfaction in school teaching and/or training experience.

The development of social skills and group cohesion through music making as an exchange and collaboration between individuals that share certain characteristics, allowed for interactions that formed the basis for social structures amongst the participants and became a key object of basic social inquiry and analysis (Boundless, 2016).

Concentration and attention were both vital aspects during the music lessons and, although both terms are often used interchangeably, they are not the same. Concentration as the ability to think carefully about something one is doing enables an individual to pay selective attention while ignoring other things. Attention on the other hand is to watch, listen to, or think about something or someone carefully or with interest. Both concentration and attention are important cognitive abilities that are characteristic of human beings (Huang, & Shih 2011). The two are vital in helping children and youngsters focus on their school programmes and general outdoor activities. Paying attention for a length of time on an activity may develop concentration which is an ability that can be improved with practice.

As part of music teaching and learning in general, establishing such a programme in the school would contribute to a holistic education process and help with social skills; encourage creativity and have positive effects on the mental, physical and social aspects of the participants' childhood and youthful development (Sheppard, 2005). The opportunity to make music together also allowed for transformative learning (Mezirow, 1997) which was empowering to participants within this community, encouraging positive changes in the participants and experiences.

4.7 Conclusion

This chapter presented the data and its analysis through four main themes that emerged; enthusiasm and optimism regarding an AMA extra-curricular activity; findings emerging from ten weeks of AMA education; visibility of the community AMA project through performances; and perspectives from the school. Several sub-themes were identified and elaborated on, after which a discussion of findings were presented. The next chapter provides a conclusion to the study with a summary of the significant findings from the research and recommendations for possible research avenues based on this study in the future.

Chapter 5: Conclusions and recommendations

5.1 Introduction

This chapter provides a summary of the main research findings on the exploration of AMA as community outreach. While the previous chapter sought to analyse and discuss collected data from the research, this chapter discusses the findings and draws conclusions from gathered information in the light of the research problem. In order to reach conclusions for this study, the research questions will be reconsidered and responded on. Recommendations for further research are then made based on the outcomes.

5.2 Conclusions

Through a qualitative research approach, the findings provided in this summary are supported by data collected through focused group interviews; observation of participants; reflectional journal notes; and a semi-structured interview. The outcomes from this case study will be discussed in relation to the main and sub research questions. The secondary questions are discussed first and their findings subsequently provide answers to the main research question.

Secondary research question 1:

How can the process of training and performance in AMA facilitate community interrelation between a university and the community?

The training and performance process in AMA included preparation, organisation and development stages all of which provided substantial data in answering the above question. The programme was geared towards an additional aim of having concerts to showcase participants' work as the end product to the research project.

The process of education, training and performance in AMA within this research was a teaching and learning procedure that benefited both the researcher as a member of the university staff, as well as the participants representing the community, through the sharing of knowledge. The music education and training process that integrated AMA within African drumming and marimba playing, was also a part of sharing expertise as a resource between the university and its community. This process was underpinned by training and research as knowledge provision and generation. By disseminating the research as part of university activities, as well as presenting the AMA music programme to learners from a local school, an interrelationship between the two entities is facilitated. This research process allowed for an added understanding between the community through the school and the University of Pretoria, thus bridging the gap as a mutual gesture for good neighbourliness. In addition, the process allowed for sharing of resources in the form of equipment and space like the marimba instruments which the school did not have but also human resource and intelligence from both sides.

The education, training and performance prospect in African musical arts conducted under the auspices of the University of Pretoria was an inspiring exercise for the participants. Moreover, the process provided an opportunity for the participants to access the University of Pretoria as a first time experience, opening doors to possibilities of tertiary education to further intellectual development.

In view of social responsibilities which a community outreach project embodies, this could be utilised as a means to instil an interest and motivation for music students to become involved. The performance part of the study further contributed to attracting prospective audiences for both the university and the school as community; facilitating networking and mutual relationships that may stir increased awareness and understanding; improve instruction and education; introduce new perspectives and opportunities; and foster community cohesion. These summarised conclusions are a justification that the process of education,

training and performance in AMA provided an opportunity for interrelation between the University of Pretoria and its community.

Secondary research question 2:

In what ways do participation in AMA education, training and performance influence participants as community members in an outreach programme?

African musical arts as an educational and research activity from the university, influenced the participants on several levels in this outreach.

Music and artistic performance skills were developed, relying on high levels of concentration and attention, strengths which were developed to the benefit of other academic subjects at school. The unique qualities of AMA stimulated creative thinking and improvisation skills in the participants towards the development of well-rounded musicians.

These outcomes were sustained by the head of cultural activities, indicating that her expectations out of this project had been met. She had realised growth in the learners' general musical knowledge skills; listening, memorisation and creativity; improvising and performance; inter-personal relationships; disciplined training and rehearsal; respect of opinions; confidence and self-esteem.

One of the social realities realised in this research process was that most of the learners in this particular school come from previously disadvantaged communities characterised by violence and poverty; alcohol, drug and sexual abuse; peer pressure, unfulfilled personal and social needs; and a moral system subordinate to materialism. Through AMA, learners were able to express their emotions; and to form identities among a collaborative group with a common goal. Personal and group self-image was enhanced within a framework where acceptable social conduct was instilled, such as the values of sharing and

appreciation. Active involvement in the music activities contributed to the learners' social bonding, feelings of belonging, enhanced interpersonal relationships as well as group collaboration and cohesion.

What are the strengths and limitations of AMA as community outreach project?

The use of AMA in this community outreach was a key component that contributed to the success of the overall project. In as much as the participants' preferences towards AMA were not as strong compared to other music styles at the start of the process, participants could easily identify with AMA since it is embedded in their cultural and indigenous heritage. It was not a foreign musical practice and for this reason it helped in building a learning approach and appreciation from the known to the unknown. This strength was also enhanced by the free spirited and interactive nature of AMA which easily relate to learners of any age group. This collaborative application is appropriate in any music education and practical music making context, a means towards artistic development and musicianship.

Each participant in the study had an area within the AMA that they excelled in. This enhanced their motivation and feelings of self-worth and achievement, as well as maintaining a continued interest in the music sessions.

A successful exploration of AMA requires a highly passionate, active and above all engaging educator or instructor to achieve success. This finding emerged from a variety of data collection methods, which verifies its importance. A poor interactive approach therefore, when using AMA affects a total and fulfilling experience. This limitation can have negative effects in realising success in this approach.

Challenges to implementing AMA as a community outreach activity is that a musician-educator, skilled in African musical arts, should be involved to direct and coordinate such a project. With music students being able to specialize in

African music at the University of Pretoria, such a challenge may be overcome in the near future, since they will be able to continue such work and to share their skills to learners from the community. Similarly, learners who were involved in the current project will be able to share their newly acquired skills in AMA to their peers within a school context, thereby enabling sustainability to such a programme.

In what ways can African musical arts contribute to community outreach at the University of Pretoria?

The use of AMA in this study provided for knowledge exchange between the university and its community, an acknowledgement that such learning interchanges offer benefits to both parties. The process of training and performance in AMA facilitated a partnership between the University of Pretoria and a secondary school in its vicinity as the community. This programme was fully supported by the head of cultural activities in the school, making it a determining point regarding the overall success of this community outreach project.

AMA is a rich source of cultural and traditional understandings and wisdom, which includes embedded moral values. This provided space for a natural sharing of values and beliefs on social conduct and behaviour amongst the participating youth, who were initially not as keen to these arts as toward other popular music styles. The entire procedure therefore, allowed for a research space and a teaching, learning and training opportunity, thereby promoting community engagement as a social responsibility for the university as an institution. To the learners from the school, the project supported their hopes for better possibilities in life, inspiring them to pursue music based disciplines as possible career opportunities.

5.3 Conclusions

This research has identified various ways and approaches through which education, training and performance in African musical arts can be used to contribute to community outreach at the University of Pretoria. Possible strengths and limitations to this exploration were ascertained. As a means of facilitating community interrelation, this research involved music activities that engaged teenagers from a nearby school as community members. The outcome of the process allowed the participants to gain valuable skills in music, as well as enhancing their interpersonal and social skills. Apart from participants gaining self-esteem and self-confidence on a personal level, they were enabled to express their emotions through music.

Regarding the development of music skills, this project promoted high levels of artistic, musical and creative skills. In using a functional, creative, and cultural as well as edutainment approach, which music and especially AMA can facilitate, learners were able to develop their sense of self-esteem, pride and confidence. Using AMA as an educational and performance approach, creates a platform for the artistically talented but socially disadvantaged young people. This allows them to be organised, nurtured and empowered by channelling their energy into productivity, thereby realising their full potential. Using African musical arts as an active participation approach to involve community members in outreach projects, has the potential to conserve, promote and rekindle interest in the diverse African cultural and indigenous folklore heritage for developmental and social benefits.

5.4 Recommendations for future research

- Further research needs to be conducted regarding the sharing of: knowledge, resources, expertise, and goodwill to the benefit of both the university and the community. Avenues to disseminate research outputs from such projects should be intensively explored.

- A main concern regarding community outreach projects is sustainability. Since a project such as the current study involved intensive participation from both the researcher and the learners as community members, a dedicated effort is required to sustain interest and motivation. Furthermore, financial implications could limit the involvement of schools in areas which are not in close vicinity to the university. Research to investigate possible strategies to overcome these challenges, should be undertaken.
- Further research is urgently needed regarding the inclusion of AMA as a strand in the FET music curriculum. Few teachers in South Africa are equipped to teach this highly specialised art form, and strategies need to be developed to provide such expertise.
- Research needs to be conducted regarding the skills embedded in AMA. Such skills require time to develop, for example improvisation and extemporisation; ensemble performance techniques; dance and song expertise; and overall musicianship. It is important to explore the influence of this musical art form, especially amongst the youth in educational settings.
- The use of AMA in this research was based at a predominantly black school whose members have cultural traits and heritage backgrounds within these arts. Research that would seek to realise the potential of AMA within a different racial context would be helpful, especially considering South Africa as a multi-, cross- and intercultural society.
- Within AMA, this research concentrated on African drumming and marimba playing. Recommendation for research that investigates the usage of other artistic branches like traditional dances and songs would contribute to more findings within using AMA as community outreach.
- Research conducted with a follow-up process where the participants of the current study would generate more information on the short or long term impact of such a project.

- An exploration of a similar community outreach project, where music students from the university are involved as music educators, could lead to possibilities for sustainability of such projects.

Formative education years allow school learners room for exploration, creativity and adventure. Through involvement in an African musical arts community outreach programme, participants could be exposed to stimulating and rewarding experiences as extra-curricular activities. The learning process and active participation which AMA demands, resulted in multi-levelled skills development, including social, personal, musical and cognitive. The music performances added feelings of accomplishment, well-being and exhilaration. Such experiences are key to rekindle the interest and skills in African musical arts, as well as to instil hope for a better future for the children of South Africa.

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APPENDICES

Appendix A: Research Approval letter

For administrative use only:
Reference no: D2016 / 357
enquiries: Diane Bunting 011 843 6503



GAUTENG PROVINCE

EDUCATION
REPUBLIC OF SOUTH AFRICA

GDE RESEARCH APPROVAL LETTER

Date:	6 January 2016
Validity of Research Approval:	8 February 2016 to 30 September 2016
Name of Researcher:	Kyakuwa J.
Address of Researcher:	102 Plein Street; 150 Plein Walk; Sunnyside; 0002
Telephone / Fax Number/s:	082 426 2522
Email address:	julius.kyakuwa@up.ac.za
Research Topic:	Exploring Indigenous African Musical Arts as Community Outreach at the University of Pretoria.
Number and type of schools:	ONE Secondary School
District/s/HO	Tshwane South

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved. A separate copy of this letter must be presented to the Principal, SGB and the relevant District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted. However participation is VOLUNTARY.

The following conditions apply to GDE research. The researcher has agreed to and may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

CONDITIONS FOR CONDUCTING RESEARCH IN GDE

1. The District/Head Office Senior Manager/s concerned, the Principal/s and the chairperson/s of the School Governing Body (SGB.) must be presented with a copy of this letter.
2. The Researcher will make every effort to obtain the goodwill and co-operation of the GDE District officials, principals, SGBs, teachers, parents and learners involved. Participation is voluntary and additional remuneration will not be paid;

Handwritten signature and date: 2016/01/12

3. *Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal and/or Director must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage.*
4. *Research may only commence from the second week of February and must be concluded by the end of the THIRD quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.*
5. *Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.*
6. *It is the researcher's responsibility to obtain written consent from the SGB/s; principal/s, educator/s, parents and learners, as applicable, before commencing with research.*
7. *The researcher is responsible for supplying and utilizing his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institution/s, staff and/or the office/s visited for supplying such resources.*
8. *The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research title, report or summary.*
9. *On completion of the study the researcher must supply the Director: Education Research and Knowledge Management, with electronic copies of the Research Report, Thesis, Dissertation as well as a Research Summary (on the GDE Summary template).*
10. *The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned;*
11. *Should the researcher have been involved with research at a school and/or a district/head office level, the Director/s and school/s concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.*

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

Kind regards


.....

Dr David Makhado

Director: Education research and Knowledge Management

DATE: *2016/01/12*
.....

Appendix B: Letter of informed consent – School principal



Music Department
Faculty of Humanities

Date: _____

Contact details of supervisor:

Dr D Vermeulen

Tel: (012) 420-5889

E-mail: dorette.vermeulen@up.ac.za

Researcher: Julius Kyakuwa (MMus student)

Cell number: 082 426 2522

E-mail: Julius.kyakuwa@up.ac.za

Title of the study: **Exploring indigenous African musical arts as community outreach at the University of Pretoria**

Dear Principal,

I am a MMus student (Music Education) at the University of Pretoria. I hereby kindly request your permission to conduct research at your school on the title “Exploring indigenous African musical arts as community outreach at the University of Pretoria”. Participation in this research will include focused group interviews and observations with the African ensemble group of your school. During these activities responses of participating learners to questions relevant to the study will be recorded for transcription purposes. Other areas where recording will take place will be training; teaching; being taught by someone and at performances. Focused group interviews will consist of approximately six members and two interview sessions lasting 60 minutes each per group. These data collection activities will be scheduled during convenient times for the participants.

I would be most willing to share the outcomes of the research after completion of the study, if required by participants and the school. I will seek for parents’ consent regarding the participation of their children before engaging in the collection of data for the research.

The data collected from the research may be required at a later stage for further research purposes. Only the researcher and the study leader will have access to the raw data, and this data will be stored safely at the University of Pretoria for 15 years.

If this permission is granted, please sign this letter as a declaration of your consent.

I, _____, principal of Pretoria Technical High School, give permission that this research is carried out at the school and that responses to the interviews by the children may be used for the purpose of research and education for the development of music in South Africa.

Signature of principal: _____

MMus researcher: _____

Signature of researcher: _____

Date: _____

Appendix C: Letter of informed consent for parents



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Music Department
Faculty of Humanities

Date: _____

Contact details of supervisor:

Dr D Vermeulen

Tel: (012) 420-5889

E-mail: dorette.vermeulen@up.ac.za

Researcher: Julius Kyakuwa (MMus student)

Cell number: 082 426 2522

E-mail: Julius.kyakuwa@up.ac.za

Title of the study: **Exploring indigenous African musical arts as community outreach at the University of Pretoria**

Dear parent,

Letter of permission to grant your child consent to participate in research programme

I am a Masters student of Music Education at the University of Pretoria and carrying out a research on the Exploration of indigenous African musical arts as community outreach at the University of Pretoria.

I hereby ask for your kind permission to allow your child _____ participate in this research findings through interviews in which his responses to questions relevant to the topic of the study can be recorded. I would be most willing to share the outcomes of the research after completion of the study, if required by participants. I do not regard the information that your child will disclose during the interview as being sensitive. However, should you wish him/her to remain anonymous, his anonymity will be respected. You or your child can withdraw at any stage should you or your child wishes not to continue with the research.

If you are willing to have your child participate in this study, please sign this letter as a declaration of your consent.

I, _____, give permission that responses by my child to the interview may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I or s/he may withdraw at any time and that his participation in this research is voluntary. The information that s/he will disclose during the interview is not regarded as being sensitive. However, should I wish that s/he remains anonymous, his/her anonymity and confidentiality will be adhered to. I understand that this research is for the development of music education in South Africa.



Name of Parent: _____

Signature of parent: _____

MMus researcher: _____

Signature of researcher: _____

Date: _____

Appendix D: Letter of informed assent for learners



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Music Department
Faculty of Humanities

Date: _____

Contact details of supervisor:

Dr D Vermeulen

Tel: (012) 420-5889

E-mail: dorette.vermeulen@up.ac.za

Researcher: Julius Kyakuwa (MMus student)

Cell number: 082 426 2522

E-mail: Julius.kyakuwa@up.ac.za

Title of the study: **Exploring indigenous African musical arts as community outreach at the University of Pretoria**

Dear student, Letter of permission to participate in research programme

I kindly request you to participate in a research entitled **Exploring indigenous African musical arts as community outreach at the University of Pretoria**. You will be engaged in interviews and discussion on the topic of research. All proceedings of the interview will be recorded. This recording is done for the purpose of easy follow-up during data analysis. Any information used in the research will be treated confidential and names of the participants will not be revealed in the research report. Should you wish to withdraw at any stage and not to continue with the research it will be granted.

If you are willing to participate in this study, please sign this letter as a declaration of your assent. This research is for the development of music education in South Africa.

Name of student: _____

Signature of student: _____

MMus researcher: _____

Signature of researcher: _____

Date: _____

Appendix E: Semi-structured focus group interview schedule

There are two sections in this semi-structured interview schedule. Section A will be conducted with the two focus groups before commencing with the research project. Section B will be conducted after completion of the training sessions and performances which will have taken place over a period of four months.

Section A: First focus group interview session before starting the project

1. How do you feel becoming a member of the University of Pretoria's community outreach project?
2. What are your expectations of this project?
3. What does music mean to you in your life?
4. What is your view about African indigenous musical arts in general?

Section B: Second focus group interview session after completion of the training sessions and performances over a period of three months

5. How has your participation in group music making influenced how you view yourself?
6. How has your participation in this project influenced your view regarding African indigenous music?
7. How has your involvement in this project influenced how you view life in general?
8. How did you experience the training process and approach towards African indigenous musical arts in general?
9. Describe significant aspects which you experienced during your involvement in the project.
10. Which activities did you enjoy most? Which aspects do you think require more attention or time in this project? What would you change about the project (if anything)? Motivate your answer.
11. How would you describe the experience of performing in front of an audience?
12. How do you feel audiences reacted towards African indigenous musical arts?
13. Which performances stood out for you? Why?
14. Which challenges did you experience when performing in front of an audience?
15. What was the most positive aspect of performing in front of an audience?
16. Please mention any other aspects related to the community music outreach project which are important to you.

Appendix F: Observation schedule

An observation schedule will be used for each participant, on which regular comments will be made.

B1: Observation during training sessions in African indigenous musical arts	
Date:	
Observation aspect	Observation notes
• Concentration and attention	
• Interest levels	
• Performance skills	
• Ability to instruct	
• Confidence	
• Relationship with peers	
• Relationship with instructors & trainers	
• Command and control while instructing others	
• Social interaction and co-operation	
• Personal creativity	
• Self-discipline & motivation	
• Team work	



B2: Observation during performances of African indigenous musical arts	
Date:	
Observation aspect	Observation notes
• Stage awareness	
• Relationship with audience	
• Adaptability	
• Preparation and organisation	
• Freedom and confidence	
• Discipline and self-control	
• Co-operation	
• Performance skills	
• Creativity and innovation	
• Team work	

Appendix G: Semi Structured interview questions – In charge of cultural activities

1. What were your expectations in starting an African ensemble at your school?
2. What is your view about African indigenous musical arts in general?
3. Has a project of this kind ever existed in your school before? If so when and how did it operate?
4. What impact do you think the introduction of this ensemble has had to:
 - a. the school;
 - b. the participating members?
5. How has this project contributed to the interrelation between the university of Pretoria and your school as the the community?
6. What significant aspects did you experience during the project?
7. How do you think such a programme in the training and performance of African musical arts influences youngsters in general?
8. As coordinator of this project between the university and your school, what challenges did you find if any?
9. As a music teacher, what do you think can be done to foster and enhance a closer music education relationship between your school and the University of Pretoria?
10. What was your school's view about this project?
11. Were your expectations met at the end of the project? Motivate.
12. Is there anything you would like to add as input related to this project?