

The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia

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ABSTRACT

The purpose of this qualitative multiple case study was to explore the meanings choristers, conductors and school administrators, in four selected junior secondary schools in Lusaka and the Copperbelt provinces of Zambia, ascribe to participation in inclusive and exclusive choir practices. Competitive performance is conventionally linked with “talent” and it is geared towards performance excellence and institutional prestige. However, it is often socially exclusive, and its ethics and educational values are consequently questioned. Non-competitive performance in turn is inclusive, as it is motivated by the notion of music as an innate, universal mode of expression that creates supportive social networks. However, it may not live up to the standards of excellence that are valued in competitive performance. This study investigated these two apparent extremes that are, in reality, part of a continuum. This research utilises the notion of “communities of practice” (Wenger, 1998:70–73) and specifically “communities of musical practice” (Kenny, 2016:130–133, 165–170) as its theoretical bases.

I investigated four cases, each a secondary school choir with four choristers per choir (two boys and two girls), one conductor per choir and one administrator per school. I used multiple methods of data collection, including observations, documents as well as semi-structured and open-ended interviews. I used thematic data analysis to organise and code the collected data by arranging the participants’ interview transcripts into hermeneutic units that could easily be accessed. I used the ATLAS.ti 9 data analysis software program to facilitate coding.

The findings emerging from the data of this study include three major themes: inclusivity and exclusivity, intrinsic motivation, and extrinsic motivation. Participants’ narratives were mainly focused on intrinsically motivated activities and extrinsically motivated activities in choral practice. Inclusion and inclusivity categories include non-competitive church choral musicing, victory for everyone, participation through playing instruments and dancing, and a haven of refuge and comfort. The categories for exclusion and exclusivity are school music exclusion practices, exclusivity and general

education goals, and exclusivity in musical style or genres. Issues in intrinsic motivation were discussed under the following categories: choral festivals, benefits of participation, urge from within, conductor's role and recruitment. Extrinsic motivation was discussed under the following categories: acknowledging accomplishments, visibility and publicity, losing as extrinsic motivation and choral competitions

This topic is of great significance to music education and choral practice generally, as its findings will inform decisions that choral music educators make. Implications for practice might include revisiting the whole structure of competitions and other activities in school choral practice and rethinking the value of these activities from a eudaimonic perspective that promotes lifelong musical engagement.

Keywords

Inclusivity and exclusivity, intrinsic motivation, extrinsic motivation, lifelong musical engagement, competition and non-competition, Self-determination theory

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LIST OF ABBREVIATIONS

MOE	Ministry of Education
NWU	North-West University
NASAAZ	National Schools Arts Association of Zambia
SASCE	South African Schools Choral Eisteddfod
CAQDAS	Computer-assisted qualitative data analysis software
SDT	Self-Determination Theory
CLR	Comprehensive literature review
CoP	Community of practice
CoMP	Community of musical practice
UCZ	United Church of Zambia
SDA	Seventh-Day Adventists
JETS	Junior engineers, technicians and scientists
PTA	Parents Teachers Associations
DEBS	District Board Education Secretary
PEO	Provincial Education Officer

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Chapter 1 Introduction

1.1 A vignette of musical experience

This study has been motivated by my experiences as a Zambian music educator and choir conductor. The following experience was fundamental in the conceptualisation of my research:

I knew a school boy whose behaviour was contradictory. He was an introvert who also sometimes bullied younger pupils. This conflicting combination of social reticence and aggression was also evident in the fact that he did not seem to be particularly interested in choral singing, yet always supported my school choir. He often attended our rehearsals and performances, sitting at the back to watch and listen, while also travelling with us to concerts and festivals. He admired the choir members, and showed an interest in joining them. His persistent presence aroused my curiosity, and I therefore questioned him. He confessed how listening and singing surreptitiously along with us made him feel “happy,” and that it also generated “other feelings” he could not fully explain.

He subsequently auditioned to join the choir, but his skills did not meet the standard I required for competitive performance, and so I turned him away. He was not the only learner who was not accepted. However, he was the only one who returned for a second audition (also unsuccessful) and who remained hovering on the periphery of the choir.

I started feeling guilty, wondering what I could do to accommodate him in my choir. I came to realise that there is more to choir singing than good tone, harmony and technique – those requirements for a “successful” performance. I reflected on the experience of joy he referred to, and the implication of musical performance as meaningful networking. I started pondering my choristers’ musical experiences, and generally what young people seem to feel about choir singing. I had experienced the rigour of hard work, and the occasional thrill of winning choir competitions, but now realised that it had become important to me to gain deeper insight into the lived experiences of members of school choirs.

1.2 Inclusivity and exclusivity

The vignette above portrays the philosophical quandary inherent in the “performance–pedagogy paradox” (Freer, 2011:164–171). Competitive performance is conventionally linked with “talent” and is geared towards performance excellence and institutional prestige. However, it is usually socially exclusive, and its ethics and educational values are consequently questioned (Detterbeck, 2002:68–71; Nzimande, 1993:18; Stollak & Stollak, 1996:21–23). Non-competitive performance, on the other hand, is inclusive, as it is motivated by the notion of music as an innate, universal mode of expression that creates supportive social networks (Boyce-Tillman, 2000:89–98; Elefant, 2010:68–72). However, non-competitive performance may not live up to the standards of excellence that are valued in competitive performance.

Latent in the following descriptive vignette is an inference about myself as a music educator and choir conductor.

As a choral conductor in the five primary and secondary schools I have taught in, I have experienced the joys and sorrows associated with choir membership. I have seen children blossom in self-esteem and confidence as a result of the social and spiritual benefits of being in a choir. The social–aesthetic rewards have been very evident in my choir members over the years, as confirmed by parents and other teachers. I also have had some situations where I had to “cut the numbers” for financial and logistical reasons, such as limited space on the bus, at the expense of carrying an entire choir for an event. Other reasons for leaving my choir members out included unsuccessful auditions, disciplinary reasons usually non-music related, parents’ request to withdraw a child from the choir, among others. The discomfort of having to break such news to a deserving choir member, and worse still, having the responsibility to choose who to leave out was, and still is, unbearable.

My emerging awareness of the need for a more inclusive musical and educational philosophy and practice is not unique. It is expressed on many international stages in the form of concerts, festivals and cultural exhibitions that may involve some form of

evaluation but not explicit competition. As such, they normally lack the kind of tension and conflict associated with competitive singing. Their objectives are to offer musical exposure, incidental learning and socialisation between choirs (Gouzouasis & Henderson, 2012:481–488; Karlsen, 2009:133–135; Matheson, 2015:45; Naismith *et al.*, 2004:34–42). They may involve guest conductors, accompanists and guest choirs, venues with good acoustics, and events that give participants a special experience. In Zambia, this applies to religious choral festivals (especially during Christmas and Easter) and secular events such as independence celebrations, local school eisteddfods, community choral festivals and certain “traditional” ceremonies (Lumbwe, 2012:87–89). In addition, several Zambian music education researchers (Lumbwe, 2012:87; Mubita *et al.*, 2005:169; Mumpuka, 2009:104–106) identify the reliance by local school music teachers on the interactive musical skills and inclusive practices that some of their learners bring from musical life in church, family and community.

The notion of social inclusivity and coherence constantly emerges from descriptions of international festivals such as the World Choir Festival.¹ Choral events in the United States of America and Australia, for example, are geared towards fostering unity by “bringing the world together” (Clift *et al.*, 2010:23–24) in song, and by exchanging ideas and practices. The objective of the Florence International Choir Festival² is similarly to celebrate music and to develop friendships among different cultures and peoples. Festivals like these are conceptualised as spaces of learning and as communities of practice in which all participants involved learn through “legitimate peripheral participation” (Lave & Wenger, 1991:36).

While my philosophical and professional stance is essentially evolving towards inclusivity, I approach it (inclusivity) as a dynamic perspective on a continuum, rather than in rigid opposition to exclusivity (Boyce-Tillman, 2000:90–91; Turino, 1989:24–28). Although there is, at times, a distinction between exclusivity and competition, and

1 <http://worldchoralfestival.com>

2 <http://www.florencechoirfestival.com>

inclusivity and the absence of competition, these positions may in fact be mutually defining, and their relationship is marked by ambiguity and contradiction.

A case in point that shows two opposing positions in one event is the eisteddfod of the National Schools Arts Association of Zambia (NASAAZ). This is the umbrella body of the creative and performing arts in Zambian primary and secondary schools, and it administers choral music, visual arts, traditional dance, poetry and drama (Mubita *et al.*, 2005:169–171). It organises an annual national school choir competition at local, provincial and national levels. It is evident from the limited documentation on the eisteddfod's philosophy (Mubita *et al.*, 2005:169; Mumpuka, 2009:59; Mwesa, 2005:183–187), as well as from my personal experience as choir director and adjudicator, that the generally accepted outcomes of the NASAAZ eisteddfod are marked by the same approach that underpins the performance–pedagogy paradox. The notion of exclusivity is expressed in the aim to promote “talent” and excellence in choir singing, while inclusivity is suggested in the goal to “preserve cultural identity” and promote “patriotism”. These aims are also reflected in the national primary and secondary schools' curriculum goals for music education in Zambia.

Similar contradictory aims and experiences mark the practices and philosophies of the South African counterpart of NASAAZ festivals or eisteddfod, namely the South African Schools Choral Eisteddfod (SASCE) (Dzorkpey *et al.*, 2013:24–26; Louw, 2014:70–73). This eisteddfod involves more than six hundred public and private secondary schools. It is organised as part of the Department of Basic Education's schools' enrichment programme, and its basic aim is to foster musical performance and literacy, as well as national unity and reconciliation. Evidence that the latter (national unity and reconciliation) is realised is presented by Louw (2014:68–87), who has found that the meanings choristers and conductors ascribe to participating in SASCE involve learning, growth, bridging, belonging, bonding, resilience, self-worth, positive affect and spiritual experiences. However, SASCE is also a prestigious event in which choirs participate with a view towards becoming national champions. Some degree of musical literacy is indispensable for “success”, as is effective local

infrastructural support. Lack of these and other resources in fact promotes exclusivity and undermines the notion of “unity” (Dzorkpey *et al.*, 2013:25).

Similarly, latent contradictions seem to characterise international choir practices. A study of the “benefits” of choir singing in the greater New York area (Bell, 2004:48–49) found that choristers and conductors participate competitively to develop their “performance standards” and teaching-learning techniques, and to improve the public status of their school. Here too, there are implied references to the kind of exclusivity that accompanies a competitive performance.

1.2.1 Use and function

While educators and researchers may gravitate towards polar opposite positions on the continuum of inclusivity-exclusivity, many choral practices in fact embody a dynamic integration of values and practices associated with both these positions. Ideological stances are self-evidently vulnerable to the misrepresentation of actual social practice, and I therefore advocate the kind of investigation into inclusive and exclusive choral practices that is sensitive to the nuanced, integrated meanings that subjects may attach to both.

I partly pursued this objective by applying the distinction between the notions of use and function (Kaemmer, 1993:146). While the two concepts are related, “use” specifically refers to the planning involved in musical events, i.e. the “reasons” for performance. In the cases discussed above, use is evident in the stated objectives of events. “Function”, in contrast, alerts us to latent, nuanced meanings and consequences that may not be evident or have not been anticipated. It especially may reveal contradictions in practices perceived to be self-evident and unproblematic. For example, the main use or goal of competitive performance is usually victory and the publicity that it generates for a particular institution. However, as my vignette shows, competition inadvertently may function to undermine musical groups as networks of belonging.

1.2.2 Two key theoretical concepts

My research design is qualitative, and one of the key concepts is the meaning that participants ascribe to the phenomenon, inclusive and exclusive choir practices (Creswell & Creswell, 2017:86; Saldaña, 2016:123; Wayman, 2005:113; Yin, 2014:70–88). Participants are treated as experienced and able to offer researchers an understanding of their personal thoughts, commitments and feelings through the telling of their own stories, in their own words, and in as much detail as possible (Creswell & Poth, 2018:38–42; Dzorkpey *et al.*, 2013:22–26; Saldaña, 2016:124). In the words of Wayman (2005:86), who studied the meaning of music education experiences for middle school children, “meaning can be ascribed to actions, activities, experiences, and objects according to their value placed on them by the individual”. As a characteristic of qualitative inquiry, of paramount consideration here, is the individualised perspective of the participant (Wayman, 2005:86–90). Meaning accordingly includes the ways music and musical events impress themselves on people’s attention and feelings. In a similar but more technical and scientific definition by Hylton (1981:287–303) in his study on high school choral singing experience, meaning may be defined as “a psychological construct with cognitive and affective aspects, manifested overtly through behaviour, reflecting an individual’s evaluation and valuing of an experience” (Hylton, 1981:294). Given that choristers, conductors and administrators might ascribe various contradictory meanings to inclusive and exclusive choral events, I argue that a totality of lived experiences, without prior assumptions, and without conformity to norms and expectations, should be accommodated in any attempt to define the meaning of musical experiences.

Another relevant application of meaning involves the eudaimonic perspective (Bhullar *et al.*, 2013:10–11; Deci & Ryan, 2008:9), which is borrowed from positive psychology’s engagement with wellbeing. It focuses on meaning and self-realization through lived experiences, and conceptualises wellbeing as the degree to which a person is able to lead a rewarding existence. This perspective assumes that subjective wellbeing (joy) may be generated in eudaimonic activities like singing.

1.3 Purpose statement

The purpose of this qualitative multiple case study was to explore the meanings choristers (aged 12–16), conductors and school administrators, in four selected junior secondary schools in Lusaka and the Copperbelt provinces of Zambia, ascribe to participation in inclusive and exclusive choir practices.

1.4 Central research question

What meanings do choristers (aged 12–16), conductors and school administrators in four selected junior secondary schools in Lusaka and the Copperbelt of Zambia ascribe to participation in inclusive and exclusive choir practices?

1.5 Research design

This study was qualitative in nature. It took the form of a multiple case study with an interpretivist worldview (Creswell & Creswell, 2017:79; Merriam & Tisdell, 2016:9). These authors describe qualitative studies as those that explore and seek to understand the meanings a group or individuals ascribe to a phenomenon. The phenomenon in this multiple case study is inclusive and exclusive choir practices. The researcher's cultural, social and historical viewpoints, as well as participants' views, gave direction to the study (Creswell & Creswell, 2017:25; Denzin & Lincoln, 2011:6). Although the researcher's philosophical orientation could have resulted in potential bias, the research approach was deliberately objective and inductive as new information emerged, rather than deductive.

1.6 Sampling

The study employed purposive sampling as its primary sampling method. It investigated four purposefully selected cases involving junior secondary school choristers, conductors and their administrators who participate in the NASAAZ choral competitions in Lusaka and the Copperbelt provinces, as well as National

Independence and other choral festivals. The sites were selected by the researcher based on their status as schools that participate actively in provincial choral competitive and non-competitive activities (Copperbelt and Lusaka provinces). The selection was also based on the choirs' location in peri-urban and urban settings, which enabled a demographically more balanced study. Since phenomena are generally approached holistically and described in detail, sample sizes tend to be smaller than in quantitative research (Creswell, 2013:97; Merriam & Tisdell, 2016:72–85). My sample size involved forty participants, including eight choristers (ages 12 to 16) from each school as well as one conductor and one administrator from each school. (My sample is discussed again in detail in the procedures chapter in sections 4.2.2.1 and 4.2.2.2).

Nevertheless, participant selection was based on the willingness and assent from the choristers, and the knowledge, experience and consent of the choir conductors and school administrators (in terms of practices and policies). The choristers were current or former members of their respective school choirs (2018–2020). The conductors had to be working with a school choir and the school administrators had to have a choir at their school. All three categories of participants (choristers, conductors and administrators) were given information leaflets as well as consent (administrators and conductors) and assent (choristers) forms that they were required to sign before data collection commenced. The potential participants were given two weeks to decide whether or not to participate. The information leaflets were made available through choir conductors (with whom the researcher made first contact). The conductors then acted as liaisons between the participants and the researcher. Because of different locations and the associated costs, feedback on willingness to participate and dissemination of information leaflets was done through the conductor. Participants under the legal age to consent (18 years) had their consent forms signed by parents or legal guardians. They additionally gave personal assent in verbal and written form.

I spent considerable time with each participant to get reliable information in their natural, relaxed environments. For choristers who were minors, the interviews did not last more than 30 minutes each. For the adult participants (conductors and

administrators), each interview lasted a maximum of 45 minutes. For a qualitative study at doctoral level, I believe 40 is a sample size that should ensure data saturation (Creswell, 2013:97; Merriam & Tisdell, 2016:72–85). The participants had all been involved in competitive or non-competitive choral activities (or both) between 2018 and 2020 in Lusaka and the Copperbelt provinces of Zambia. The cases were therefore bound by time, activity and place (Creswell, 2013:97; Merriam & Tisdell, 2016:72–85).

The recruitment procedure (see also Chapter 4.2 for details) was as follows:

- i) The participants were selected by the researcher using purposive sampling, and all the participants were given verbal and written information about the research aims, and an opportunity to ask for clarity if they did not understand. Screening of potential participants was done in order to align them with the appropriate recruitment requirements and suitability. This involved verbally going through the recruitment advert as well as the consent/assent information to ensure that the potential participant understood and was agreeable.
- ii) Consent letters to gatekeepers (provincial education officers) were written by the researcher (see Addendum II in Appendices). Voluntary consent (parents, headmasters and conductors) and assent (choristers who are minors) were sought individually from all participants. The research team ensured that appropriate, understandable language was used during interactions. The researcher also ensured the environment was as natural as possible.
- iii) Consent from parents was sought by the researcher and consent forms with details about the research aims were distributed and signed.
- iv) Reassurance regarding the safety and wellbeing of vulnerable participants was prioritised. Information about research protocol was offered continuously throughout the period of research to parents, guardians and children.

1.7 Data collection (see Chapter 4.5 for detailed discussion)

My research employed multiple methods of data collection (Creswell, 2013:97; Denzin & Lincoln, 2011:10–12; Merriam & Tisdell, 2016:72–85), including both open-ended and semi-structured interviews for participants (choristers, conductors and administrators) and audio recordings and transcriptions of interviews. I used the instruments above for data collection; hence the process was subjective since I brought a certain bias to it. As indicated earlier in my vignette and subsequent sections, my philosophical and professional stance is essentially evolving towards greater inclusivity. Participants answered both open-ended and semi-structured questions such that any I did not allow my personal biases to influence responses from participants. Open-ended questions, unlike structured questions, allowed the participants the independence and autonomy to generate original ideas that were not guided by the researcher (Creswell, 2013:97; Merriam & Tisdell, 2016:72–85).

Inclusion and exclusion criteria will be discussed in full in the procedures chapter (Chapter 4.2), but my sample size was guided by the principle of listening to as many different stories as possible until saturation point has been reached. Additionally, my experience in choral activities in junior secondary school choirs, either as a chorister, conductor or administrator, guided the selection of participants.

In case studies, the researcher plays multiple roles, including teacher, participant, observer, advocate and storyteller, among others (Stake, 2008:119–149). I assumed all these roles while interacting with participants. Some insights that guided my interaction with them are my own experiences as a music teacher and choral director, although none of the choirs in the study was my own (Creswell, 2013:25; Denzin & Lincoln, 2011:6). I am not in a position of authority and therefore expect uninfluenced and independent responses from participants. I was involved in prolonged engagement in these settings (Merriam & Tisdell, 2016:11). The interviews with participants helped me understand the complex social and cultural interactions within the cases better (Creswell, 2013:24; Merriam & Tisdell, 2016:11; Teitelman *et al.*, 2010:321–328).

1.8 Data analysis (see Chapter 4.6 for detailed discussion)

Data analysis included organizing and coding the collected data through arranging the participants' interview transcripts into units that could be easily accessed. I used computer-assisted qualitative data analysis (CAQDAS) software ATLAS.ti 9 to facilitate coding. Additional sources of data were also integrated into the same heuristic unit in ATLAS.ti 9. These sources were part of the thematic analysis. Findings were presented as themes. This being a multiple case study, I employed cross-case analysis techniques. The cross-case analysis enables comparison and differentiation within and between cases. All sources of data were coded, categorized, and themes and links between themes were indicated. The thematic method of data analysis and cross-case analysis is discussed in detail in the procedures section in Chapter 4. Data coding and analysis were done by the researcher and the supervisors.

1.9 Ethics (chapter 4.8 for detailed discussion)

Paramount among my ethical considerations was the need to safeguard participants' interests, to ensure confidentiality, obtain informed consent and assent, and ethical engagement with all disclosures from participants (Wiles, 2012:10–17, 36–65). Confidentiality included the use of pseudonyms for participants, organisations and locations. It involved not disclosing any information gained from an interviewee deliberately or accidentally in ways that might identify an individual. I ensured that the participants clearly understood the expectations through informed consent (for participants who had reached the legal age of consent) and assent (for participants below the legal age of consent, or adults who may not be able to give informed consent). For choristers younger than the legal age of consent, I sought parental or guardians' and school's permission through the information leaflet and informed consent form.

My research did not pose an obvious risk to participants. The unavailability of resources (smartphones, computers, reliable internet services) to enable online data

collection made it impossible to avoid face-to-face interaction with participants. Additionally, the Zambian government had at the time recently just reopened schools and related educational activities, with strict adherence to COVID-19 guidelines that included the wearing of facemasks and regular hand sanitising. I also ensured adherence to COVID-19 regulations by aligning with NWU guidelines for recruiting and conducting research with human participants, as well as adherence to guidelines from both the South African and Zambian health authorities. Specific COVID-19 guidelines are included in the consent documents (Figure 1). I also carried out a critical risk assessment of the environment and setting, including ensuring social distancing during interviews, and provided facemasks and hand sanitiser to all participants whenever there was a need. In the unlikely event of the participant getting upset or disturbed in the interview, I arranged for assistance from the school's counsellor. Each of the four schools has a guidance and counselling office (as per Zambian government policy) that is ready to assist. Each school's guidance and counselling officer were communicated with through the school administration and were ready to assist when the need arose.

Potential risk	Mitigation strategies
COVID-19 risk during face-to-face interviews	Strict adherence to COVID-19 guidelines that include wearing of face masks throughout, social distancing and regular hand sanitising
Emotional disturbance or distress of the participants	School counsellor on standby to offer help in cases of distress
Tiredness and discomfort	Comfort breaks

Lack of privacy and comfort during interviews due to presence of peers in school	Use of secure places (school hall/music room for choristers and conductors, and office for administrators)
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Figure1: COVID-19 guidelines

I reassured participants of confidentiality and made them aware that they may opt out of particular topics at any time. Since this multiple case study involved personal information and opinions from volunteer participants, ethical considerations guided the handling of all data collected and analysed. This was achieved through the anonymity of participants (pseudonyms) and places to ensure confidentiality (Berg & Lune, 2018:25; O'Donoghue & Punch, 2003:40). Pseudonyms were used right from the interview transcription stage right through to analysis and report writing. This was to ensure that no mistakes that would compromise anonymity were made. The participants were given an opportunity to choose their own pseudonyms if they so wished. The principal researcher, who conducted the interviews, assigned the rest of the pseudonyms.

The handling, storage, security and analysis of data are critical in ethical considerations. I ensured data in both hard and soft copies will be safely locked away for five years and encrypted and password protected. Only approved members of my research team (principal investigator, promoter and co-promoter) may have access to my raw data where the need arises. Possible bias and discarding/ignoring unfavourable data were drastically reduced or eliminated because of the active input and scrutiny of the research team. The intended avenue for publication and dissemination of the results of this study is through an academic thesis, published by North-West University and stored in the institutional repository of NWU for open access. The audience likely to find the findings of the study beneficial include researchers (for secondary outcomes), education administrators and music educators.

1.9.1 Researching children's experiences: Specific ethical considerations

While the previous section addresses important ethical considerations, there is a need to expand the discussion of children's rights during research. Major considerations in researching children's experiences, according to Hill (2005:64–66, 77), include, but are not limited to, the involvement of children and informed consent.

1.9.2 The involvement of children

Children are active research participants, just like adults. I am well qualified to interview children, based on my professional training and teaching experience with children. Firstly, and most importantly, I am a parent myself of two boys and one girl all below the age of 12. I understand how vulnerable children can be and the importance of ethical conduct and empathy in dealing with them. Professionally, I am a trained music teacher and hold a Music Teacher's Diploma, Bachelor of Music and Master of Music degrees, with music education as my major subject. I taught classroom music to pre-primary and primary school children for four years before transitioning to secondary school, where I have been working with junior secondary music learners for eight years. I have also been conducting children's choirs for the past ten years.

Some practical suggestions on how researchers can effectively involve children start with understanding relations between adults and children, shaped by similarities and differences between them. I ensured that opportunities for children to participate fully and give their independent input for my study were adequate. I strove to let the children define what they perceived to be important for their wellbeing (Hill, 2005:77–79). I was sensitive to the possibility that some children may experience difficulty in expressing themselves verbally, as well as factors such as membership of minority groups and disabilities (Begley, 2000:105–107).

1.9.3 Informed consent

Children must be fully aware of what they are consenting to and what its implications are (Hill, 2005:64). I ensured that all children gave assent before any data were collected from them. Having the prerogative to provide ongoing assent throughout the research process puts children in control and contributes to their wellbeing. My participants had the option to withdraw at any point of the research (Harker, 2000:35; Hill, 2005:65–68). I also reassured the children that they would not be disadvantaged should they decide to decline to consent.

The need for parents, guardians and education authorities to give their permission confirms the fact that legally children are dependants who are vulnerable and need these and other gatekeepers in the research process. I therefore purposefully sought the permission of the gatekeepers. I also received the permission of the Ministry of General Education authorities in Zambia, to carry out the research. A permission letter (attached in Appendix II) from the Ministry was copied to the Provincial Education Office as well as the headmasters of participating schools.

Participating in this research was in the child's best interests for several reasons. Firstly, the outcome of the research is likely to have a positive impact on the formulation of policies regarding inclusion in choral music and music education in Zambia. Additionally, recollecting experiences and talking about what participating in choirs means to them made them more self-aware and enriched their appreciation of those experiences.

1.10 Conclusion

In this chapter, I explained the central research question of the study, which sought the meanings choristers, conductors and school administrators in junior secondary schools ascribed to participation in inclusive and exclusive choir practices. This chapter also briefly discussed the procedures followed for this multiple case study (which are elaborated upon further in Chapter 4). The next chapter provides a

comprehensive literature review that synthesises related scholarly work and situates the central research question among emerging core issues.

Chapter 2 Literature review

2.1 Introduction

This chapter provides a comprehensive literature review (CLR) and synthesis, as guided by Onwuegbuzie and Frels (2016:27–38), of core issues around my central research question: What meanings do choristers, conductors and school administrators in four selected junior secondary schools in Lusaka and Copperbelt provinces of Zambia ascribe to participation in inclusive and exclusive choir practices?

I will briefly highlight issues introduced in Chapter 1 and then unpack them here in greater detail through a synthesis of different sources and perspectives. Section 2.2 discusses the philosophy of music education, while 2.3 explores social capital; section 2.4 discusses musical meaning, while 2.6 situates inclusivity and exclusivity as poles on a continuum and reviews related studies of such practices in greater detail. The chapter ends with a summary and concluding reflections in 2.7.

2.2 Philosophy of music education in context

Among the core issues highlighted in the previous chapter is the philosophical quandary in music education that involves competitive and non-competitive practices. These practices are underpinned by diverse views regarding inclusivity and exclusivity in music education practice. My preliminary literature review³ into competitive activities and performances reveals an apparent contradiction between, on the one hand, excellence, musicianship, institutional prestige and “talent” identification, and on the other hand, issues of elitism, lack of democratic ideals, social exclusivity, oppression, and educational and moral ethics (Allsup, 2016:88; Bowman, 2017:11–13; Bowman & Frega, 2012:423; Boyce-Tillman, 2000:89–98; Detterbeck, 2002:56–59; Elefant, 2010:65–70). Inclusiveness is posited as an important vehicle towards

3 Discussed briefly in Chapter 1 and in more detail in the following sections.

democracy, social action and belonging. This position of inclusivity is a model for many in the postmodern dispensation of an increasingly pluralistic, multicultural and inclusive music education trajectory (Allsup, 2016:110; Bowman & Frega, 2012:22–23; Boyce-Tillman, 2000:89–98; Elefant, 2010:65–73; Jorgensen, 2017:35, 49).

In contemporary music education philosophy and practice, the notions of inclusivity and exclusivity derived from different philosophies are in reality points on a continuum and not “radically opposed camps” of right and wrong (Bowman, 2017:11). This is despite the dichotomy mentioned earlier, between “rigid binary” or dualism⁴ initially implied when looking at inclusivity and exclusivity (Bowman, 2017:13). There are several minced philosophical intersections⁵ inherent within the inclusive and exclusive theory and practice of music education (Allsup, 2016:107; Allsup & Westerlund, 2012:138). Conscious or sub-conscious decisions to include or exclude certain people in musical settings, in this case, school choir singing, are always being made. This requires rigorous philosophical reflection based on a synthesis of both historical and contemporary philosophical research from leading music education scholarly work (Bowman, 2007b:110; Pohly, 2010:150–151).

The validity of philosophical standpoints and their theoretical claims, ethical considerations as well as relevance⁶ to actual practice, is important in music education research (Elliott, 2015:21; Jorgensen, 2014:6, 2017:38–42; Stauffer, 2012:434–452). The striving for validity entails a constant rigorous examination of common assumptions; the freedom to question and reject dogmatic systems and ideologies in music considered “traditional” or “conventional”; openness to scrutiny

4 Some dualisms common in music education history (both in philosophy and advocacy) include issues of aesthetic education versus praxial education; performance versus pedagogy; competition versus non-competition; teacher-centred (apprenticeship) versus student-centred learning; traditional (western) versus contemporary pedagogic approaches and many others.

5 These overlaps are discussed in detail in the sections that follow.

6 Relevance in this context includes purposeful consideration of how the concept of “time and place” situates itself theoretically and practically in a given philosophical (Jorgensen, 2014:6, 14–15; Stauffer, 2012:434–452). Different cultures of the world seek truth and construct meaning through various means including the African indigenous “ubuntu” idiom (largely passed down through oral tradition), ancient Oriental sagacity and its unique belief systems, or indeed Western postmodern relativism and its consequent associated philosophies.

and objective criticism; and ethical consistency (Allsup, 2016:110; Bowman & Frega, 2012:22–23; Jorgensen, 2017:35, 49). An account of major philosophical viewpoints leading up to the current conversation would give context and add perspective to the discussion.

Philosophical thought in music education has been influenced by musical practice and education. Music education philosophy in turn has been influenced by political-economic issues, socio-cultural dynamics, and “place” and time, among other things (Abramo, 2012:169; Jorgensen, 2017:40; Stauffer, 2012:434). In the past four decades, there have been arguably four distinct schools of thought in philosophising about music education (Bowman, 2007a:6–9; Jorgensen, 1997:71–90; Regelski & Gates, 2010:40–45; Westerlund, 2003:45–62). They are utilitarian⁷ or practical philosophy, aesthetic music education philosophy, praxial music education philosophy and, more recently, postmodernist perspectives on music education (Abramo, 2012:169; Bowman & Frega, 2012:332–334). I agree with Bowman (2017:11) and his contemporaries, who argue that philosophical endeavour must be open to ambiguity and alternative views. The idea is to guide and improve music education theory and practice by constantly examining assumptions and developing new ideas. A fair historical and philosophical narrative, which is ethically and socially embedded, is necessary at this juncture (Elliott, 2015:21; Jorgensen, 2017:38–42). I will synthesise the major tenets, assumptions and criticisms of the four philosophies because they are all “potential allies” (Bowman, 2017:11) in achieving the overall “goods” and intended goals of the philosophy of music education.

⁷ There has been some negative connotations given to the use of the term *utilitarian* (associated with the utilitarian ethical theory), especially by aesthetic music philosophy scholars. Therefore, sometimes scholars and music education historians opt to use the term “practical” philosophy as suggested by Jeremy Kopkas (Kopkas, 2013:53; Macdonald, 2016:9–10).

2.2.1 Beginnings: Utilitarian music education philosophy

Fundamentally, scholars agree that the utilitarian philosophy of music education had its tenets anchored in music's practicality, as well as how morally, intellectually and socially useful it would be to the community (Abramo, 2012:169; Jorgensen, 2017:40; Macdonald, 2016:8–12; Morin, 2004:8). Other historians, however, trace utilitarian music philosophy from as far back as Plato's Hellenic "ideal citizen" theory and to later music education theories such as those formulated by Lowell Mason and William Woodbridge, based on Pestalozzi's education model that music education, apart from having value for its own sake, assisted in shaping intellectual, physical and moral aspects of students (Kopkas, 2013:63–64; Macdonald, 2016:6–15).

As hinted earlier, there is always significance and underlying influences in the timing and context of a philosophical ideology (Stauffer, 2012:434–452). Its focus being practicality and social usefulness (Macdonald, 2016:9), the utilitarian philosophy of music education was appropriate for the "Lowell Mason times" (around the late 1700s to late 1800s) during which it existed. There was previously very little, if any, access to formal music education despite the great enthusiasm for music-making and knowledge acquisition owing to the establishment of formalised singing schools with specific methods by Lowell Mason and his contemporaries (Kopkas, 2013:63–64; Macdonald, 2016:8–12). At the same time, Mason and his colleagues were advocating for music instruction to be part of the curriculum in public schools. After being institutionalized as part of the American public school curriculum, the new struggle was to keep music in the curriculum. Advocacy for music's utilitarian functions (societal "goods") and justifying its existence in the curriculum became the heart of this early philosophy of music education, and for its critics, this (promoting societal "goods") is all the philosophy has to offer (Kopkas, 2013:63–64; Macdonald, 2016:8–12). The utilitarian ideology has been subject to criticism by Jorgensen (2017:38–42), Elliott (2015:21), Jorgensen (2014:6) and Stauffer (2012:434–452). This philosophy was really advocacy rather than philosophy (Abramo, 2012:166; Elliott & Silverman, 2015:36–43), being uncritical and narrow in its assumptions, being too simplistic

theoretically and perhaps not very significant⁸ (at least comparatively) to contemporary philosophical discourse (Abramo, 2012:169–172; Bowman & Frega, 2012:328–334; Macdonald, 2016:9, 13). I contend that the utilitarian movement, with its philosophical flaws and inadequacies (Abramo, 2012:166; Elliott & Silverman, 2015:36–43), still set the tone chronologically and ideologically for music education philosophy as it is today. As a foundational theoretical backdrop, it laid the firm ground for progressive philosophical enquiry in music education.

2.2.2 Aesthetic music education philosophy

Up until the 1990s, aesthetic music education was the dominant philosophy. True to philosophy's place-bound nature (Stauffer, 2012:434–452), the aesthetic philosophy developed at a time and place of reflective interrogation. It was critical of the status quo and ultimately rejected ideas based on purely utilitarian justifications for music education (Macdonald, 2016:9, 13). Aesthetic philosophy became the prevalent and preferred philosophy of music education in much of the Western world. Historically and theoretically, the aesthetic philosophy of music education traces its basis to the ideas and writings of John Dewey⁹ and Susan Langer and others, including Leonhard and Reimer (2003), who remains arguably its most vocal and influential flagbearer (Macdonald, 2016:12–14). All these aesthetic proponents seemed to converge on the position of music and music education as an expression of feelings and as experience leading to absolute expressionism (Macdonald, 2016:12–14; Reimer, 2003:93; Scarbrough, 2015:18). While Reimer acknowledged the utilitarian and social roles that music education had to some degree, he desired more emphasis on the inherent

⁸ I am aware that many significant contemporary music education philosophical publications do not list utilitarian music education philosophy with the other more prominent philosophical schools of thought like aesthetic philosophy, praxial philosophy and postmodern philosophies. I feel it is important, however, to include it here for its historical significance and, perhaps most importantly, the ideological foundations it provides for a subsequent continuum in philosophical thought especially regarding the social significance and functions of music.

⁹ Although Reimer (2003) claims to base his assumptions on Dewey, many contemporary music education philosophers agree that he misrepresented Dewey's aesthetics on many fronts; his version of aesthetic philosophy differed significantly from what Deweyan aesthetic philosophy espouses (Maattanen, 2003:63; Westerlund, 2003:47–49).

aesthetic value of music, which includes “listening creatively”, which he argued was most important in a music education curriculum and practice (Macdonald, 2016:9; Reimer, 1991:20; Reimer, 2003:93; Scarbrough, 2015:7–9). Throughout the three editions of Reimer’s seminal work¹⁰ on his aesthetic philosophy, there is a strong assertion about the need to develop a natural “responsiveness” to and reflective contemplation of the music itself. Such responsiveness and reflective contemplation involves helping learners understand the true nature of music by exposing them to “good” artistic works, and is not preoccupied with non-musical utilitarian functions (Scarbrough, 2015:70–73).

However, this position has faced major ideological rebuttals, especially from praxial music education philosophers, but also some aesthetic music education philosophers. Both Maattanen (2003:66–69) and Westerlund (2003:46–57) agree that Reimer’s aesthetics fundamentally misrepresents the Deweyan pragmatism and aesthetics that it claims to be built on. Reimer seems to have only stressed the role of an individual’s subjective emotions in aesthetic experience and ignored the essence of Dewey’s philosophy, which points out several conceptually pivotal ideas. These include the views that music is not an abstract, otherworldly concept but part of ordinary daily life and that music is a simultaneously personal experience and social construction (Westerlund, 2003:46). Dewey’s multi-layered conceptualization of aesthetics seems to address many concerns raised against Reimer’s version of aesthetic philosophy. In breaking down what constitutes Dewey’s holistic (pragmatic, social and experiential) aesthetics, Westerlund (2003:46–48) proposes a reconstruction of aesthetic philosophy by viewing it through “naturalist, contextualist and pluralist” lenses. She posits that in Dewey’s aesthetics, cultural context and social action are as important as individual experience (Westerlund, 2003:47). This dispels negative notions and criticism (especially of Reimer’s aesthetics) that remove aesthetic musical experiences from inclusive, pluralistic, multicultural music education. Similarly, Maattanen (2003:64–66) interprets Deweyan aesthetics by clarifying some aesthetic meanings and conceptualizations which may have earlier been blurred or

10 Reimer published his work in three editions of *A philosophy of music education* (1970 – 1st ed., 1989 – 2nd ed. and 2003 – 3rd ed.).

misconstrued by Reimer's position. Among these is objectifying musical works into physical things that should contain otherworldly or subliminal qualities. Dewey instead refers to music and other art performances or artefacts as "works of art" (the actual aesthetic experience after perception) rather than Reimer's reference to a "piece" of art or an object of art, the physical entity (Maattanen, 2003:65; Westerlund, 2003:48). Dewey's praxial idealization of a "work" of art demystifies earlier, sometimes intrinsic and concealed conceptualizations of aesthetics, which many critics considered elitist, restrictive and exclusive.

As philosophical reflections and discourse developed, it became clearer that aesthetic experience in music education involves intrinsic musical experiences interacting with events in ordinary social life. Aesthetics as experience, seen through the lenses of Deweyan pragmatism, Reimer's work and other contemporary music education philosophers, is an important ingredient to holistic multicultural and pluralist music education.

2.2.3 Praxial music education philosophy

The praxial music education philosophy historically came about as a result of questioning earlier¹¹ assumptions and positions espoused by the aesthetic philosophy. These include what many praxialist writers and commentators refer to as an uninterested stance by aesthetic philosophy towards conceptualizing music as a social undertaking, which is arguably the central thrust of praxial music philosophy (Abramo, 2012:167; Elliott & Silverman, 2015:36–43; Regelski, 2015:8–10). As indicated in the previous section on criticism of aesthetic philosophy, Reimer's aesthetic theorizing of emotional meanings inherent in artistic "works" was viewed as too exclusive and closed by many praxialist philosophers. However, as discussed

11 As one reads the work of Dewey and that of music philosophers who commented on his work including Westerlund (2003), it becomes apparent that there exists a more multidimensional and multi-layered Deweyan view of the aesthetic philosophy than what critics have responded (mainly) to Reimer's aesthetics. Westerlund (2003:46–48) argued that it is not about aesthetics and praxialism in contention. There are many intersections and confluence points including that both philosophies operate in a social environment and are social in their very nature.

earlier (Westerlund, 2003:47–48), aesthetics also has a social dimension when viewed through the lens of Dewey’s multi-layered conceptualization. Notwithstanding this more socially inclusive Deweyan aesthetic philosophy, it is important to highlight the major tenets and criticisms of praxialism and its place in music education philosophy.

At the heart of praxialism¹² is the theorizing of both music as well as music education as practice-based, multicultural and social entities rather than individualized experiences and exclusive undertakings (Elliott & Silverman, 2015:52; Elliott *et al.*, 2016:4–13; Regelski, 2016:16). This view is expanded by Elliott *et al.* (2016:4–8), who assert that the significance of art (music) is basically how effective it can be when “put to work” (6) to achieve desired goals or what they term “human values or goods” (6). The core business of a praxial music education involves how we put music to work for the wellbeing, coherence and thriving of society. It also involves ethical considerations and positive transformation of people’s lives (Elliott & Silverman, 2015:52; Elliott *et al.*, 2016:4–6; Freire, 2005:51; Regelski, 2016:16–18). This ethical perspective agrees with the conceptualizing of *praxis* as consistent actions that are well thought out, intelligible, well informed and in constant congruence with societal beliefs that can be ethically defended (Elliott & Silverman, 2015:52; Regelski, 2016:14).

The praxial conceptualization scientifically analyses the differences music, education and music education can make in an individual’s and community’s life. This is achieved by defining these three concepts in relation to each other in consonance with the tenets of praxis. How music is conceptualized as individually and collectively “good” for the society is significant to how education and music education are conceptualized (Elliott & Silverman, 2015:44, 45; Regelski, 2016:14, 15). As can be realized, praxial musicing¹³ involves communal music-making activities instead of

12 Among the most notable praxialist music education philosophers are Elliott (2012 & 2015); Regelski (2016) and Bowman (2007a, 2007b, 2017) who have led the conversations that argue for a praxis inspired worldview in music practice and music education.

13 I choose to use “musicing” according to David Elliott (Elliott & Silverman, 2015) to mark music as praxis with ethical connotations and as something people do, and not Christopher Small’s (1999)

individualized, detached musical ends, which many praxialists blame on aesthetic theorizing.

Socio-ethical conceptualizations of music as a social praxis have been highlighted in some ethnographic¹⁴ and other case studies. Central to the findings in these studies is the affirmation that music is a powerful social-ethical phenomenon with the ability to place people in social groupings or categories motivated by threads of, among other things, camaraderie, empathy, patriotism or *ubuntu*: simply just being human (Clarke *et al.*, 2015:65,74). These social groupings are further qualified and categorized in terms of specific aspects of self (sex, age, hobbies, profession, among others) as well as broader cultural formations (Higgins, 2012:111–114; Turino, 2008:95). Consistent with praxial theorizing, activity-based social interaction is the primary feature in the participatory field of Turino's taxonomy, which comprises participatory, presentational, high-fidelity and studio audio art (Turino, 2008:102). In two separate participatory studies involving synchronized and unsynchronized music-making in children, as well as long-term musical engagement and issues of empathy, the following conclusions were arrived at: children involved in continuous, well-coordinated and structured social musical activities (school/community choirs and percussion ensemble) were more empathetic to peers and significantly more cooperative than before; conversely, children involved in unsynchronized and haphazard music-making activities were not as empathetic and cooperative, despite similar musical albeit uncoordinated activities (Kirschner & Tomasello, 2009:299–314; Rabinowitch *et al.*, 2012:488–492).

A study on the music of the ancient Greeks posits that music was an integral part of the ethical fabric. It was a major part of celebratory community events and rites of

“musicking”, which insists on music not being a thing or a collection of things but an activity which we engage in.

14 Higgins (2012:111–114) highlights how the Native American Navajo tribe use music for healing, while the Kaluli of Papua New Guinea integrate views on nature with musical practice. The Karelian community in Finland, just like the Ushi, Lala and Bisa of the Bemba Royal Establishment in Zambia and many other tribes in Africa, have special funeral laments often led by women during community mourning times (Higgins, 2012:114; Lumbwe, 2012:86-89). In essence, music for the above-mentioned cultural groupings and for many others in the world was and is still interwoven with the world they live in.

passage used to regulate emotions and preserve general communal ethics and values (Elliott, 2012:63–65; Higgins, 2012:111–114). The Greeks did not value music for its own sake or as work-centred art, as theorized in Reimer’s aesthetic music education, but as a social praxis that exists for its social and ethical uses and values (Elliott, 2015:17; Regelski, 2016:16–18).

The examples above add a preliminary socio-ethical perspective¹⁵ to the multidimensional conceptualization of praxis as explained in Aristotle’s (1881) seminal work *Nicomachean Ethics*. This conceptualization is what, to a large extent, praxial music education philosophy is founded on. Several authors contextualise Aristotle’s notion of praxis and explain how it applies to education, specifically music education practice and philosophizing. Regelski’s (2015:3–9) interpretation highlights three aspects of praxis, namely *theoria* for contemplation, *techne* for artisanal making and *phronesis* for practical wisdom. He summarizes praxis as ethical actions that are taken for the service and benefit of people (Regelski, 2013:7–15). He argues that music takes on an active social value and function in people’s lives and is not only a passive artistic creation. Also, the socio-ethical value inherent in music is bestowed not by individuals, but collectively as a social construct (Bowman, 2007a:15; Regelski, 2013:7–23. Similarly, Saugstad’s (2005:364–365) and Elliott and Silverman’s (2015:44–48) interpretation of Aristotelian praxis complements Regelski’s (2013:7–23) as far as the social-ethical role of praxis is concerned. These authors emphasize the important place music has and the active “work” it does in the everyday lives of ordinary people. Furthermore, Van der Schyff (2015:83–86) echoes this interpretation and argues for an even more nuanced ontological perspective¹⁶ on the four-part praxis, extending Regelski’s three-part praxis.

The first part, *theoria*, is the theoretical, information-based, analytical and empirical knowledge that guides actions. In other words, it’s the everyday scientific use of the

15 A more in-depth discussion on socio-ethical perspectives in inclusive and exclusive case study settings will be discussed in successive sections of this chapter.

16 Van der Schyff (2015:80–86) argues for a deeper bio-cultural study of music and its relevance to human wellbeing and flourishing. This is to give a deeper understanding and build a more nuanced understanding of praxialism than proposed in Elliott and Silverman (2015:40–45).

word “theory” that involves scholarly inquiry. In the music education context, this could involve knowledge and practice of music theory, sight-reading skills and comprehensive knowledge of music history facts. In the neo-Aristotelian perspective, the *theoria* that facilitates praxis is more than just craft – skill and applied knowledge (Elliott & Silverman, 2015:45; Regelski, 2015:4–10, 2016:14–18; Van der Schyff, 2015:83). In echoing this assertion, Regelski (2015:6) suggests that *theoria* which is relevant to praxis is contemplative and not merely an accumulation of facts and information.

Poiesis, on the other hand, is the production activity of actually making artefacts and producing other concrete results, or bringing something into existence through a rule-governed set of actions. This is very closely linked with *techne* as agreed by praxial philosophers (Elliott, 2015:45; Regelski, 2015:8). In instrumental or vocal music pedagogy and practice, while scores are studied to be performed as per the composer’s/arranger’s instruction, the student or performer is expected to develop their unique expression and interpretation of the music. *Poiesis* in the praxial music education context seems to offer the freedom to be creative and imaginative, to improvise and be spontaneous.

Closely related to *poiesis* is *techne*, which refers to manual or technical skills and abilities. *Techne* is also expertise and skilful technical knowledge that guides *poiesis*. *Techne* is usually associated with fields that require a specific traditional, standardized and expected end. This is seen in the particular technical and dexterity requirements sought by pianists, singers and other music students and musicians who are classically trained. On its own and without the other three, *techne* cannot achieve praxis. Education ceases to be praxial if the focus is only on *techne*. In such an education ethical responsibility and its ability to give praxial experiences are completely lost (Elliott & Silverman, 2015:46; Van der Schyff, 2015:83–86). In other words, while technical dexterity makes for a good instrument player, for example, an over-emphasis on technical skills inhibits socio-ethical growth and lifelong wellbeing as found in more praxial approaches to music (Elliott & Silverman, 2015:44–46; Van der Schyff, 2015:83–86).

The last element of the four is *phronesis*, which is summarized as practical reasoning, practical wisdom and praxial intelligence. *Phronesis* involves making practical judgments and pedagogical choices based on the ethical combination of theory and experience for the good of society or a specific group of people (Elliott & Silverman, 2015:45–46; Regelski, 2015:4–10, 2016:14–18; Van der Schyff, 2015:83). It is the ability to make practical, ethical, social and personal decisions that will benefit learners, musicians and society. In conclusion, praxial music education philosophy is informed by a multidimensional Aristotelian praxis.

The implication of the discussion above is that we cannot define music education only as merely the process of teaching and learning music (music appreciation, composing, performing, improvising, listening and others). Teaching and learning music according to a guided method or set of rules to achieve absolutely specific aesthetic experiences is simply insufficient, limiting and simplistic (Elliott & Silverman, 2015:45–46; Regelski, 2015:4–10, 2016:14–18; Van der Schyff, 2015:83). More needs to be done to achieve the ever-changing “goods” through effective socio-ethical music education, situated within cultural contexts, and one that improves people’s wellbeing (Elliott & Silverman, 2015:45–46; Regelski, 2015:4–10, 2016:14–18; Van der Schyff, 2015:83). As Bowman (2003:3–4) rightly posits, such a music education is not rigid or dualistic, and it is not achieved by a simplistic replacement of one set of definitive philosophical theorizing with another (for example, aesthetic with praxial). Such a music education philosophy is not entangled in dualistic contentions. It is certainly not “invariant and absolute” (Bowman, 2003:9), but flexible, fluid and quite open (Bowman, 2003:3; Bowman & Frega, 2012:332–334; Elliott & Silverman, 2015:45). Contemporary conversations in music education philosophy are moving away from rigid dualisms and embracing a more fluid pluralistic approach that is more in sync with contemporary solutions for current music education problems (Abramo, 2012:169; Bowman, 2003:3–10; Bowman & Frega, 2012:332–334).

2.2.4 Artistic citizenship as an agent of social capital in praxial music education

Aspects of music education, including composition, performance, listening, community engagement, teaching and learning, all point to a pro-social culture. All these features are substantial issues in citizenship conversations (Allsup, 2010:41; Elliott & Silverman, 2015:268). Also, music's ability to unite as well as divide communities places upon its stakeholders a civic responsibility to address national and global issues. The conception of music education as/in artistic citizenship, according to Elliott (2012:66–69, 2015:21–27), adds an important perspective to the investigation of the meanings of inclusive and exclusive musical practices. Artistic citizenship encapsulates issues of musical-emotional experiences (Elliott & Silverman, 2015:52–55) and the social embeddedness, relevance and practicality of musicing as far as practitioners¹⁷ are concerned. Artistic citizens are all those who truly participate meaningfully in various art forms within their artistic and civic rights, yet do so responsibly and ethically for the benefit of the community.

Furthermore, Elliott *et al.* (2016:1) conceptualize artistry as engaging in “making art (music) work while recognizing civic-social-humanistic-emancipatory responsibilities, culminating in advancing social goods”. These social goods include transforming people's lives positively in the local, regional, and international context (Elliott *et al.*, 2016:1). The concept of the artistic citizenship as a product of praxial philosophy was conceived and developed by Elliott (2015:21–26) and includes, but is not limited to, the sense of artistic patriotism, which I would call “artriotism”.¹⁸ This is notwithstanding the artistic level and experience of the artist and is characterized by community-oriented civic duties built around democracy, empathy and equity (Horsley, 2014:64–64; Sonu, 2012:244). These duties include finding peaceful resolutions to the conflicts in communities as well as activism against social oppression and injustices (Allsup &

17 “Practitioners” here refers to all the stakeholders in music making, which include both the music makers and recipients or listeners.

18 A term I have coined to mean “artistic patriotism”.

Shieh, 2012:47–48; Hebert, 2006:29–33; Jorgensen, 2010:26; Ladson-Billings, 2015:406, 419). These injustices are not only general but can be found in actual exclusive musical practices,¹⁹ which hinder participation for a number of reasons, including musical commodification and cultural/institutional politics (Elliott & Silverman, 2015:383). Artistic citizenship also involves the required ethical conduct entailed in belonging to an artistic community whose preoccupation is active participation to attain social goods.

Artistic citizenship in the context of the meanings of inclusive and exclusive choral practice in schools may involve several things. These include being part of school choral programmes that aim to empathetically and equitably address social challenges in the school community. Such challenges include pupils suffering social reticence as a consequence of marginalization by peers, teachers or family, victims of bullying, aggressive behaviour, depression and suicidal tendencies, among others. Elliott (2015:13–18, 22) theorizes that the many social challenges the world faces, demand a holistic response from music educators, musicians and artists – a response greater than just teaching and making beautiful music and providing aesthetic fulfilment. Elliot's position (Elliott, 2015:13–18, 22) is supported by arguments of several other music education philosophers (Allsup & Shieh, 2012:47–51; Bates, 2009:12–16; Silverman, 2012:102–106) that music education as/for artistic citizenship involves several areas.

Firstly, apart from imparting skills and intrinsic experiences, such a music education should ensure that learners know how to put music to work for purposes of social flourishing and wellbeing as well as making their (artists') lives and those of others better in every sense.

Second is the ability of such a music education to conceptualize and put into practice all music-making activities as ethical action for social justice (Ladson-Billings, 2015:406–422). Silverman, 2012:105). Despite its major role in facilitating equity,

19 These exclusive musical practices will be dealt with in greater detail in later sections.

democracy and empathy, as espoused in contemporary music education, social justice also has inherently exclusionary tendencies. These include rule-based cultures, competitions, jury examinations and auditions, as discussed in preceding sections. Concerning the meanings of inclusive and exclusive choral practice in schools, there is, therefore, a need to seriously reflect on, balance up and demonstrate “care” even when applying justice in music education practice (Mansfield, 2002:191; Noddings, 2010:145–151; Schmidt, 2007:18; Silverman, 2012:105). Social justice in music education is achieved when both educators and their students are empowered to listen critically, perceive and consequently act on emerging societal concerns. This realization of music education’s critical role gives rise to human connection-centred curricula, performances and teaching-learning activities that are acts of social justice with consideration of care ethics and compassion teaching (Allsup & Shieh, 2012:47–51; Elliott, 2012:63–69; Hebert, 2006:29–33; Hendricks, 2018:29; Ladson-Billings, 2015:419, 421).

2.2.5 Current pragmatic conversations and postmodernist philosophizing on music education

It has become evident that perpetual dualisms and rigidity in philosophising about meanings, value and purposes of music, education and music education are not so valuable. (Bowman & Frega, 2012:332–334; Elliott & Silverman, 2015:45; Goble, 2012:4; Westerlund, 2003:46–48). A more multicultural, socio-ethically inclusive, musically democratic worldview that will achieve wellbeing and human thriving should be cultivated. Contemporary pragmatism – influenced theorising and reconstruction of music education philosophy based on, among others, Dewey’s and Peirce’s seminal works²⁰ have emerged in recent years. This theorising includes highlighting the “social nature of the musical activity” (Goble, 2012:4) as well as acknowledging cultural diversity and social interaction as the very basis of experience – as espoused in Deweyan neo-aesthetic conceptualising (Goble, 2012:4–12; Westerlund, 2008:85–

²⁰ Pragmatic music education philosophy writers base some of their work on the *Collected papers of Charles Sanders Peirce* and Dewey’s *Experience and education*.

88). The emphasis here is the need for more flexible philosophising that allows musical communities to operate within their worldviews to maximise their social and communal benefits.

Goble's (2012:4–12) pragmatic conceptualization points out the lack of emphasis on unique musical worldviews within their specific socio-cultural contexts. He claims that such attempts usually focus too much on physical and sound artefacts such as instruments, scores and recordings (Goble, 2012:4–12). He seems to suggest that more time needs to be dedicated to emphasizing the historical and social importance of the music for the people who practise it and where it comes from (Goble, 2012:4–12; Väkevä, 2010:59–60; Westerlund, 2008:85–88). Additionally, pragmatism promotes the freedom to express multicultural music practices in educational contexts as well as encouraging critical thought about values, meanings and purposes of such musical practice in their socio-cultural settings (Goble, 2012:14; Westerlund, 2008:85–88). While in agreement with these propositions in principle, Väkevä (2010:59–60) cautions against turning pragmatic ideas into “dogmatic” philosophical positions (4), which he argues are not beneficial to education. This is congruent with the more eclectic position proposed by Westerlund (2008:85–88) that music education should not be viewed as a “product” (in the aesthetic view) or a “process” (in the praxial view) but rather positioned along a continuum of “means-end” (Westerlund, 2008:87). All the goods from different worldviews are harnessed through this continuum to the benefit of music education. This is exemplified, as seen earlier, by Westerlund (2003:46–48), who reconstructs aesthetic philosophy by viewing it from a psycho-social pragmatist and pluralist perspective.

2.2.6 Care ethics in music education

Music education in schools should be infused with an “ethic of care” for the wellbeing of both the individual and the surrounding social community. Ideally, an ethics of care in the field of music education involves modelling compassion in the music classroom to be replicated and applied in the wider world, growing competent, loving and lovable people (both students and teachers) who can reciprocate love and care in whatever

they do. Some qualities explored in developing an ethics of care and compassion in music education include empathy, patience, trust, authenticity and justice. The underlying concept is that the realization that communal music-making with others makes us equals (despite set “standards”, stylistic preferences, levels of “competence” or other exacting measures) as members of the human race (Hendricks, 2018:3; Noddings, 2010:145–151; Silverman, 2012:110–111).

Similarly, Bates (2009:12–16) augments the significance of care ethics in music education by adding what he calls a “nurturant ethic for music education” (Bates, 2009:12), which proposes that interaction between teacher and students based on empathy and its products will guide practice. Caring music teachers develop caring habits in their students, thereby developing from recipients of care into caregivers. This perspective could inform teachers when faced with paradoxical situations like the introductory vignette as well as Freer’s (2011:164) performance – pedagogy quandary discussed in Chapter 1, issues on which this study hinge.

A study to establish how middle school pupils defined a caring teacher was conducted by Ferreira and Bosworth (2001:24–30). The study reported that apart from teacher behaviours related to pedagogy and content, behaviours that implied a personal caring relationship between teacher and pupil was important (Ferreira & Bosworth, 2001:24). The positive intrinsic feelings which the choristers shared are cultivated through building a relationship based on trust and confidence in conductor authority, unlike threat and coercion, which may result in defiant behaviour and loss of interest in choral activities. Negative motivation sentiments from conductors cited by choristers included being sarcastic, rigidity in expected “standards”, insisting on particular singing styles such as classical singing²¹ as opposed to chorister preferences.

Another cardinal issue with care ethics is discussed by Bates (2009:14) and Nourse (2003:64), highlighting inherent tensions within cultural institutions (bands, choir,

²¹ This was discussed in depth in the section on exclusion in sections 2.6.1 and 5.3.

orchestra and dance ensembles) and individuals. There seem to be some inherent historical/traditional difficulties when dealing with these institutions especially related to “autonomy, relatedness, and competence” (Nourse, 2003:64). The diversity of personalities in these groups and their individual needs is very clear. This creates tensions and complexities as far as giving uniform care to members is concerned. This situation therefore naturally reduces the chances of healthy caring relationships compared with one-on-one private music lessons, which have more individualized empathy and care (Bates, 2009:14; Noddings, 2010:145–151; Silverman, 2012:110–114). Some negative results of participation in such musical groups (bands, choir, orchestra and dance ensembles) are that they can generate feelings of failure, shame and even fear of any such experiences in the future. Directors or teachers in charge of these ensembles sometimes focus on egocentric goals in terms of how their employers and the general public will perceive them instead of the focus being on students’ or choristers’ experiences. These selfish goals include winning contests at all costs, maintaining the school’s past glory by ensuring ‘perfection’ most of the time at the expense of the students’ interests. Care ethics in large music ensembles is difficult but not impossible. An underlying position deduced from moral care ethics contextualized within choral music education is the idea that caring about musical perfection must never interfere with caring about students or choristers themselves (Noddings, 2010:150; Silverman, 2012:114).

2.3 Social capital in music education

In a contemporary democratic and pluralistic society, there is a need for music education values that emphasize ethical, interdependent human relations which truly recognize socially embedded multiculturalism as the basis for any social capital conversation (Elliott & Silverman, 2015:383; Franke, 2005:2; Howard, 2018:274–277; Prest, 2016:127–128; Väkevä & Westerlund, 2007:96–98; Wilks, 2011:289; Woolcock, 2010:471). Social capital encompasses both the relationships among people and is, therefore, a product of this interdependence between individual persons and groups within a community (Franke, 2005:2; Prest, 2016:127–128; Woolcock, 2010:471). Another perspective on social capital is viewing it as both the

quantity and quality of one's access to human capital (personal and interpersonal), and how these interactions affect people's conceptualization of their social environment (Franke, 2005:2–6; Hargreaves & Fullan, 2012:88–90). Both perceptions of social capital above are congruent with how music, education and music education have been conceptualized in the past. Prest (2016:151) argues that this similarity arises because the very nature of music, education and music education has the inherent potential to effectively produce social capital. The musical construction of social relationships involves enhancing cooperation and trust, both being results of combined effort (Prest, 2016:151). Cultural (musical) events and activities can also facilitate the bringing together of otherwise very diverse social groupings. The social capital theory on socio-demographics posits that people who bond are those who already share social and cultural similarities (choir members for example), where nuances of trust and safety already exist (Putnam, 2000:223–224; Wilks, 2011:285–290).

Some empirical studies on the role of music in social capital development (Hallam, 2010:269–289; Rabinowitch *et al.*, 2012:484–498; Rauscher, 2009:244–252; Pietersen, 2008:147–153) have investigated such claims in practice, and have drawn some interesting conclusions. The claims include music's ability to enhance trust, cooperation, empathy, togetherness, among many other social "goods". Among the findings is that involvement in active music-making increased confidence, a sense of belonging and widened social networks. Comparatively, in some studies relating music-making to wellbeing, social benefits ranked highly, followed by emotional and spiritual benefits. Others, such as physical and mental benefits, got fewer responses (Clift & Hancox, 2010:79–83; Pietersen, 2008:147–153; Rabinowitch *et al.*, 2012:484–498). In another study focusing on women's participation in a predominantly male-dominated music festival in Nepal, participation seemed to break longstanding barriers by broadening both musical and social horizons. This, in turn, built confidence for further participation in socio-political pursuits in these women's lives (Tuladhar, 2018:7–8, 18). Other studies on music's role in psychosocial group interactions reported that there was enhanced empathy towards each other among participants after the interaction than before the interaction. The ability to experience and share

emotional states makes music group interaction (MGI) a very complex but important social phenomenon (Cross & Tolbert, 2009:28; Huron, 2001:45–46; Rabinowitch *et al.*, 2012:484–498). All these studies emphasize that people's perceptions and experiences in music group interaction are determined by the intrapersonal and interpersonal social context, which all point to the importance of social capital.

2.4 Musical meaning

Musical meaning involves “putting music to work” (Elliott, 2015:13–18, 22; Silverman, 2012:110–114) as well as issues of social justice and an ethics of care (Bates, 2009:14; Noddings, 2010:145–151; Nourse, 2003:64). All the above-mentioned factors deepen our philosophical understanding of the socio-political role of music and broaden the scope for music educators and policymakers. As a result, our priorities may change, and our attitudes towards who is an artist or who should participate in an ensemble get questioned. Elliott *et al.* (2016:8–12) conceptualize “artist” to mean people of all ages and all musical technical abilities in all kinds of arts (music), whether formal or informal settings (Green, 2008:43; Jorgensen, 2012:454). Such an all-encompassing stance sharply contradicts the exclusive practices by some music educators and systems to base participation in ensembles and performances, including school, church or community choirs, on one's “musicality” and other contested ideals such as “talent” and auditions (De Quadros, 2015:501; Koza, 2008:146). I agree with the Freirean observation about elitist and exclusivist societal constructs found in education as a field and trickling from there into its sub-fields (De Quadros, 2015:501). Consequently, there are also exclusive and elitist conceptualizations in choral music education practice. These are embodied through institutionalised and systematic prioritization of musical knowledge and skills over a passion for music and socially motivated reasons for musicing (De Quadros, 2015:501–502; Koza, 2008:152; O'Toole, 2005:8–9). They also emphasise virtuosic technical abilities, preoccupation with preparing for contests and competitions based mainly on singers' technical competence rather than personal socio-musical benefits (Elliott & Silverman, 2015:268–270; Koza, 2008:146).

Belonging to a local network brought together by the shared purpose of musicing and listening, despite the level of their skills set, which are quite peripheral in praxial musicing, makes one a citizen with equal rights, responsibilities and privileges. The major intention of artistic citizenship is to positively impact people's lives through musical-emotional ways, which bring about positive change (Elliott *et al.*, 2016:8–12). Artistic citizens are committed to the praxial ideal of “putting arts to work” in ways that can bring people together, alleviate social ills, enhance communal wellbeing, and contribute substantially to the attainment of a better quality of life. In the light of the importance of artistic citizenship in music education and all the social goods that it advances, it is necessary to interrogate the relationship between inclusivity and exclusivity as two points on a continuum in the choral music practice and community.

2.5 Meanings of choir music practice in context

As the focus of this study is on the meanings of inclusive and exclusive choir practices, it is pertinent to situate “meaning” in musical experiences. Ascribing meaning to music is based on, among other factors, socio-cultural contexts because of music's multifarious nature and functions (Bohlman, 2002:3; Lerdahl, 2003:367; Louw, 2014:25, 27). Historically, in medieval theorizing, musical meaning was perceived to be dualistic²² as opposed to the current multifarious and pluralistic view (Cross & Tolbert, 2009:26; Louw, 2014:25). In the Renaissance, Baroque and Classical eras, musical meaning included a departure from the supernatural or divine, and started being conceived as a purely human activity expressing human feelings and values (Louw, 2014:26). Meanings were closely related to human reasoning as well as human emotions and the effect music had on them.

A synthesis of theorising about music meaning based on aesthetics highlights, among other things, the following factors: experiences are related to the quality of music performed and the cultural capacities of the audience (Lerdahl, 2003:367; Louw,

²² Music was conceptualized as two domains operating simultaneously in tension. One view was that music was a “mirror of the heavenly world”, while the other viewed music as “mover of earthly passion” (Hebert, 2006:34–36 Louw, 2014:26).

2014:25–27); the technical and compositional qualities of the music formed the basis of the meaning and aesthetics of the music (Lerdahl, 2003:367); sociological and anthropological embeddedness is the basis of apprehending musical meaning; meanings are derived from the functions of the music within a specific cultural or even institutional context (Barnard, 2012:72–74; Cross & Tolbert, 2009:26; Merriam, 2009:219–227). From this historical perspective, it is clear that musical meaning is conceptualised on the basis of deeply personal experiences (Hebert, 2006:34–36; Louw, 2014:25).

2.6 Inclusivity and exclusivity as poles of a continuum

It is important to reiterate that inclusivity and exclusivity are polar positions on a continuum and not sharply contradictory or opposing ideas (Boyce-Tillman, 2000:90–91; Koza, 2008:146; Turino, 1989:24–28). For this reason, I take caution not to be too simplistic when determining what inclusion and exclusion in choral practice entail. This is because their meanings may be interpreted contradictorily by choir members, choir leaders, school administrators and audiences (Koza, 2008:150–152; Parker, 2010:341; Silverman, 2012:102–106). Inclusive and exclusive daily choral activities and long-term policies characterize the realities of school and community choral practice. Studies in community music suggest that whenever a community of practice such as a choir is formed, there is potential for inclusivity and exclusivity (Higgins, 2012:115; Pohly, 2010:150–151; Veblen & Olsson, 2002:740–745). A choir, just like any other social group, can be said to be a community. The root term for community is the Latin word *communitas*, which means belonging (Higgins, 2007:281). Consequently, among the most important reasons for the existence of artistic communities such as choral groups is the sense of belonging, a need for a support group, and sharing common recreational interests (Countryman, 2009:98; Higgins, 2007:281).

However, it is also possible that the creation of such communities and the practices that they engage in, inadvertently or deliberately exclude some individuals. Pohly (2010:150–151) asserts that while music is used to create bonds and build bridges, it

also can be used for the opposite purpose, to create division and separation. She presents the dichotomy inherent in inclusion and exclusion by highlighting twelve scenarios in which musical works are used to build or tear down communities (151). An example of such a scenario is the American spiritual “We shall overcome”, popularized by the civil rights movements and eventually used all over the world in protests against racism and oppression (Pohly, 2010:150–151). While such a song is inclusive for the oppressed, it also excludes a section of the people deemed to be on “the other side”.

2.6.1 Inclusivity and exclusivity in choral practice

As indicated in Chapter 1, I discuss inclusivity and exclusivity in choral music in the full realisation that both these positions, conceptualised according to use and function, embody a dynamic range of integration of values and associated practices (Koza, 2008:145–155; Parker, 2010:341; Silverman, 2012:105,109). Additionally, while I am well aware of the diminishing scholarly distinction between “formal and informal” (Jorgensen, 2012:454–465), I use these two terms carefully as much choral practice in Zambian schools still falls under these categories. Most choral activities in Zambian secondary schools are regarded as “extra-curricular” as they occur outside the “regular” teaching and learning. Jorgensen (2012:454–455, 465) argues that informality in music education should not be conceptualised narrowly but viewed through comparative and pluralistic lenses. Formality and informality should complement each other in achieving music education goals (Jorgensen, 2012:465). In contemporary music education, there is a growing intersection of formalised as well as informal pedagogical strategies to achieve set goals (Green, 2008:9–11; Jorgensen, 2012:454, 469). Similarly, for community music, while there may be some “formal structuring” (Higgins, 2012:111–114; Veblen & Olsson, 2002:734), many music-making activities are largely informal. Both music education and community music serve the common purpose of providing a personal and communal musical encounter.

Choral practice, by its nature, is a communal emotional experience that dialectically produces the social environment or context in which it is embedded. Such social production involves emotional, physical, social, creative and spiritual aspects (Ahlquist, 2006:230–234; Kokotsaki & Hallam, 2007:94). Several study reports on the emotional impact of choral practice attest to these claims. In a survey that investigated the role of choral singing among amateur musicians in Iceland respondents pointed to a positive social experience as a major motivation for participation (Einarsdottir & Gudmundsdottir, 2015:10–18). While that study reports enjoyment as the major motivation, it is also clear that the respondents did not feel obliged to participate solely for social reasons (Einarsdottir & Gudmundsdottir, 2015:17). In a related Australian study of the socially disadvantaged and people with mental illness, social connectedness and meaningful social participation emerged as key benefits of choral participation (Dingle *et al.*, 2012:1–5, 15).

Several other similar studies' reports largely concern socio-emotional issues that give nuance to issues such as identity, social belonging, the value of camaraderie, self-esteem, teamwork, self-expression, cooperation, awareness of others and increased sensitivity to empathy (Clift *et al.*, 2010:23–24; Gouzouasis & Henderson, 2012:481–488; Hallam & Prince, 2000:8–12; Harland *et al.*, 2001:196–205; Karlsen, 2009:133–135; Matheson, 2015:45). One could argue that some of these studies may have been carried out with an inclusive ideological bias.

Many studies on choral music practice in schools focus on the creation of social support networks and belonging and ignore the possible exclusivity involved. These are designed to advocate for the perceived goods and progressive, inclusive components of choralism in schools and community music settings (Boyce-Tillman, 2000:89–98; Elefant, 2010:68–72).

De Quadros (2015:501–512) and Dorling (2010:923–924) argue that music, including choral practice, is a medium of both inclusion and exclusion, which is inevitable. This dualism, particularly for music education, echoes Freer's performance-pedagogy argument (Freer, 2011:164–171) earlier discussed in Chapter 1. I would add that the

inclusion and exclusion in question here have not only a musical but an emotional impact too. Among the more pronounced elitist ways of “systemic” exclusion (Koza, 2008:146) in school choral music practice are participation by audition (thus seeking special “musical” and technical abilities) and choral competitions (Detterbeck, 2002:68–71; De Quadros, 2015:505–512; Nzimande, 1993:18; Stollak & Stollak, 1996:21–23).

Other institutionalised exclusive components in choral practice involve a conductor/director’s power, which may obstruct choristers’ individual voices from being heard in matters to do with the musical and social aspects of the choir (De Quadros, 2015:501; O’Toole, 2005:5–6; Wray *et al.*, 2003:62). While the conductor generally looks to successfully lead the choir musically and socially as a group, there are exclusive negative power connotations in his/her role. In a study on power relations between conductor/director and choristers in choral practice, O’Toole (2005:5–10) interrogates “bad” choral pedagogy caused by such centralisation and absolute authority given to an individual. That study calls for a reconfiguration of choral practice to be sensitive to individuals with diverse interests, needs, experiences and social histories, and incorporate their voices to improve the practice (O’Toole, 2005:24).

Other literature related to inclusive and exclusive practices in choirs around the world indicates the following examples highlighting some emotional, social and cognitive functions of choral singing. A study conducted on a choir with autistic as well as neurotypical children in Israel identified six roles of an inclusive choir. These roles are musical, social, educational, cultural, emotional and inclusive (Eilat & Raichel, 2016:8–10). The activities of the choir are designed to address all these, albeit with some difficulty. The study generally found that inclusive choirs can change members’ perceptions of people who are otherwise usually excluded. The extended time spent together in rehearsal and performances create bonds and strengthen positive interpersonal relationships. Participating in inclusive choirs can break down visible and invisible barriers and prejudices (Eilat & Raichel, 2016:8–10). However, as observed in the Israeli study above, the roles identified sometimes conflict with each

other, as Freer (2011:1164–178) also observed through the performance pedagogy paradox. As defined and explained earlier, this paradox illuminates the ethical questions that music educators face and need to address when implementing a model such as the elitist one. In attempting to satisfy musical dimension, the educational or social roles might be compromised, resulting in inadvertently exclusive tendencies.

In a related study, an inclusive choral project in Germany called “Voices” works with adult persons who have several special needs (Merkt, 2012:95–96). There is no entrance examination (audition). Participants are encouraged to show a willingness to attend lessons, show progress no matter how slow, and also demonstrate a desire to play and sing in groups. In his findings, Merkt (2012:93–100) reports that collaborative music-making by the participants resulted in feelings of transcendence, connectedness and improved self-esteem. However, going by the roles identified by Eilat & Raichel (2016:8–10), while open access is given to participants meeting the criteria for inclusivity, it can be speculated that the more “musical” and culturally “elite” could feel excluded by the “Voices” project. Issues of lowering standards, disregarding quality, compromising artistic worth, and other issues emerge with open access musicing and listening.

For those who are inclined to focus on classical music, for example, including repertoire from pop, jazz and newer non–classical music is perceived as pursuing an unworthy cause and can be interpreted as excluding them by including those styles. The opposite is also true. A study by Bailey and Davidson (2005:269–303) investigated a choir for homeless men who had mental illnesses to establish whether singing in a group had any effect on the members. The only condition and qualification for being a member of this choir was being or having been homeless. Findings revealed emerging themes of therapeutic benefits, reciprocity attributed to the choir and audience, and mental stimulation for the choir members achieved through participation (Bailey & Davidson, 2005:284–303).

2.6.2 Musical elitism and exclusion

In their investigation of singing and its effects on excluded and “lower-level” singers, Bailey and Davidson (2005:269–271) theorize about the “expert” and elitist model in music education and its inherent exclusivity. They point to the Western culture aesthetic model where musicians are expected to be well trained (by taking classes from prominent music teachers), possess technical fluency on their instrument or voice, can sight-read and analyse music, and exhibit extremely high-level performance skills. Such expectations are in sharp contrast with advancing musical agency and other socio-ethical pluralist music education ideals (Elliott & Silverman, 2015:52–53; Regelski, 2016:14, 15).

The elitist, exclusive model is conceived within a rigid unidimensional philosophical framework and, unfortunately, is adopted in some choral education programmes and general practice (Bailey & Davidson, 2005:271; Elliott & Silverman, 2015:383). This model focuses on the few “talented” individuals who have means and access to such training and performance. It excludes the majority as it only considers high levels of musical prowess, glorifies only prodigies and other very gifted children, and focuses on technical competencies (De Quadros, 2015:501; Hylton, 1997:8–12; Koza, 2008:146). There are many exclusionary tendencies that are inherent in this model perceived as based on “talent”, such as entry upon audition (e.g. elite music schools like Julliard, Berklee and Eastman in the United States). Other exclusive tendencies in this model are willingness to compete, being able to afford expensive music tuition and an instrument, prior musical experience and wide, even global, exposure, among others.

2.7 Conclusion

This chapter presented a synthesis of the multidisciplinary scholarly literature that contextualised my study’s central research question into the following position. Philosophy of music education, social capital, musical meaning and finally inclusivity/exclusivity are points on a continuum. Several theories and themes from

the literature emerged and informed the direction of the study. The next chapter will present a theoretical framework on the concept of a community of practice (Lave & Wenger, 1991:36–37; Wenger, 1998:70–73), which will be the initial basis of my theoretical point of departure. This is despite the fact that I prefer, for my study, to follow a more flexible inductive approach which will give room for possible theory building.

Chapter 3 Communities of practice (CoP) theoretical framework

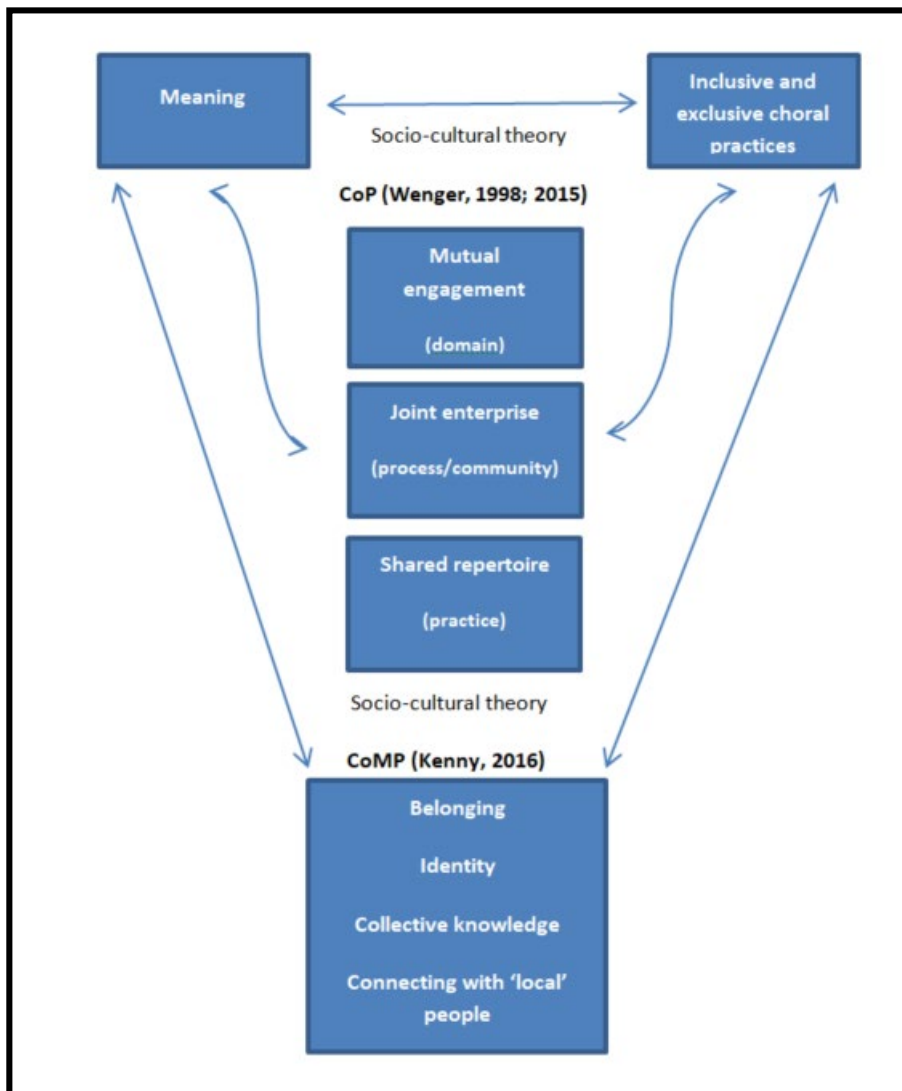


Figure 2: Communities of practice (CoP) theoretical framework

3.1 Discussion of the CoP theoretical framework

The CoP framework (Figure 2) – the community of practice theoretical model (Lave & Wenger, 1991:36; Wenger, 1998:70–73) – has been chosen as a theoretical basis for this study based on its focus on socio-cultural approaches to music education philosophy and meaning-making in choral practice (Bowman & Frega, 2012:332–334; Elliott & Silverman, 2015:45; Goble, 2005:4; Kenny, 2016:398; Westerlund, 2003:46–48).

As suggested earlier, Wenger's (1998:70–73) community of practice (CoP) model is divided into three parts, namely

- i) Mutual engagement (domain) includes a unique identity whose common domain is interest. Commitment to this shared domain is what constitutes and determines membership. Contextualised to this study, the domain in question is a choir or choral practice;
- ii) Joint enterprise (process or community): While pursuing group interest, the members participate in activities together and exchange information and ideas through mutually beneficial conversations, which will enable learning;
- iii) Shared repertoire (practice) – members of a CoP do not only share interests but are practitioners who share resources that include problem-solving skills and tools, experiences, personal and group stories.

In addition to the discussion of CoP of Wenger above, the CoP framework (Lave & Wenger, 1991:36) has been refined and extended (Wenger et al., 2002:38–40), making it more suitable for a study that seeks to investigate the meanings of inclusive and exclusive choir practices in four CoMPs (school choirs). Definitions in this study , of the terms “community” and “practice” were reformulated to be more relevant and contextualised: practice is redefined as socially defined ways of doing things in a specific domain: a set of common approaches and shared standards that create a basis for action, communication, problem-solving, performance, and accountability (Wenger et al., 2002:38). Community is defined as a group of people who interact, learn together, build relationships, and in the process develop a sense of belonging and mutual commitment (Wenger et al., 2002:38).

The use of CoP and, specifically CoMP as theoretical bases for this study is done on the premise that they also fundamentally encompass some seminal socio-cultural theories (Vygotsky, 1978; Rieber & Carton, 1993). It is also on the premise that CoP and CoMP theories also cover Bourdieu's (1984:35–49, 68) work which fundamentally suggests that CoMPs are situated within social contexts. In Bourdieu's model, “agents” such as choristers, conductors, school administrators interdependently and continuously construct meaning through shared values, understanding, interactions in

musical practice (Kenny, 2016:397–398). Inductively, this, in addition to Wenger (1998:70–73) and Kenny (2016:30–38) and any other emerging issues from the data, might hopefully inform the analysis of the four cases in my study. Although CoP is often used as a learning theory model, I have contextualised it for my study also to include both learning and meaning. As mentioned in earlier sections, it is very important for the process of ascribing meaning to music-making in any context to be socio-culturally situated, derived and embedded (Higgins, 2012:111–114; Turino, 2008:95; Westerlund, 2008:85–88). A synthesis of relevant literature on the topic suggests that identity and meaning are socially constructed concepts acquired by meaningful participation in social activities, including choir activity in schools. Choral singing provides a “community” platform where the dialectical relationship between the individual and the collective is honed. These relationships are based on belonging, safety, and “safe spaces”, among other issues. They highlight the concept of a community based on the interdependence of social and individual processes (Countryman, 2009:97; Kenny, 2016:397–398). It is for the above given foundational conceptions that I feel the CoP theoretical framework, supported by Kenny (2016:30–38) CoMP, is well suited to be the theoretical basis on which to conceptualize and analyse this study (Kenny, 2016:34–36, 44; Koopman, 2007:155; Lave & Wenger, 1991:36; Wenger *et al.*, 2002:38–40).

3.2 Communities of Musical Practice (CoMP)

Wenger’s (1998:70–73) work on communities of practice (CoP) is adopted as a useful multi-sectoral framework and model relevant to studies in collective learning and knowing for micro and macro socio-cultural phenomena (Kenny, 2016:30). This theory posits that CoPs are groups of people with a shared passion for something they do (Kenny, 2016:30) and continuously improve and get better at what they do through regular interaction (Wenger, 1998:70–73). Contextualized and extended to music-making (Tison, 2008:30) and possibly music education, this model by Wenger (1998:70–73) has been used as a basis by Kenny (2016:30–38) to situate music-making embedded in different unique socio-cultural contexts. Kenny’s modified model of Wenger’s model is then viewed and studied as communities of musical practice

(CoMP's) as evinced mainly in the work of Kenny (2016:30–38, 106, 130–136) and also discussed by others, including in the work of Barrett (2007:185–195, 270–275) and Veblen and Olsson (2002:730).

In dealing with communities of musical practice (CoMP), Kenny's (2016:130–133, 165–170) work primarily focuses on the social processes involved in music-making, particularly among three music groups and projects based in Limerick, Ireland. They are the Limerick Jazz Workshop, a jazz ensemble (Kenny, 2016:76–104), the County Limerick Youth Choir (Kenny, 2016:106–135) and the Online Academy of Irish Music (Kenny, 2016:138–164). In the first case (the jazz ensemble), the group's membership and identities (creativity being a core identity) were formed based on its community practices and socio-cultural-musical interactions (Kenny, 2016:104–105). This is evidenced by the clear roles and responsibilities defined in the group as well as the use of a unique lingual jargon termed “jazzlore” (Kenny, 2016:104–105) that is used and understood by community members as part of a “domain-specific dialogue” (46–47).

In the choral community of the County Limerick Youth Choir, both individual and group perspectives highlighted that their socio-musical practices were based on closely knit relationships, with the definition of roles being hierarchical (Kenny, 2016:135–137). The most significant practice in that community was developing a sense of “belonging” (Kenny, 2016:137). The study posited how CoMPs interact and gather knowledge as well as highlighted how identities are formed, and socio-musical relationships are built (Kenny, 2016:104–105).

The third and last CoMP investigated in Kenny (2016:138–164) was a rather new, emerging and non-traditional music community, namely an online community, the Online Academy of Irish Music. Like in the two previous CoMPs, individual and collective practices included sharing social and musical experiences, exchanging knowledge and expertise, and continuous online and offline learning (Kenny, 2016:164). Members of this community emphasized performance-based practices, oral transmission of ideas and collective music-making. Despite this being an online

community with multiple and overlapping identities (Kenny, 2016:164), there was a very strong Irish construct for this community of musical practice, probably because of the typical CoP and CoMP connection to a “local place” (Kenny, 2016:13), in this case, Ireland. An analysis of the three CoMP cases reveals that issues of belonging, identity and collective knowledge are central to the growth and sustaining of each community. These three key cross-cutting practices are also significant to the tripartite model of Wenger discussed earlier, whose parts include mutual engagement, joint enterprise and shared repertoire (Kenny, 2016:164, 193–194).

3.2.1 Social identity and sense of belonging

Choral practice in schools has been known to cultivate and construct personal, community and national identity through different studies of school ensemble dynamics (Blank & Davidson, 2007:231–238; Dingle *et al.*, 2012:15–16; Durrant, 2005:90–91; Hairston, 2011:39; Miell & Littleton, 2008:41–49; Parker, 2018:439–460; Welch *et al.*, 2009:39; Wray *et al.*, 2003:46, 60–62). Such a construction of identity parallels participants in choral activities when they develop a deep sense of belonging (Judd & Pooley, 2013:281; Ryff & Singer, 2008:21).

While social identity may not always involve a sense of belonging to a group or “team” (Parker, 2018:442), it is an important element in constructing meanings of both inclusiveness and exclusiveness. Identity is significant as it gives insight into how the choristers, conductor and administrators view themselves with respect to the socio-cultural roles they assume (Hargreaves *et al.*, 2002:4). Apart from referring to individuality, identity is also defined as viewing oneself in relation to a social group such as a choir (Parker, 2018:440–441; Welch *et al.*, 2009:39). This refers not only to the conceptualization of the self but also to self-other interrelationships (Elliott & Silverman, 2015:365; Newman *et al.*, 2007:243; Parker, 2018:439–460). In an investigation into adolescent choral singers’ identity and other perspectives regarding music-making, Parker (2018:442–453) describes three high school choirs in the mid-west of the United States of America. Four themes emerged from participant interviews: i) simultaneous experience of particular emotions by participants giving

them a social identity; ii) musical knowing as intra- and inter-personal knowing; iii) performance aimed to express emotions and feelings, and iv) music-making for purposes of enlightenment. Feedback from two participants in the study pointed out connectedness to others as a consequence of shared musical experiences.

All the emerging themes in Parker (2018:439–460) point to self and self-other relationships. In a similar but more general study to investigate musical identities and music education, Hargreaves and Marshall (2003:263–270) and Hargreaves *et al.* (2002:7) argue that studying identities is central to understanding music behaviour holistically. They insist that it is much better to study people “from the inside” rather than from the traditional “outside” (Hargreaves *et al.*, 2002:7). Among other findings, they found that pupils’ musical and social identities are significantly influenced by both music within and outside of the school. Additionally, the studies also found that the musical identities of the teachers (usually classically trained) and those of pupils (who have both school music and outside school music influences) are often at variance with one another (Hargreaves & Marshall, 2003:263–274). The musical identities of the teachers are shaped by their attitudes and experiences (Hargreaves & Marshall, 2003:263). When the two musical identities are more closely congruent with each other, there is a likelihood of a successful music education programme.

Elliott and Silverman (2015:362) point out that because the self is interrelated with other people, self-interest can also be considered as “mutual”. What can be deduced here is that self-interest is not necessarily selfishness and is an important element in understanding oneself in relation to others (Elliott & Silverman, 2015:362–363). Understanding others’ perceptions and ways of doing things is essential to understanding the self. Put in another way, to deny choristers a chance to interact and share perceptions, abilities and ways of doing, no matter their technical singing prowess, is essentially to deny them a chance of understanding themselves too, and limiting their wellbeing, flourishing and chances of experiencing eudaimonia (Blank & Davidson, 2007:241; Durrant, 2005:90–91; Miell & Littleton, 2008:41–49).

This partly demystifies the inclusivity-exclusivity dichotomy inherent in much choral practice. Essentially, optimal experiences (including wellbeing, flow, happiness, positive emotion, engagement, relationships, meaning and accomplishment) result to some degree from the active engagement and extension of the self-other relationships which construct one's identity (Croom, 2015:45–64; Hargreaves *et al.*, 2002:3–10; Welch *et al.*, 2014:1–12). Additionally, Elliott and Silverman (2015:367) argue that people place value and meaning on experiences based on all previous experiences in their social-cultural-embodied-gendered experiences of the world.

3.2.2 Musical style communities and stylistic diversity

The above discussion (3.2) of three unique communities of musical practice (Kenny, 2016) needs to be supplemented with a brief look at musical style communities and stylistic diversity. The aim of praxial and pluralist music education philosophy to incorporate into music education all musical style communities at all levels of music-making and listening is in congruence with the concept of communities of practice as well as communities of musical practice (Kenny, 2016:34–36, 44; Koopman, 2007:155; Lave & Wenger, 1991:36; Wenger, 2000:246). Among the most cardinal issues is recognizing all musical style communities and establishments as unique communities of socio-musical practice made up of music makers and active listeners (Elliott & Silverman, 2015:48). Inadvertently, this also removes any subtle or sometimes blatant suggestions of a system that hierarchically places one musical style community above the other (Veblen, 2005:313–315), conflicting contemporary music education values and ethical reasoning.

One important reason for embracing all musical styles is to help learners experience “unfamiliar music cultures”, which influences how one views oneself in relation to others around one (Elliott & Silverman, 2015:48). The argument here is that both musical and personal prejudices can be confronted and counteracted by embracing diversity in cultures, personalities, abilities and so forth. Each musical style community, whether a school choir with beginners who learn by rote, a *kalindula* local village band, a symphony orchestra or a military brass band, are unique systems and

part of a larger web made up of numerous musical style communities (Elliott & Silverman, 2015:45–54; Veblen, 2005:314).

As indicated above, relevant to the discussion on music genres as communities of musical practice is the appeal by Bowman (2007a:1) and Elliott (2012:63–65) urging music educators to embrace a pluralist multicultural approach. Contemporary music education should therefore embody this diversity by accommodating all styles of music-making and consumption as unique communities of musical practice (Elliott & Silverman, 2015:45–54; Veblen, 2005:314). Diversity and multiculturalism inadvertently involve contentious issues of “equity” in terms of musical style communities and, more importantly, representation of cultures through their musical practices (McCarthy, 2015:37).

Another concern about multiculturalism is its perceived threat to national identity or unity. This claim arises in communities that are comprised of a multiplicity of cultural backgrounds yet are expected to adhere to similar societal values and ideals (Banks, 2009:303–310; McCarthy, 2015:37–38). As a possible solution, the promotion of social cohesion highlights concepts of individual and communal justice, civic rights and seeking common societal good (Banks, 2009:314; Pearce *et al.*, 2016:1268). Music education has an important role to play in cultivating social cohesion and hence enhancing citizenship.

3.3 Conclusion

This chapter presented a theoretical framework model based on Wenger’s three-part CoP (Lave & Wenger, 1991:36; Wenger, 1998:70–73) and also CoMP as espoused by Kenny (2016:138–164). This initial theoretical framework, however, still leaves room for an inductive theory-building process as the study progresses and is not in any way infallible. Three different scenarios of diverse musical communities were analysed (as examples) to highlight unique stylistic, social, cultural, interpersonal and other environments. Social cohesion amidst diversity emerged as an important theme in the CoP framework.

Chapter 4 Research procedures

4.1 Introduction

This chapter describes the research design, approach and procedures I employed to answer the research questions of my study. The chapter includes sections explaining qualitative research design (4.2), philosophical assumptions (4.2.1), case study as a research approach (4.2.2), COVID-19 pandemic implications on cases (4.3), the role of the researcher (4.4), data collection (4.5) and data analysis (4.6) and I discuss the use of ATLAS.ti 9 in 4.7. I discuss research ethics in 4.8, while issues of trustworthiness of the research are discussed in 4.9. The chapter ends with the conclusion in 4.10.

4.2 Qualitative research approach

I have chosen to use a qualitative research approach because several features of the approach fit well with the needs of my study. Qualitative studies focus on understanding how people interpret social constructs in their lives through concepts that include meaning, time and context. Merriam and Tisdell (2016:9) and Creswell (2016:79) describe qualitative studies as those that explore and seek to understand the meanings a group or individuals ascribe to a phenomenon, in this case, choir practices. The approach requires that the researcher, who is the primary instrument for data collection and analysis, interprets research the participants' reality (in this case, choir practices). Such data collection takes place within a particular real-life social environment and natural setting (Merriam, 2009:22; Merriam & Grenier, 2019:6), in this case, junior secondary schools in Zambia. The researcher adopted a qualitative approach that suggests that one should, after interpreting the interpretations of participants, arrive at conclusions inductively through systematic inquiry (Merriam & Tisdell, 2016:2–3, 38).

My research, a multiple case study, presents itself naturally for qualitative inquiry. Objectives for this study involve an in-depth understanding of how participants

(choristers, conductors and administrators) ascribe meaning to and make sense of their lived experiences. Furthermore, this in-depth understanding acknowledges the diversity of the contexts of the participants, the multiplicity of voices and an array of perspectives (Matsunobu & Bresler, 2014:2; Merriam, 2009:37; Merriam & Grenier, 2019:6). These diverse contexts in this study include the four different schools of the participants. As is the case with this study, qualitative approaches are well suited for an inquiry in fields that deal with everyday human activities and behaviour, such as anthropology, applied social sciences, sociology and humanities in general (Creswell, 2013:13–14; Creswell & Poth, 2018:27–30; Merriam & Tisdell, 2016:2–3).

4.2.1 Philosophical assumptions

Qualitative research draws on a number of philosophical foundations, including but not limited to critical theory, postmodernism, phenomenology and interpretivist or constructivist worldviews (Merriam, 2009:13–14). My study is informed by a social constructivist paradigm (Creswell, 2013:25; Creswell & Poth, 2018:24–27; Denzin & Lincoln, 2011:6; Merriam & Tisdell, 2016:30–33) describing the multiple meanings that participants ascribe to individual experiences, which are culturally, socially and historically constructed (Creswell, 2013:24–25).

Drawing on a social constructivist worldview (Creswell, 2008:36; Crotty, 1998:42–65), I seek to deepen my understanding of lived experiences and meanings that choristers, conductors and administrators generate through their involvement with their social environments. Social constructivism posits that culture is a domain in which meanings are constructed. It is by studying culture (such as school choirs and choral practices) that we gain an insight into these meanings. In the social constructivist paradigm, meaning is generated and negotiated by the participants themselves (who in this case are choristers, conductors and administrators), and the paradigm's main objective is to understand participants' lived experiences through their voices (Crotty, 1998:42; Merriam & Tisdell, 2016:2–3, 38). I believe social constructivism fits the nature of my study and is appropriate for achieving the objectives of this study.

4.2.2 Research design

My research design took the form of a multiple case study. A multiple case study allows the researcher to analyse phenomena within and across settings. In my case, approaching my study through a multiple case study design allowed me to discover the relationship between theory and the actual lived experiences of participants in various similar settings (Creswell & Creswell, 2017:78; Creswell & Poth, 2018:24–30). The individual choristers, conductors and administrators in the four cases had unique experiences, yet several comparable common elements were viewed across cases. Merriam (2009:25–28) summarizes the strengths of such a research design as (a) accessibility and reliability, (b) seeing a vividly descriptive narrative of the setting and the situation through the researcher's eyes, and (c) decreased defensiveness and resistance to learning. While the first two are self-explanatory, decreased defensiveness refers to the ability of a multiple case study to dispel fears of researchers forcing their construction of reality on others (Creswell & Creswell, 2017:79; Merriam & Tisdell, 2016:31). There is very little likelihood that I would have readers accept my construction of reality in all four cases. This is because my study required me to explore differences within and between cases and eventually analyse findings across them (Yin, 2014:22–35). Multiple case study as the chosen strategy of inquiry gave me a deeper holistic view of the research problem as well as furnished me with tools necessary to study the complex phenomenon that my four unique cases represent effectively (Merriam, 2009:35; Stake, 2008:125–127; Yin, 2009:25–28, 2014:33–35). In qualitative research, a case study that includes both the process and product of an investigation must have clearly defined boundaries that delimit a given phenomenon (Merriam & Tisdell, 2016:2, 38; Stake, 2008:125–127; Yin, 2014:33–35). Case studies allow us to experience situations and individuals in depth (Creswell & Creswell, 2017:78) in settings that we would not normally have access to. In my study, I was able to hear the unique stories from choristers, fellow conductors and administrators in a different role as researcher, and this allowed me to look at choral musicing from a whole new point of view (Merriam, 2009:30–36).

4.2.2.1 My cases: A brief description

Being a multiple case study design, it is important to briefly elucidate my four chosen cases, which informed the study through both in-case and cross-case analysis. As I indicated earlier in Chapter 1, my multi-case study investigated four selected cases involving junior secondary school choristers, conductors and their administrators from the Lusaka and Copperbelt provinces of Zambia. I assigned pseudonyms to the four cases as follows: Dandelion, Hibiscus, Asparagus and Cauliflower. These pseudonyms carry a special significance as they all have unique characteristics and experiences attached that correspond with the particular cases. The four choirs were previously involved in the annual National Schools Arts Association of Zambia (NASAAZ) choral competitions, the annual Independence Choral Festival, or other festivals and choral performances between 2018 and 2020. All four cases involve junior secondary school choirs. The study involved a total of 40 participants, while each case involved eight choristers, a conductor and a school administrator.

The Zambian post-primary school system has both secondary schools (Grades 8 to 12) and high schools, which are senior secondary schools (Grades 10 to 12). Junior Secondary school refers to Grades 8 and 9 (typically ages 12 to 16), after which junior secondary examinations are written to qualify for senior secondary school. A brief description of each case follows below.

a) Dandelion

This forty-member school choir is a girl's Catholic but government-aided secondary school located in a densely populated suburb in the capital city of Zambia, Lusaka. Its membership, ranging between ages 12 and 16, is open to all pupils in the school. The school follows a liberal arts philosophy, and the arts are at the centre of its curriculum. The choir director, a music teacher, however, reserves the right to choose members who participate depending on the nature of the event. The choir is both a competition and festival choir and is a perennial participant in the NASAAZ competitions and other festivals.

b) Hibiscus

The choir is made up of about 35 choristers (girls) aged between 12 and 16 coming from different suburbs of Lusaka. The nationalities and races of the choristers are predominantly Zambian of African and Asian descent. This choir also has children of Rwandese, Burundian and Somalian descent, whose parents are mostly business people in Lusaka. The choir is mainly a perennial participant in the NASAAZ competitions and other festivals and features practices such as auditioning to join and the commitment to the choir's values, which include excellence, patriotism, loyalty and hard work. The choral competition-winning history that the choir boasts of dates back to British colonial rule, and consequently creates high expectations from the community, school administrators and music teachers.

c) Cauliflower

The choir annually has an average of 50 members, including boys and girls of ages between 12 and 16. The nationality and race of the choristers are Zambians of African descent. Being organised mainly for competitions within and outside the province, membership is by audition. Sometimes teachers, choir directors “poach” good singers and choreographers from nearby townships to help boost the choir. Visiting choir directors from churches, other schools and the community are sometimes invited to prepare the choir for competitions. The choir has been crowned national champions in the NASAAZ choral category several times.

d) Asparagus

Recently upgraded from being a primary school into a secondary school because of a rising need in the locality, it draws pupils from several primary schools around the town. The school choir here, with age ranges 12 to 16, has an average of 50 pupils, boys and girls, of Zambian and African descent. The choir participates in several competitive and non-competitive events. The major highlights are the annual NASAAZ competitions, local school performances as well as the Independence choral festival.

4.2.2.2. Cross-case demographic profile of participants

a) Age

Participants of the study were within the age range of 10 to 55 years (Table 1-1). Choristers, who were all pupils from the four schools in the study, ranged from ages 10 to 20. Choir conductors' ages ranged from 28 to 45 years, while school administrators ranged from 45 to 55 years of age.

Table 1-1: A summary of participant age ranges

Age range	10-15	16-20	21-25	26-30	31-35	36-40	41-45	46-50	51-55	56-60
Choristers	27	5	0	0	0	0	0	0	0	0
Conductors	0	0	0	1	0	1	2	0	0	0
Administrators	0	0	0	0	0	0	1	1	2	0

b) Grades

Participants in the study came from different grades (see Table 2-1). Initially, participants in the study were supposed to be choristers in junior secondary classes (Grades 8 and 9) who had participated in choral activities. However, because of the COVID-19 pandemic and associated disturbances in the school activities and calendar, some of the study participants had, at the time of interviews, moved to higher grades in senior secondary school. The experiences they shared, however, were still based on their junior secondary school choir experiences.

Table 2-1: Summary of school grade (choristers)

Grade	8	9	10	11	12
Choristers	2	12	14	2	2

c) Job designation

As indicated in Table 3-1, all four conductors interviewed were music teachers in the particular schools, and all the four administrators interviewed were headmasters/headmistresses of the schools they represented.

Table 3-1: Job designation (conductors and administrators)

Designation	Music teacher	Non-music teacher musician	Headmaster	Non headmaster	- Other
Conductors	4	0	0	0	0
Administrators	0	0	4	0	0

d) Residential areas

Two out of eight choristers from Asparagus and Cauliflower schools did not respond to the question about where they live (Table 4-1). Six out of eight (75%) from Dandelion school are from low-density neighbourhoods, while five out of eight (63%) from Hibiscus school are from middle-density residential areas (Table 4-1).

Table 4-1: Summary of residential catchment areas

School	Choristers from low-density residential areas	Choristers from middle-density residential areas	Choristers from high-density residential areas	No response from choristers
Asparagus	0	4	1	3
Cauliflower	0	2	3	3
Dandelion	6	2	0	0
Hibiscus	2	5	1	0

4.3 COVID-19 pandemic implications on cases

At the time of the interviews, the government had just reopened schools to finish up the disturbed school term, but on the condition of strict adherence to the existing COVID-19 protocols²³. This was after unforeseen closure earlier in the year because of the escalating number of individuals who tested positive for COVID-19 in Zambia and the sub-region. A similar situation of closure of schools and disrupting the school calendar had occurred in 2020. Although I was cleared and could proceed with interviewing my participants, there were no choral music activities in the schools. Choral competitions, festivals, rehearsals and any such activities were temporarily suspended by the government authorities to curb further spreading of the virus. Most schools in the country were only allowed to have children learn for a limited number of hours (between 3 and 5 hours per day) and had two alternating sessions to keep numbers low. This arrangement meant that there were no extracurricular activities such as music club or school choir taking place. Consequently, the experiences participants shared about festivals and competitions were based on previous school years, which had more choral activities and ran normally.

4.4 My role as a researcher

The social constructivist worldview emphasises my role as an interpreter of the meanings that participants ascribe to choral practices. The conceptualization of this study's central questions, purpose and consequent building of the case was greatly influenced by my personal experiences as a music teacher, choral conductor and adjudicator (choral festivals and competitions) in Zambian private and government schools for over fifteen years. This was similar to other qualitative studies where the researcher plays multiple roles including teacher, participant, observer, advocate and storyteller, among others (Stake, 2008:124–128). I am fully aware that, in qualitative studies, it is cardinal to be aware of my background, biases and their influence on the

²³ These include the World Health Organisation (WHO) recommending the wearing face masks, use of hand sanitisers and social distancing.

direction of my argument (Charmaz, 2007:80; Crotty, 1998:46; Yin, 2009:72). In this vein, as implied in my philosophical position statement in Chapter 1.1, I need to point out that throughout the study, I continuously accounted for the actual dynamic relationship between competitive and non-competitive thinking and action. I view my role as being that of a researcher with an insider perspective, with considerable familiarity with the context. As indicated in Chapter 1, I have been involved in choral practice in Zambian schools as a conductor of choirs, participant, as well as a general music teacher and observer, who is sensitive to the student's musical experiences. With my dual roles as an observer-participant, being a conductor of school choirs myself, I recognized my bias as a researcher. However, this also placed me in a unique position to understand the context and have an “insider view” while conceptualizing my enquiry. While participants must be engaged in their natural settings, I am also aware that natural settings can be challenging and unpredictable. As such, I remained aware that I had to be sensitive to social dynamics while conducting the study (Creswell, 2008:175–176; Merriam, 2009:8–10). As such, I consider my role as one of interpreting the cases as constructed by participants and conducting the actual research personally (Rule & John, 2011:35).

As indicated earlier, my role as the researcher is positioned at the centre stage because of my embeddedness in the community I am investigating. My own experiences and outlook,²⁴ as well as participants' contributions, gave direction to my investigation (Creswell, 2013:25; Denzin & Lincoln, 2011:6). As such, critical reflection and constant checking for possible bias were done at different stages in the investigation (Charmaz, 2007:80; Crotty, 1998:46; Yin, 2009:72). In the interview stage of data collection, for example, I ensured that questions were objective and that my own beliefs did not reflect and influence participant responses. During the data-analysis and report-writing stages, my personal views did not influence the actual research outcomes.

²⁴ As indicated in Chapter 1, I gravitate towards a more inclusive approach because of my personal experiences as a musician, music teacher and choir director.

4.5 Data-collection procedures

In case studies, the researcher plays multiple roles, including that of teacher, participant, observer, advocate and storyteller (Creswell & Creswell, 2017:24, 47–48; Stake, 2008:119–149). I assumed all these roles while collecting information from the participants. I was accordingly offered a privileged position²⁵ and insider view into school choir auditions, rehearsals and competitive/non-competitive performances. I was involved in prolonged engagements in these settings (Delamont, 2004:217–229) and employed multiple methods of data collection (Creswell, 2013:97; Denzin & Lincoln, 2011:10–12; Merriam & Tisdell, 2016:72–85). The multiple methods included:

- a) Documents and material from Facebook and website posts on NASAAZ choral competitions, school festivals, news on participants (Creswell, 2013:19; Creswell & Creswell, 2017:24; Yin, 2009:72);
- b) Observations (recorded through photos, videos, and field notes); and
- c) Open-ended and semi-structured interview questions for all the participants.

Although English is the official language in Zambian junior secondary schools, there was a need to use both English and the local language for some data collection. When necessary, interpreters translated conversations from English into the major local languages spoken in Lusaka province, Nyanja and the Copperbelt province, Bemba. The interpreters were also available for both the informed consent and parental permission tasks. I can speak both local languages (Bemba and Nyanja) relatively well and so endeavoured to use the participant's language during the semi-structured and open-ended interviews.

I followed qualitative data-collection procedures and conventions when conducting interviews (Doody & Noonan, 2013:28–32; Ponterotto, 2014:77; Rubin & Rubin, 2012:21). Chief among these is the ethical responsibility placed on the researcher. The interviewer, in this case also the researcher, should not pressurise interviewees, but assure them of confidentiality. I prepared the interviews as advised by Doody and Noonan (2013:28–32), Ponterotto (2014:77) and Rubin and Rubin (2012:21). I started

²⁵ Notwithstanding that insider-ship and ideology and philosophy may constrain absolute objectivity.

the process by conducting both semi-structured and open-ended interviews. I spent considerable time with each participant in their natural, relaxed environment (school hall, music room and office) to obtain reliable data.

I followed conventional qualitative procedures when conducting interviews which were audio-recorded to facilitate in-depth analysis and interpretation (Creswell & Creswell, 2017:78). I prepared both open-ended and semi-structured interviews (see Addendum I) as advised by some qualitative researcher methodologists (Creswell, 2008:80–94, 183; Doody & Noonan, 2013:32; Merriam, 2009:80–89; Ponterotto, 2014:77–90; Raboinet, 2011:563; Rubin & Rubin, 2012:21). A synthesis of suggestions for preparation of the interview protocol from the above and other qualitative procedure sources mainly involved not placing participants in an uncomfortable, stressful or vulnerable position, and posing interview questions that would add meaning and value to their life (Creswell, 2008:80–94, 183; Creswell & Creswell, 2017:63–70; Creswell & Poth, 2018:24–27; Doody & Noonan, 2013:28–32; McMillan & Schumacher, 2010:384; Merriam & Tisdell, 2016:30–33; Ponterotto, 2014:77–90; Raboinet, 2011:563). This can be done by choosing an environment comfortable for both researcher and participant. In consultation with the children, the conductors and the administrators, we settled for the school hall, music room and office as places to conduct the interviews. The participants should also be assured that their comfort and wellbeing is of the utmost importance, and they can withdraw from participating at any time they feel uncomfortable (Creswell, 2008:90; Creswell & Creswell, 2017:63; McMillan & Schumacher, 2010:384; Raboinet, 2011:563).

Although open-ended questions by definition allow a degree of randomness, they should in no way be unguided and uncoordinated. Rather, they should be carefully constructed and executed to elicit well-rounded and informative responses from the respondents. I endeavoured to talk less than the choristers, conductors and administrators, and allowed them to express themselves openly and exhaustively without interruption. This can only be achieved if the initial questions are tactfully and carefully planned and posed (McMillan & Schumacher, 2010:384; Raboinet, 2011:563).

Both semi-structured and open-ended questions should seek relevant information. These may include the background of respondents, details of actions observed by or shared with the interviewer, as well as motivations for those actions. Questions may also be about emotional reactions to an experience or action, knowledge held by participants, and things observed by them (Creswell, 2008:80–94, 183; Doody & Noonan, 2013:28–32; McMillan & Schumacher, 2010:384; Ponterotto, 2014:77–90 Raboinet, 2011:563). The flow of questions in my interviews deliberately followed the suggestions by Price (2002:277), which favour placing the more philosophical and challenging questions in the middle of the interview, sandwiched by the more straightforward action questions at the beginning and the end.²⁶

4.6 Data analysis

Miles *et al.* (2020:33–34) and Van Manen (2016:28) identify qualitative data analysis as an appropriate tool to study meanings that various individuals attach to events, processes and structures. This is true especially when those meanings and understandings are based on the perspectives, and within the social contexts, of the participants (Creswell & Poth, 2018:21; Merriam & Tisdell, 2016:42–44; Miles *et al.*, 2020:33–34; Saldaña, 2016:35). I found these characteristics of qualitative data analysis appropriate for my study, which sought to elicit the meanings participants ascribed to choral practices.

Other characteristic features of qualitative data analysis relevant to my study are outlined below.

a) Thematic analysis

Thematic analysis is an important qualitative data-analysis strategy. It allows the researcher to explore meaning from a social perspective while accounting for individuality (Braun & Clarke, 2013:55; Saldaña, 2016:42–49). This socially embedded approach is achieved by the researcher carefully identifying themes

²⁶ See Appendices for sample interview questions for choristers, conductors and administrators.

derived from the participants to construct their individual and social reality and meaning (Braun & Clarke, 2013:42–44; Clarke *et al.*, 2015:65; Miles *et al.*, 2020:33–34). I found this helpful in my study as it enabled me to identify themes based on the data from participants. As indicated in Chapters 1.1 and 4.4, my personal philosophical and professional stance has been evolving towards greater inclusivity. However, I am fully aware that this does not in any way mean rigid opposition to exclusivity, but rather acknowledging a dynamic perspective on a continuum.

b) Rich and thick descriptions

These are detailed descriptions and interpretations that essentially provide deeper insight into the stories told by the participants. As a result of detailed and comprehensive description, the study's context becomes easily comparable to other similar contexts in other studies. I arrived at these “rich and thick descriptions” (Geertz, 1988:531–552) by presenting my data through detailed descriptive narratives explaining participants' situations and also the context of their stories (Charmaz, 2007:79; Creswell & Poth, 2018:21; Yin, 2009:42–45).

Coding *is* analysis (Miles *et al.*, 2020:87). Qualitative data analysis refers to codes as labels, usually short phrases or words, which assign a summative symbolic meaning to the information given by the studies participants (Miles *et al.*, 2020:86; Saldaña, 2016:55). Coding in qualitative data analysis is cardinal as it connects the data collection and the translation or construction of meaning by the researcher. Miles *et al.* (2020:85–87) suggest that instead of perceiving coding as merely mechanical, it should be appreciated as a “deep reflection” (87) process, which should enable the researcher to achieve close familiarity and detailed interaction with the data.

c) Intra-case and cross-case analysis

My multiple case study required that I employ intra-case and cross-case analysis as described by Miles *et al.* (2020:113–114) and Conway (2020:12–14). As indicated above, it is important to be able to identify the relevance, comparability and transferability of one case's findings to other cases with similar contexts (Charmaz, 2007:79; Creswell & Poth, 2018:21; Miles *et al.*, 2020:114). I provided context and in-

depth descriptions of each case, as well as formulating generalizations across the four cases. I endeavoured to identify commonalities and differences between cases and whether a set of data applied beyond a specific case.

4.7 ATLAS.ti 9

I used ATLAS.ti 9, the latest version of this data-analysis software program, to facilitate coding. This software's versatility enabled me to implement thematic analysis by generating relationships and links between codes and categories (Frieze, 2014:17–20; Rambaree, 2014:10–26). ATLAS.ti 9 is also a useful tool for coding, because of its ability to visually represent, through the network relationships, how various categories are linked towards building themes (Frieze, 2014:17–20; Rambaree, 2014:10–26). ATLAS.ti 9 can store a large amount of data, while allowing the researcher to inductively deal with a multiplicity of data formats within one hermeneutic unit. The choice of ATLAS.ti 9 as data analysis software for coding enhanced the accuracy, efficiency and organisation of my work.

4.8 Ethics

As per the ethical requirements, voluntary consent and assent were sought before the participants could be engaged in any research-related activity. Minors had their consent forms signed by parents or legal guardians while also giving personal written permission. Consent was first received from school administrators, followed by teachers/conductors, then parents and lastly the children. Mental consent was included in the documents to verify that participants were able to read and write as well as understand the verbal and written informed consent specific to the research. The consent documents provided all the necessary information about the research to avoid accidental information disclosure. Participants were given the opportunity to ask questions about the research and the researcher assured them of honest and understandable answers (from the researcher). There was no misrepresentation of information and only the information provided by participants has been used in the research. Chief among my concerns was the ethical responsibility placed on the

researcher, considering that some of my participants were school-age choristers who are vulnerable and need to be protected. I did not to put undue pressure on interviewees while assuring them of anonymity. Before any data collection could be done, I had to get ethics clearance from the Human Social Sciences Research Ethics Committee (HSSREC) of North-West University. After satisfying the requirements of the ethics process and being granted clearance with a medium-risk level, I made sure the consent documents were signed and stamped by the ethics committee. There was continuous monitoring by the researcher and ethics committee from NWU of the ethical standards throughout the research to ensure there was no departure from the approved status.

Paramount among the ethical considerations was prioritising securing the participants' interests, which included aspects of risk and safety, confidentiality, anonymity, informed consent and also how I handled deliberate and accidental disclosures of sensitive information by participants. I had the participants read, understand and sign²⁷ consent agreement documents that ensured that they fully understood what to expect from the study and had power over their information and privacy (Creswell & Creswell, 2017:17–25; Green, 2008:65).

Confidentiality included the use of pseudonyms for participants in all settings in both the interview transcripts and research report. While much qualitative research seems not to pose too much risk for participants, sensitive topics, including taboos and personal issues, could potentially be a threat to them. I carried out a critical risk assessment to ensure participants were under no threat from emotional and physical harm. Confidentiality means not disclosing any information elicited from an interviewee deliberately or accidentally in ways that might identify an individual. Acknowledging sources of information and not falsifying research findings are cardinal in any study (Creswell & Creswell, 2017:25). Since this multiple case study involved personal information and opinions from volunteer participants, the ethical

²⁷ An example of the consent form is attached in appendix B

considerations discussed above guided the handling of all data collected and analysed (Berg, 2004:43; Berg & Lune, 2018:25; O'Donoghue & Punch, 2003:40). Other considerations include avoiding disclosing only positive results. This also includes, as indicated earlier in section 4.3 above, acknowledging my bias regarding participation in competitions (Creswell *et al.*, 2007:373–388; Creswell & Poth, 2018:10–21; Lincoln *et al.*, 2011:97–128; Mertens & Ginsberg, 2009:75).

4.9 Validation

Measures were taken to ensure that the findings of my study were achieved through a process that was legitimate, rigorous, ethical, credible, dependable, trustworthy and as transferable as possible. Such a process reduced the chances significantly of reaching one-sided and “unscientific” conclusions (Yin, 2009:42–45, 2014:198). Using ATLAS.ti 9, discussed earlier in this chapter, I ensured validity through the crystallization of themes (Creswell & Poth, 2018:10–21; Richardson, 1994:522). Crystallization, in this sense, validates the case by using multiple sources of evidence instead of just one, thereby creating a “convergence of common truths” (Creswell & Poth, 2018:13). Rule and John (2011:53, 88) state that themes emerge from documents (NASAAZ documents, Facebook posts, websites), interviews (semi-structured and open-ended) and observations (photos, videos and voice notes of participants). In the process, the themes provide claims and interpretations of the rich texture of the data. Creswell (2013:101) mentions that theming is a “cross-case analysis” that involves the interpretation and categorization of emerging ideas from multiple cases. As previously discussed, and to ensure rigour, the multiple sources I used in my research were documents, observations and interviews (see Chapter 4.5). Constantly checking on the legitimacy of my data collection and analysis processes and strategies, and making adjustments where necessary, helped ensure validity and rigour (Richardson, 1994:522; Stake, 2008:119; Yin, 2014:198). Apart from crystallization, validation can be confirmed with reference to “impact and importance” (Stake, 2008:119). Impact and importance analyses the influence or bearing the study had on the everyday lives of different stakeholders (including choir directors, music educators, administrators and policymakers) concerned with choral practice.

4.10 Conclusion

This chapter gives an account of the qualitative research design, case study research approach and other procedures that were followed to conduct this multiple case study. I also explained the data-analysis process and consequent thesis report writing, as well as highlighted the trustworthiness of the findings and the ethical considerations throughout the study. I explained why my chosen research design of a multiple case study was appropriate for my study, as it presented an opportunity to thoroughly investigate the cases individually but also collectively to comparatively validate emergent themes. This chapter also situated my bias and philosophical assumptions, making me more aware of my ethical role as researcher and interpreter of the participants' stories, situations and reality. This impacted my investigation significantly as it ensured that the research report was factual, devoid of bias and interpreted the stories of the participants as they were narrated. The role of this chapter in informing the research findings significantly helped me to focus my investigation and answer the research question. This was done by adopting the standard procedures and conventions of qualitative research, but adapted to be relevant and customised to meet the needs of my study.

Chapter 5 Findings (Data description)

5.1 Introduction

This chapter discusses the emergent themes and how they are interlinked with categories and other related information from the data gathered through semi-structured interviews, as discussed previously in the data analysis process (see Chapter 4.6). In section 5.2, I will describe the main themes and categories that elucidate the meanings of inclusive and exclusive choir practices for the participants in my study. I will also use network view images to visually show the relationships between the core issues of my research question and the themes which emerged from the data collection and analysis. The chapter will end with a section that will briefly recapitulate the key issues discussed.

5.2 Main themes

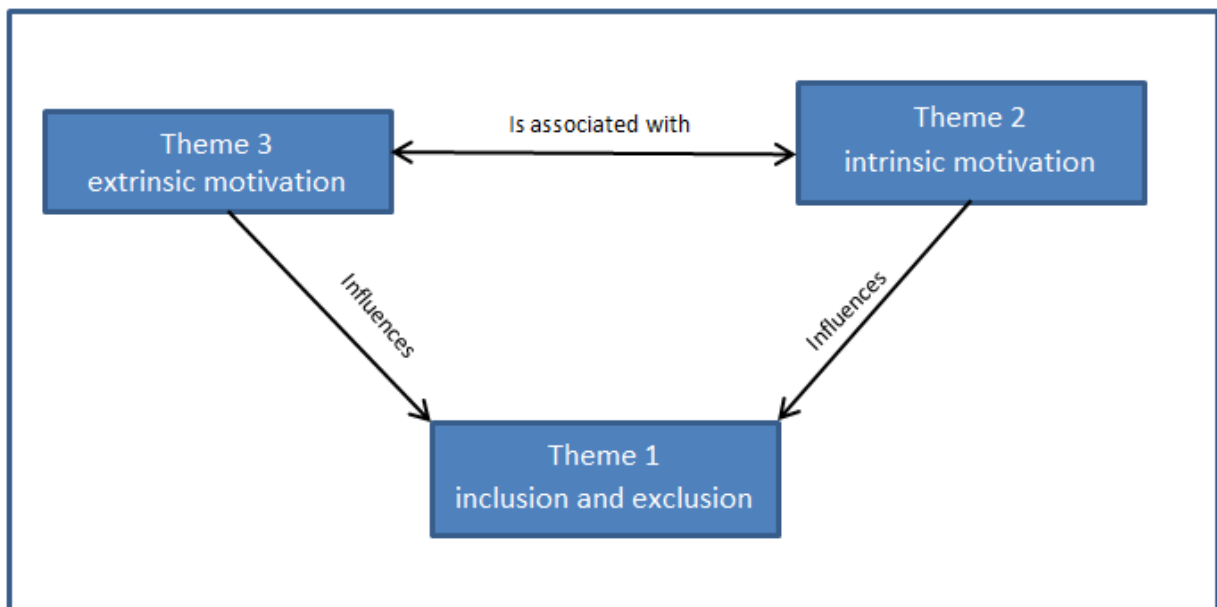


Figure 3: Main themes in the data

My data analysis process started with coding and was followed by the identification of three themes (Figure 3). These are Theme 1: Inclusion and exclusion; Theme 2: Intrinsic motivation; and Theme 3: Extrinsic motivation. I have used these three

themes and their categories, which are related very closely²⁸ to each other in several ways, to interrogate and scrutinize my central research question. I investigated how motivation, as the most significant theme from my data, influences inclusion and exclusion in choral practice. These main themes emerged from my analysis of the data, using ATLAS.ti 9.

5.3 Theme 1: Inclusion and exclusion

5.3.1 Inclusion and inclusivity

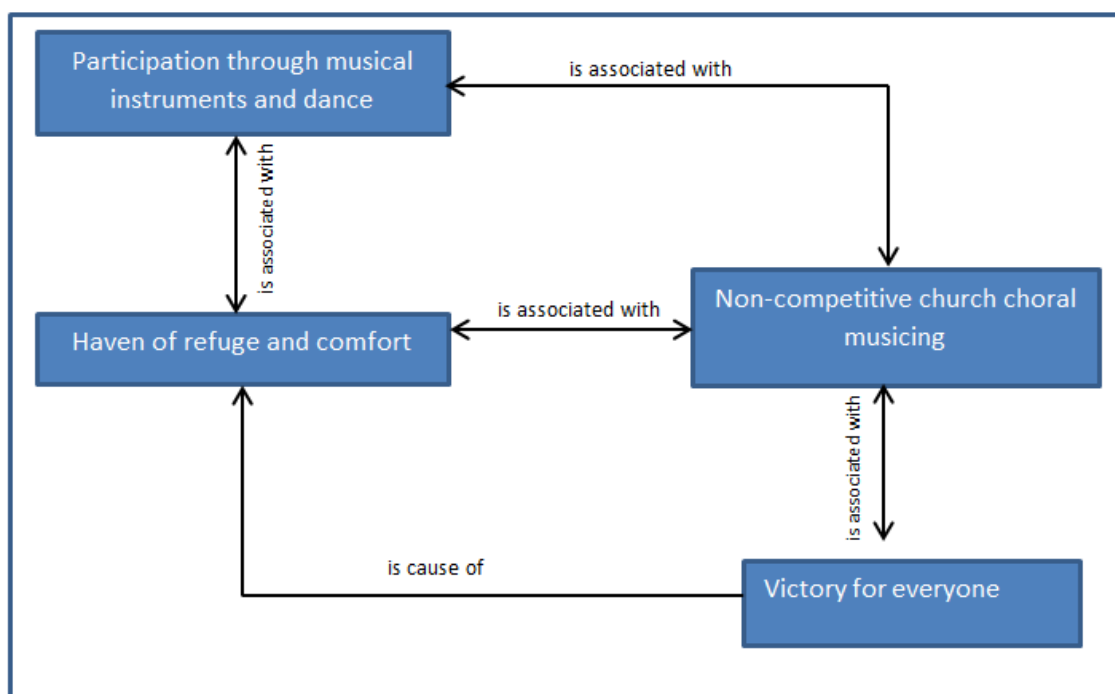


Figure 4: Categories in inclusion and inclusivity

Inclusion is discussed in Chapter 1.1 and its relation specifically with choral practice in Chapter 2.6.1. During the forty interviews in my data-collection process, participants gave various submissions on the idea of inclusion. Categories that emerged in this

²⁸ Motivation as the core theme of my study may be merged in discussions throughout this chapter including in Theme 1, because of the close interaction between themes. However, Theme 2 and Theme 3 are specifically dedicated to showing how intrinsic and extrinsic motivation influences inclusion and exclusion.

theme were non-competitive and church choral musicing, “victory for everyone”, participation through playing musical instruments and dancing, and lastly, a haven of refuge and comfort (Figure 4).

a) Non-competitive and church choral musicing

Many participants attributed most of their choral musical activity to their participation in the church choir. The Cauliflower choir conductor explained how most of his choristers already sing in choirs at their churches and therefore easily fit into the school choir. He explained to me: “You see, sometimes these pupils know each other, especially the New Apostolics, UCZ and SDAs,²⁹ who do a lot of choir singing at church already”. As I chatted with choristers, I found out that much singing experience can be traced back to participation in church activities and musicing. Gift³⁰ told me, “I play keyboard and sing at my church. My uncle is a pastor at a Pentecostal church and that is where I learnt how to play the keyboard and sing in the praise team”.

Liz³¹ also explained to me that “I quickly learn stuff, at my church. I learnt how to song lead and now I do that every Sunday”. Shomo³² told me, “at church, I joined (choir) because I like music a lot and want to learn more about music”. The three choristers all explained how church is central in the choir singing experiences.

In my conversations with the choristers, the following were some of the reasons church musicing was so motivational for them. Inclusion for some participants means that non-competitive music-making like church musicing is very enjoyable. Shomo told me about a performance she enjoyed: “it was just a Christmas festival where different parish choirs were just singing and dancing, celebrating the festive season. It was very nice, and I enjoyed the drums as well as the dances”. Xcross³³ also shared with me his recollection of his fun and enjoyable primary school experiences. He smiled as he told me: “I enjoy and love Christmas plays, I was angel Gabriel, but I forgot

²⁹ New Apostolic Church, United Church of Zambia and Seventh Day Adventists.

³⁰ All participant names are pseudonyms.

³¹ A 14-year-old, Grade 10 chorister.

³² 17-year-old, Grade 9 chorister.

³³ 13-year-old Grade 8 chorister.

some of my words in the play. I think at that time, I must have been in Grade 5. The songs were very nice; in fact, we still sing some of them with my friends during the December holidays like my favourite *Oh holy night* sung in Bemba³⁴... something like *webushiku inyali sha bekesha*³⁵". Bupe³⁶ commented that "we get the chance to sing for God and that is nice. I think it's nice, it is magical, it's very nice." For these choristers, non-competition based choral music-making is socially embedded in church and community musicing, and therefore very enjoyable.

b) "Victory for everyone"

A cardinal element of inclusivity in choral practice, according to the participants, is that victory is for everyone. Sr Mary-Grace³⁷ explained to me that "as a school, instead of celebrating winners only, we believe in making the victory for all as much as possible". She further explained to me that "competitiveness is inevitable in any environment, but educators need to redirect winning benefits to as many learners as possible". Sr Mary-Grace concluded by saying that fortunately, we have two very good music teachers here, and the girls do well in the choir and other music activities". For Mr Newman³⁸, such inclusivity translates into a philosophy that does not allow him to send a chorister away from his choir based on ability or other such reasons. He told me, "I think I have never been in a situation where I had to send a chorister away. Maybe [because of] my childhood experiences of not having confidence and stuff [...] my aim now as a teacher is to impart confidence in everyone. No, I have never been in a situation where I had to send someone away [...] I deliberately put them to be part of the group until they really feel they belong there".

Instead of excluding some children, some conductors make several adjustments to enable more inclusive choir participation. Mr Newman told me, "when I know that this one's voice is not good enough, I just tell them to lower their voices and stand further from the microphone. Most of them are intelligent enough to do so on their own. They

³⁴ One of the major languages spoken in Zambia.

³⁵ Bemba translation of the first line of the Christmas carol *Oh holy night*.

³⁶ 14-year-old Grade 9 chorister.

³⁷ 51-year-old Catholic sister, who is the headteacher of Dandelion School.

³⁸ 28-year-old music teacher and conductor of Asparagus choir.

feel good to be part of the whole thing”. Another adjustment highlighted by Ms Nernel³⁹ is her comment that ““choristers who cannot match pitch or keep a tune but really want to sing should be allowed [...] it’s not like we are in *Idols* competition;⁴⁰ we are there to just sing and have fun. They love it, especially when I accompany them on piano as they do some pop songs”.

However, Mr Hamu⁴¹ feels that it is practically impossible to apply inclusivity in skill-based activities such as choir and sports. He told me, "It is not possible to apply inclusivity in a skill-based issue where you need only the best. Unless you are going for a competition, like at church or something, then you can pick anyone. So basically, just like in football, it is necessary to be a bit tough on selections otherwise, the team or choir can always be losing and not bringing any trophies the whole season, then the fans will start complaining”.

Choristers commented on instances in choir singing which made them feel accepted. Tio⁴² told me that “one time we were singing in a practice and then we all held hands and made a circle to symbolize unity. That moment was a very special time I always remember”. She adds, “it was nice but also strange because we normally don’t do that, but the teacher asked us to. The words of the song *With you with me, we can make a difference in this nation*, wow...they made a lot of sense and made us teary”. This, for her and other choristers, seems to be a special and significant act of inclusion, connected as one unit by significantly interlinked hands.

c) Participation through instrumental performance and dance

Participating through playing instruments and dancing are other ways of promoting inclusion, according to participants I interviewed. Chuku⁴³ told me, “well, the only thing I have done in our school choir is playing the saxophone instead of singing, my voice isn’t that good. I am not a really good singer, but I enjoy the music in choir”. She

³⁹ a 46-year-old headteacher of Hibiscus school.

⁴⁰ Popular talent music competition on cable channel DSTV.

⁴¹ 45-year-old headmaster of Cauliflower school.

⁴² 14-year-old Grade 9 chorister.

⁴³ 14-year-old Grade 9 chorister.

recounted, "I have played my instrument from Grade 8. When I couldn't sort of fit in the choir, my dad bought me a saxophone". She excitedly asked me, "Have you ever watched Lisa Simpson from *The Simpsons*?⁴⁴ So, that's where I got the idea of picking up the saxophone and learnt that you can still make music even when you can't sing". Nalu⁴⁵ plays traditional African drums for her choir and the cultural dance group. She told me how she loves singing but how she is not as good as most choristers in the choir. She said, "I love learning new songs, and when I sing them, I feel very happy. But I think I'm a little too nervous in front of my friends, and I think it has continued up to now. Maybe that's why I started playing the drums; there were very good singers in our choir who I couldn't match up to. When the teacher asked about anyone knowing how to drum, I quickly went there". HK⁴⁶ told me, "I am a member of the choir, but not a singing member. Right now, I am trying to learn how to play instruments, so I started with the recorder". Even though Nono⁴⁷ sings in the choir, her passion is dance. She opted to be more active in the choreography and dance aspects of performance for the choir. She explained to me that the "music club is exciting because the activities are enjoyable. I like dancing, actually both singing and dancing. All the time, I would participate in cultural dancing. I felt good about that because it made me feel more confident about myself, although I may not be the best dancer in school".

d) Haven of refuge and comfort

The choir is seen as a haven of refuge and a source of comfort to many choristers who told me how they felt loved and accepted in the choir family. Gift narrated to me how at his church choir, the older members treated him like their child and grinned as he told me "they used to call me Sonny and that meant a lot to me". The significance of that statement is in his story. He reluctantly told me that, "after my mom and dad died, life was hard for me at home, and the choir made it better, sort of like a new family. I live with my uncle, and my young sister and big brother live with other relatives". He considers singing (being part of the choir) and going to church as being

⁴⁴ Popular American satirical comedy sitcom.

⁴⁵ 15-year-old Grade 9 chorister.

⁴⁶ 15-year-old Grade 10 chorister.

⁴⁷ 14-year-old Grade 10 chorister.

in his comfort zones, and it's what makes him happy. Sibó⁴⁸ similarly remarked that “choir relieves a lot of stress from school and home”.

5.3.2 Exclusion and exclusivity

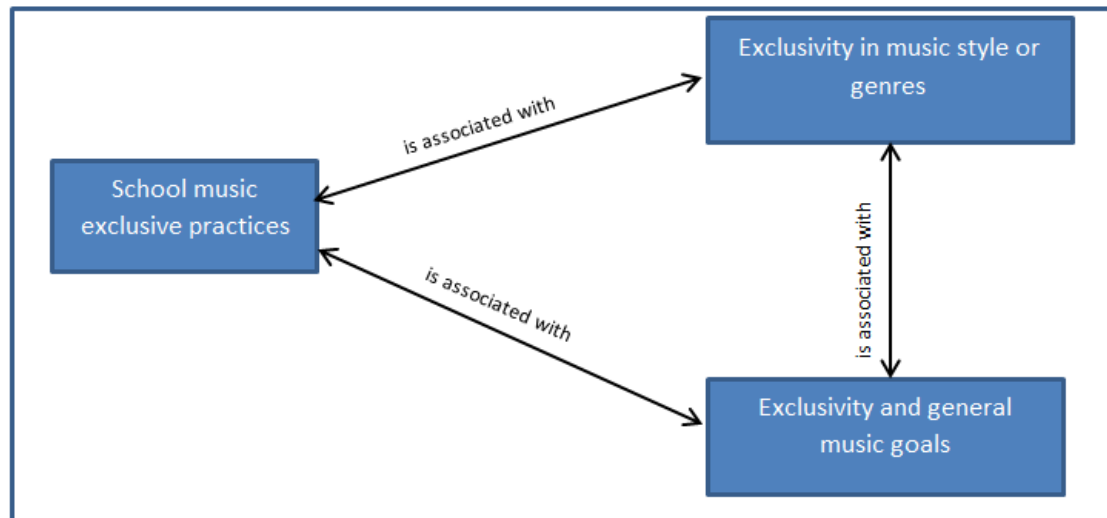


Figure 5: Categories in exclusion and exclusivity

Exclusivity and exclusion⁴⁹ as key components within the context of my study were discussed in Chapter 2.6. In this section, I report what participants said regarding choral practices related to both exclusivity and exclusion. These views revolved around three main categories (Figure 5), namely a) school music exclusion practices, b) exclusivity and general education goals, c) exclusivity in music style or genres. The data collected from the participants suggest that these categories are closely related.

⁴⁸ 14-year-old Grade 10 chorister.

⁴⁹ In the context of this research, exclusivity is understood as a practice where learners are discouraged from participating, or even not allowed to participate, in choir singing. On the other hand, exclusion is generally understood as the cultural outlook and practice that negates music and the other arts as unimportant.

a) School music exclusion practices

Participants indicated that a prominent exclusion practice involved not considering music as a subject and related activities such as choir practice as important projects in schools. This negative perception of music education in general and choir work specifically was held by fellow pupils, parents/guardians and the local/national education authorities. Tio told me, "I really don't care what people say, because people like saying choir is useless and ask why I don't join JETS⁵⁰ club instead. But the thing is, we all have different talents and passion". 2cents⁵¹ also told me, "it feels bad when my friends make fun of choir. They do so because they don't know how it feels to sing. Some people think that there is nothing useful in choir and say maybe you just go to look at pretty girls there or something. It makes me feel bad that they have no idea about the good things found in a choir".

Some choristers revealed to me that their parents discouraged them from choir because they feared it might disturb their school work. Nalu said to me, "I love singing so much, but my mum tells me it may disturb my school work and I should only join after my examinations". Tio also commented, "my parents were a bit worried that music would disturb my concentrating on my school and stuff. Actually, they told me to stop, but I didn't. Now they don't talk about it anymore. Maybe they don't want to hurt my feelings".

This notion is also echoed by conductors who are also, in many cases, music teachers. Mr Besa⁵² commented, "more care from both administrators and parents should be given to music instead of always treating it as the last option or least important in terms of priorities". Commenting on how choir and music in schools can be improved, Ms Roberts said: "I think we need to take music as seriously as we do maths and science, it starts from there". Mrs Nana told me, "it's about 75% of the parents who value music, so the 25% are those who think music is a sheer waste of time. Some parents ask why choir and music? I don't want my child to be like

⁵⁰ Junior engineers, technicians and scientists.

⁵¹ 14-year-old Grade 10 chorister.

⁵² 45-year-old conductor of Cauliflower choir.

Macky2.⁵³ For them, most musicians are not learned, musicians don't do anything productive...it's quite a sad way of thinking".

The lack of basic necessities required to meaningfully participate in choral activities is a significant agent of exclusion. One example participants gave me is the lack of provision of choir uniforms by the school administration. This becomes a challenge for underprivileged choristers as they either cannot afford it at all, or can only source inferior quality uniforms, sometimes with a different colour shade. Mr Newman explained:

You will find that children are told to come in black and white uniforms from home. That kind of demoralizes them because one will come with a new nice shirt and slacks, while another with very old ones. The learners lose confidence and the mind is somewhere else. They are preoccupied with thinking about their clothes, whether they look nice or not.

In another example, Mr Newman also mentioned how sometimes the school does not provide meals. He said:

During competitions or other outings, for example, at lunchtime, some choristers are eating Hungry Lion⁵⁴ chicken and chips, while others are eating *tute ne mbalala* – roasted Zambian cassava tubers, usually eaten with peanuts. For choristers or pupils their age, that demoralises and isolates them from the rest of the children.

He believes that the feelings of exclusion brought about by seemingly simple issues such as uniforms and lunch can affect optimal and meaningful choral involvement of choristers.

⁵³ Renowned Zambian hip hop musician.

⁵⁴ A popular fast food outlet.

The lack of dedicated infrastructure for music activities also serves as an exclusion agent. Ms Nernel talked about how the school hall is always busy, which is where the choir practises. She told me:

Much of the challenge has to do with room; we don't have a dedicated choir or music room. Sometimes the school hall where they usually practise is used for exams, meetings and other activities. I think this disturbs and discourages them a lot. We are, however, working on building a music room with the support of the PTA.⁵⁵

Similarly, Mrs Nana⁵⁶ complained that “several times I have been told by colleagues that I am disturbing a class with what they claim is loud music. That upsets me a lot, and I have complained to the principal several times. I am hopeful that we can have a music room soon”. Mr Besa similarly said, “well, the bottom line is that more support needs to be given to choirs and music programmes for them to thrive; currently there isn't much”.

b) Exclusivity and general educational goals

Some participants who are school administrators and teachers comment on how general education goals and personal philosophy affect decisions to include or exclude. Sr Mary-Grace says: “I think the purpose of school choirs is educative and conceived within the general goals of the education system. This means choir activities should agree with the philosophy espoused by the school in the other curriculum areas”. She adds that “the choir programs should deliberately do activities that are in tandem with the philosophy agreed upon. So, in short, exclusive and inclusive practices should reflect what the school believes in”.

Having to exclude a chorister from a choir for one reason or another is not easy, according to Mrs Nana. She said:

⁵⁵ Parents and Teachers Association.

⁵⁶ 40-year-old conductor and music teacher of Dandelion school.

To be honest with you, in my early years, I only involved those that were in 8c and 9c. These are considered to be the best classes because of the bright girls there. But I came to realise later that there were girls that were talented differently in the other classes as well. I find it very difficult to exclude anyone.

Similar sentiments are held by Mr Besa, who told me that he just couldn't send a chorister away because of the pressure to audition for whatever activity. He said, "I think I have never been in a situation where I had to send a chorister away. It does not matter what the gravity of the event or activity is we are participating in, I always believe in a chance for all". Both Mrs Nana and Mr Besa double as music teachers and also choir conductors of their school choirs. The education goals of the school and their personal philosophy guide decisions to include or exclude for these music teachers and choir conductors.

c) Exclusivity in musical styles or genres

In my discussion with participants, musical style as exclusion emerged as a subcategory. Some participants feel limited musical styles in the choir is a cause of exclusivity. Mrs Nana told me, "one weakness we have is that for now, we sing a *cappella* only, and it is not by choice but circumstances". She continued to explain, "I hope to incorporate more accompanied choral music and more instrumental music using both African and Western instruments. The major problem or limitation has been finding accompanists around here. It is not very easy".

For some choristers like HK and Eagle, diverse musical styles and genres are important in school choral music. Eagle told me, "if they can just put more variety in the music selection, then it can be better. Instead of only stuff like church music and other complicated choir songs". He also has reservations about the selection of repertoire for NASAAZ competitions. He tells me, "NASAAZ is fun, and there are many choirs and dancers, but then the music, like the compulsory set-pieces [...] mmh [...] they were a bit complicated, so we didn't do well".

Towee, on the other hand, told me, “I love to dance to trending cool music like stuff on Tik-Tok⁵⁷, Disney songs (covers face) and other fun stuff. My sister and I use mom’s phone to watch videos on the trending songs, sometimes on my brother’s phone when he lets us”. Asked if she gets such music from choir or school music activities, she quickly responded, “huh no! [...] you can never ever find that here, the teachers don’t want such music”.

Xcross from Asparagus feels nostalgic and misses songs from his primary school days where they would stage Christmas plays. He also loves rap music. He said to me, “I am an upcoming rapper, so obviously, I can be excited if hip hop and rap can be included in our music stuff in school”. When I asked him to tell me more about his music, he excitedly told me, “actually, early this year, my older cousin helped me record my first hip hop track at his home studio. He has taught me a lot of stuff and hip-hop music”.

5.4 Theme 2: Intrinsic motivation

Motivation, both intrinsic and extrinsic, is a central theme in my study and plays a very significant role in influencing inclusion and exclusion. In my interactions with the participants, several overlapping categories emerged quite strongly, which validated motivation as a theme for this study. From the participants’ responses, it became clear that a clear distinction between intrinsic and extrinsic motivation is not always absolute or easy to define.

⁵⁷ Popular social media platform for trending music, videos and others.

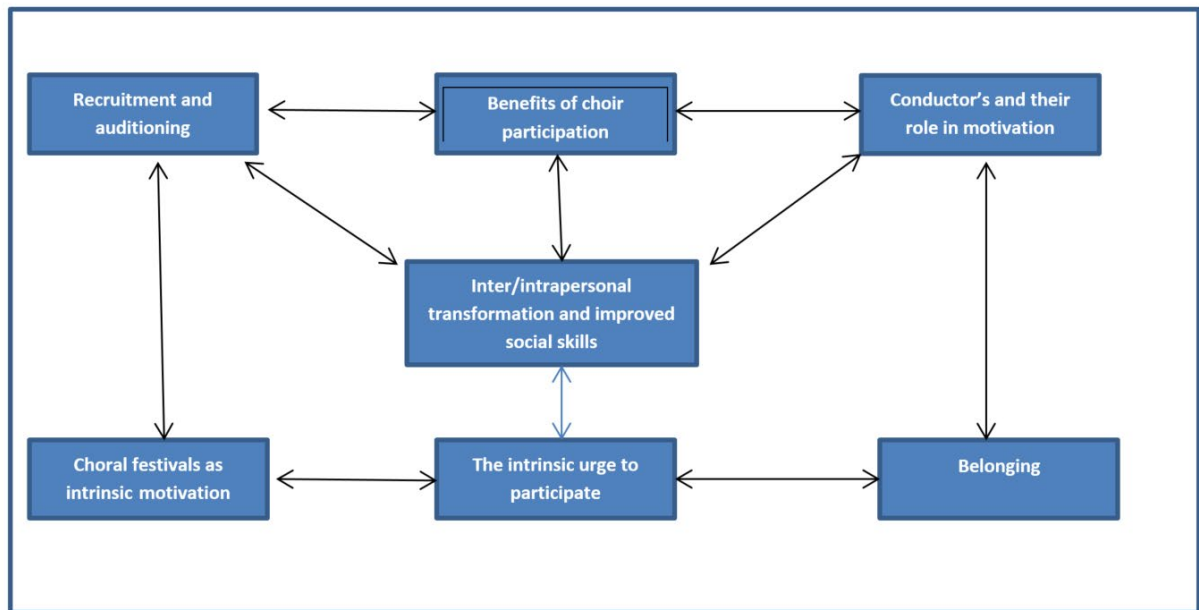


Figure 6: Categories of intrinsic motivation

The categories that emerged under intrinsic motivation are outlined below.

a) The intrinsic urge to participate

Some participants state their reason for participating in choral activities derives from an intrinsic urge (Figure 6). For Mr Newman, seeing the choristers enjoy the music is paramount. He told me, "the first thing I do is to tell the kids we are doing this for fun, and we need to enjoy ourselves". He added, "and even in my compositions, I ensure that I compose songs that they are going to enjoy. I ensure that the children have fun". Helping choristers enjoy music-making motivates him to continue teaching music and conducting the choir.

Nalu sings because she loves it, and what other people say does not matter. Responding to my question on how she feels when people talk negatively about choir singing, she responded: "I think it doesn't make me feel any anger or anything because I just shut off what people say. I don't let people bring me down because of what I love". She added, "that's my passion, although I'm not a good singer ... like ... to that expected level".

Asked about why she sings in the choir, she explained, "I think singing makes me very happy; when I'm not listening to music then I'm singing. That is how much time I spend on music". In response to the same question, Nono remarked that "choir and dance troupe are exciting because the activities are enjoyable. I really like it". HK explained how interest and motivation had kept her in choir despite some of her friends quitting along the way. She told me, "some [friends] slowly stopped one by one, but I continued because of the interest I have in singing". Tio told me, "I like choir, and that is the club I chose for extracurricular time. Everyone has to choose a club, so I chose choir because singing is my talent".

Based on the participants' comments above, intrinsic motivation is largely responsible for drawing choristers to the choir and keeping them there.

b) Choral festivals as intrinsic motivation

As discussed previously, choral festivals (Figure 6) are usually the non-competitive choral performances that the school, church or other community choirs participate in (see Chapter 1.1). In a few instances, there is some sort of adjudication to rate the choir performances, but not as strictly as during regular choir competitions. According to participants, among the aims of festivals is to provide a platform for exposure and interaction among choristers.

Festivals, just like competitions, contribute to the multi-dimensional learning model espoused by some schools. Mrs Nana remarked to me that "we really do it to expose ourselves and to interact with others. For example, the last time we met with another school, it was quite something for us! We learnt something from them, and they also learnt something from us. The interaction also brought about new friendships and cooperation. If my girls were to meet their friends today, they would be excited and remember the festival as the source of their friendship".

Sr Mary-Grace also told me that "the life-enriching experiences devoid of winning or losing, found at festivals are very important for us as a school. There is always much more found in those experiences than just winning".

Sr Mary-Grace added: “I think it is the artistic experience and the many life lessons they learn from choir that is [more] important than winning competitions. In educational circles, it shouldn't be about winning at all costs. The learning process and growth are as important as winning is.”

On festivals, Mr Newman made the following point: “I think the first thing I do is to tell the kids that we are going there for fun. We need to enjoy ourselves, but we also need to bring out the best”. Nalu describes her experience at a church choral festival as “very nice and fulfilling with lots of music.... In my previous school, they never used to offer such. There is a lot of music here”.

Gift also commented on a festival they had at his local Catholic church. He told me that “our school choir hasn't been singing for a long time now. We had a competition at our Catholic church where choirs from different sides came to our church. It made me feel very happy, really nice. We didn't win (laughs), but still, it was a great experience”.

c) Conductors and their role in motivation

I was interested in finding out how conductors get motivated and also how they motivate their choirs. From the participants' comments, it is clear that conductors play a pivotal role (Figure 6). This includes motivation, and preparing the choir and themselves for participation in choral activities. They are involved in preparing for and performing at local school and community events, competitions and festivals.

i) Moral and professional support

Mrs Nernel, the Hibiscus headmistress, told me, “for one to come up with the choir, I know there is a lot involved. We should give credit to the choir teachers; it's a lot of hard work”. She added: “someone who doesn't know how to go about voices like me should not give strong opinions about the choir. We should let the experts make the decisions. So as administrators, we have a responsibility to support the music teachers bring out the best in the children”.

Mrs Nana said she enjoys and acknowledges similar support and confidence from her headmistress after participation in competitions. She told me that “my headmistress is such a great support and always compliments the hard work we do with the girls”. However, Mr Besa pointed out to me that conductors and music teachers’ work under so much pressure to win competitions or to do well in music festivals. He commented:

Of course both the headmaster and the DEBS⁵⁸ are only happy with a *happening*⁵⁹ music teacher (laughs) but also myself as a conductor ... I really want to win just like the administration does. At some point, we were told that if we didn’t produce results, our expressive arts department would be closed. So you have such challenges.

As a consequence of the fear of forfeiting support because of losing competitions, among other motivators, participants engage in intense preparation for competitive performances. Mr Phiri remarked about his school choir: “they are always well prepared musically as they sing. Our music teachers (conductors) have done a great job so far. I want to believe that if we continue with this programme, we may even win the nationals”. Mr Hamu, on the other hand, told me, “music is about practice. I’m sure our pupils have what it takes to bring many trophies to our school if they were organized and had good opportunities. The teachers may need to be stricter than they are to ensure this”.

ii) Inspiration and mentorship

Adding to how inspiring and important conductors are for the choristers, 2cents recalled how his choir conductor helped him to find his voice. He said

First, choir was not comfortable ... for high notes ... they were even like ... do not use your natural voice ... use high tenor [falsetto] ... I didn't know what that was.

⁵⁸ District Education Board Secretary, the overall education administrator in a district in Zambia.

⁵⁹ This is a common term loosely used among music teachers in Zambia which generally refers to an effective, resourceful and functional music teacher.

I only sang in my bad voice ... yeah my natural voice. The conductor said we need to teach you tenor or bass ... but he said my voice wasn't deep enough for bass. He taught me how to sing tenor.

Tuwa remarked about her conductor: "the madam is inspiring, and we all like her; she cares about all the girls". Similarly, HK from the same choir smiled as she talked about how she loves Mrs Nana, her conductor. She told me: "the madam, our conductor, she is very inspiring even though she used to shout when you go off-key (laughs). I love her so much, even my friends do. Everyone loves her. She always encourages me to do better".

Commenting on her relationship with the choristers and her influence in their lives, Mrs Nana said: "we have developed relationships where they can freely interact with me. We can talk about anything, and yeah, they are my buddies".

iii) The relationship between motivation and demotivation

While conductors play a major role in the motivation of the choir, some actions and professional decisions actually demotivate them, according to participants. Evidently disappointed, Nalu says, "mmh, the conductor expects a certain type of voice and mine can't match up. There are very good singers in our school choir, but at church, I sing very well".

In line with extrinsic motivation, she sounds disappointed that she cannot impress the school choir conductor, despite her being considered a very good singer at church. Still, on conductors' high expectations, 2cents recounts: "my friend was already a member and had been encouraging me to join very much; he also told me how the choir is and that sometimes the conductor is sarcastic ... but don't mind him ... that's just how he is to everyone". When I ask him if the conductor is strict, he responded: Sometimes, especially when there's a big program coming up ... but we are now used, others are scared. I think the conductor is not a bad person, except he expects so much from the choir, maybe because he is a professionally trained musician himself.

The expectations from conductors in some cases motivate the choristers but at the same time can demotivate some of the choristers. Some choristers thought the conductors' expectations for them were too high, and they simply could not match up.

d) Recruitment and auditioning

Recruitment of choristers (Figure 6) into school choirs is part of the preliminary activities in preparation for participation in competitions and festivals, as well as other performances. Participants shared with me their different views about recruitment into the choir.

Auditions, both formal and informal, are a common method choir conductors use to identify pupils for membership of their choirs. Mr Roberts, the conductor of the Hibiscus choir, justified why strict auditioning is necessary for a choir that is entering competitive performances. He told me:

Gosh....ha ha ha (sighs) on that one ... it is quite tricky ... especially if we are going for NASA AZ ... there we don't compromise because we know that it is a competition that is very important to our school ... but those who are interested but not that good, we may incorporate them in assembly or something.

Both Mrs Nana and Mr Newman, however, involve anyone who has an interest in singing with their choirs. The former remarked that "for us it's an open thing; because we have two things here. We have music as a subject and music as a club. We have a concert choir, so to say, and we have the school choir, so it's about anyone who is interested".

Mr Newman, on the other hand, told me:

There are various ways. There are times when we are in music class, and by moving around the room, we can tell that this learner can sing well. Another way is by just asking those who are interested to come to the front and we tap into the potential ... so it's not just the so-called it's just the talented kids ... no ... everyone is allowed to come.

Sometimes the teachers announce during school assembly that interested pupils are invited to join the choir, and many children respond positively to the invitation. Usually, as noted earlier, the children who already participate in choir or music at their churches are the ones who are mostly interested in the school choirs.

Tio and HK both cite friends as their main reason for joining. Tio told me that “I have a lot of friends who also love to sing. They encouraged me to join”. When asked how she joined the choir, HK told me: “you know how sometimes you just follow your friends. Since your friend is going, you also go. Maybe that’s why afterwards, some quit choir, but I continued because of the interest I have”. Similar reasons were given by 2cents, who told me that “my friend is the one who introduced me to the choir”. Similarly, Glory remarked that “at first I was reluctant to join, but my friends convinced me to join”. Sibó said that she had always wanted to join, but was shy. She told me that “when my friend Mwansa noticed that I really wanted to join the choir, she encouraged me to go with her when they announced for new members”. Smiles told me: “I was invited to join by my best friend who was a member already. She had always been telling me how fun being in the choir was”. Common interests, curiosity and simply peer pressure led to their joining the choir at school or church.

e) Benefits of choir participation

Participants highlighted several related benefits (Figure 6) associated with their involvement in choral practice at different levels. Among these benefits were inter/intrapersonal transformation, artistic expression and improved musicianship, cultivation of inborn capacity, spiritual wellbeing, refuge and comfort (see Chapter 5.3.1), confidence and self-esteem, academic and physical education, and putting theory into practice.

f) Inter/intrapersonal transformation and improved social skills

Participants stated that involvement in a choir can transform one into a better human being (Figure 6). Both Yomaps and Sibó, suggest that one can become a better person in life and learn how to deal with different circumstances and people. Yomaps remarked: “choir helps in knowing about composing songs and you can become a

better person in future. For example, you can become a music teacher, a musician ... you know". Sibó said: "one thing I'm sure about, you become a better person in life, and you learn to love and understand different people more".

Mr Hamu told me:

A school choir is among activities that our pupils can engage in their free time to relax and not engage in evil vices. [...] some pupils who may not do well in academics can feel they have a singing talent and maybe be more active in that area, so psychologically it can boost their morale.

Several choristers also told me that choir can help improve one's social skills as well as promote unity. 2cents admitted that "I have learnt many things, especially how to how to make friends with people. Even the big boys from higher grades are now my friends and we sing in the choir together". Tuwa commented:

When you have grudges with someone, for example, especially here in school where we have conflicts with people ... It's hard for you to express your hatred for that person when you are singing with them. Singing is something that you both love very much ... it's crazy. So then how can you start showing each other a bad attitude while doing something that you both love? It wouldn't make sense. So honestly speaking, choir helped me to be nice to my friends even though I sometimes don't like their attitude.

g) Belonging

Singing together in a choir helps the choristers get to know each other better. They bond (Figure 6) and become like a family. Nalu said to me that "when I'm singing with my friends, I am very free and maybe sing better than in a public gathering or competitions. I don't know, I just don't handle it well". Glory told me: "I got to know them [choir friends] a little more, and they introduced me to other people". Sibó remarked that "the excitement and the fun of meeting new people was something I looked forward to". Smiles told me that "first, I used to think the people in choir are *ba*

*some of us*⁶⁰ and think they are all that. But when I joined, I just noticed they were nice people, and I made friends with most of them. I guess I was totally wrong about them". Ms Drums opened up to me and said, "I would rather be in a group, not as an individual. In a group, you have got teamwork, and it's good to boost one another". She further said:

Like at this school, before this choir commenced this year, the grade 10 intake were very divided. Not really divided as in violence and all, but we weren't close... but after the choir group started to meet, people have become friends and have begun to talk to one another, and we relate well.

Mrs Nana remarked that "we have developed a special relationship with the girls, and they can interact with me freely. Because of such a relationship, we can talk about anything". Ms DJ also remarked to me, "I feel stronger when I sing with the choir than when I am alone. There is just a difference when you are with other people". Simon remarked, "I have learnt how to live well with other people through singing with them and knowing the importance of belonging to the choir family".

i) Artistic expression and improved musicianship

Choral practice is a platform for artistic expression for both singers and their audiences. Participants feel that the school choir is an opportunity to develop and express their capacities and skills. Nalu excitedly told me that "I learnt how to play the traditional drums while being a member of the choir. I now play for the choir and the school cultural dance group". Choral music is also a source of entertainment for both performers and listeners. The musicianship of the choristers is also greatly improved. Mrs Nana remarked that "as time went on, many choristers have learnt how to read music in staff notation because of being in the choir. Some, like Chuku, play instruments now, and others can now dance and have developed all sorts of skills".

⁶⁰ A colloquial phrase used to describe people who have an exaggerated sense of their self-importance or superiority complex.

Another area of musicianship that was identified as improved by choral participation is composing and singing. Mr Phiri told me that “our children have been able to learn how to sing and also developed enough skills to be able to compose songs”. Ms Nernel remarked that “being in the choir is of great value because pupils learn many skills while at school. Others may be good at singing but not know what to do with their good voice or how to improve it. Once the music teacher introduces them to vocal techniques at school, it helps improve their singing significantly”.

Choir is a good platform to cultivate innate abilities and launch careers. Participants noted that talents were identified and groomed through choir participation. Mr Hamu gave me examples of these famous musicians like Chanda na Kay, Macky II⁶¹ and these other chaps ... they make a lot of money in music even more than some educated people, so music can also be a source of livelihood. Parents should not discourage their children from pursuing music. It can also be a source of income and livelihood later in life.

ii) Spiritual wellbeing

Participants identified the choir as a source of spiritual wellbeing and the cultivation of religious sensitivity. Mrs Nana told me, “there is a spiritual growth that I see in the girls, especially in the way they handle differences and just unite as one”. Mr Hamu remarked that “music can also bring them [pupils] close to God. In assembly before prayer, the children always sing some Christian hymns and other songs. Sometimes instead of just saying the prayers, the teachers teach in the form of song, and it is easier to remember and internalise throughout their lives”.

For many schools in the country, assembly meetings are characterised by hymn singing and prayer, which most likely becomes part of their lives even when they leave school. HK told me there are “good messages” in the songs, while 2cents mentioned “singing for God” was a major reason he joined the choir.

⁶¹ Popular Zambian hip hop and “zed beats” musicians.

5.5 Theme 3: Extrinsic motivation

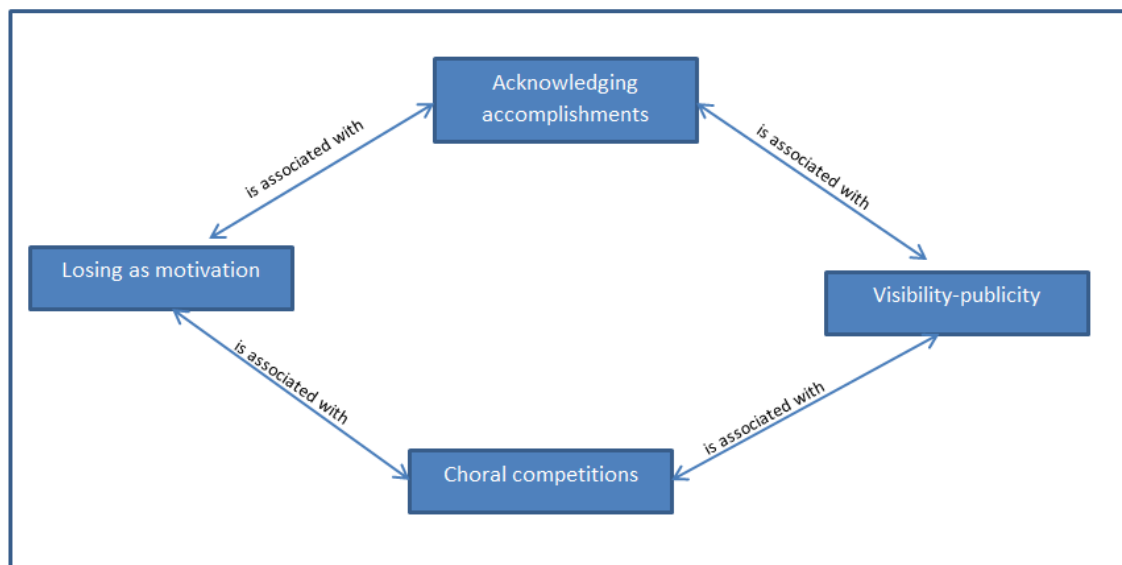


Figure 7: Categories of extrinsic motivation

Figure 7 above shows how categories interact with each other to produce the theme of extrinsic motivation. These four categories are acknowledging accomplishments, visibility and publicity, losing as extrinsic motivation, and choral competitions. Extrinsic motivation, as discussed in this section and intrinsic motivation discussed earlier are not in any way meant to suggest a rigid dichotomy, as explained in Chapter 1. They are simply used to categorise participants' varying experiences in choral practice in relation to internal and external influences.

a) Acknowledging accomplishments

Acknowledging accomplishments is significant motivation for both young and adult participants and, from their feedback, it is evident that it gives some hope for wellbeing and living a meaningful life. Asked what his guardians thought about his participation in choir, Xcross smiled broadly and admitted: "they are happy and are proud of me". Xcross seemed anxious about the apparent contrast between the genre of music he really loves (hip hop) and choir singing. He told me, "I joined the choir because I have always loved singing. My mom always took me to her church choir rehearsal when I

was a little boy". He added, "both mom and dad don't have a problem with hip hop and rap because that's my music, they are proud of me and what I do".

Another chorister, Charmie, described her feelings after her choir won a competition. She said, "the year I joined the choir, we won [...]. It was amazing to be part of something that made the whole school proud and boosted everyone's morale". She also told me: "it was awesome, we won, which was somewhat of a boost. It gave me more encouragement to continue with what I had started". Similarly, Mr Newman acknowledged the feeling of accomplishment as he narrated how the parents loved a choral concert his choir staged. He said

I remember a concert we had at our school. I call it a big success because the parents were very happy and the hall was packed up to the end, they loved it and told me afterwards that it was among the best concerts they had attended in many years.

Closely related to the need to be acknowledged is proving one's relevance in what one does for others. The conductor for the Cauliflower school choir, Mr Besa, highlighted what participating and doing well in choir activities mean for a music teacher. He said that "participating in that competition (NASA AZ) means that a music teacher is working well. That is where we see what fellow expressive arts teachers and colleagues are doing. So if you do not participate, how do other people know if you are effective or not?" Mrs Nernel, Hibiscus headmistress, added that coming back with a trophy from a competition shows that a teacher can produce positive results. She explained that "administrators usually look at you and say come back with the trophy and all that. It proves that the music teacher can produce results. I'm sure that is what all administrators and parents want". Mr Besa also commented that, "of course, the headmaster and DEBS are impressed with a *happening* music teacher. But of course, even at a personal level, I want to do my best, and at the end of the day, the glory goes to the school as a collective".

b) Visibility and publicity

Additional extrinsic motivators related to proving one's relevance include the visibility and publicity attached to choral performances and especially opportunities to sing at

important events. Some of these events include school assemblies. Some conductors like Mr Besa and Mr Roberts, and school administrators like Ms Nernel, feel that participation in choral activities such as festivals and competitions, especially at regional or provincial levels, enhance their visibility and help advertise their schools. Mr Besa admitted, “I really want to win just like the administration does. At the end of the day, the glory goes to the pupils and the school. This will make us famous all over the country, just like our school’s footballers and the girls’ volleyball team who are national champions. Those guys are always in the news on television and radio”. Mr Roberts commented that “participating in these things helps us to put our school on the map; they will know that there is Hibiscus out there who are the choral champions ... this will market the school and people will know what we do here”.

The results hoped for are mainly moral support and recognition from higher organisations like the district (DEBS – District Education Board Secretary), provincial (PEO – Provincial Education Officer) and national (MOE – Ministry of Education) education offices. In addition, they also hope for possible sponsorship and financial support to the choirs and music programmes in particular or schools in general. Mr Hamu, the headmaster of Cauliflower, quickly remarked: “I’m sure our pupils have what it takes to bring many trophies to our school. Even supporting partners can help to sponsor the choir with things like musical instruments and other needs to empower the learners”. The prestige associated with being “put on the map” comes with personal benefits of recognition for the conductor/teacher and school headmaster, as well as marketing the schools’ general offerings.

c) Losing as extrinsic motivation

Losing in competitive performances, according to participants, can also act as extrinsic motivation by encouraging more hard work. Towee said, “let’s put it this way; if you lose, you will work harder to achieve where you want to be. So maybe losing just makes it helps you improve actually”. Tuwa similarly told me:

Losing made me feel like we need to work harder because when we go there for a festival like NASSAZ when we go and sing, there are so many schools out there.

When you listen to them singing, you are going to know that we are lagging here and there and ... that's going to make you like....work harder the next time you are going to go for NASSAZ.

The same kind of sentiment is repeated by other choristers, including Nono, who said, "losing makes you feel sad obviously. But ... um, but I think losing also is kind of an advantage. You can maybe work harder the next time that you will be entering the competition". Asked what she feels about losing a competition, Nalu responded: "I can encourage them to work hard. It's the same with school: just because we fail doesn't mean we have to give up. We have to continue pushing". Eagle told me, "If you lose, you just need to work harder next time". Liz admitted: "OK, honestly losing feels bad, but I guess you just have to work harder so that next time you are better than your competitors". Sibbo commented that, "well, somehow it's a good thing so that they (losers) can pull up their socks. They can maybe go and win later when there is another competition. I think so ... I have never participated in a competition, but I would really feel bad to lose. But again, it's good for them when they lose. It will probably boost their confidence to work harder hopefully". Headmaster of Asparagus, Mr Phiri, also commented and said that "every discouragement should make a teacher and pupils rise and do better next time". Mrs Nana remarked: "I just keep telling them [choristers] that when you fail once, it doesn't mean it's the end. You can learn from whatever mistakes that you have made. We all should learn from our shortcomings".

Mrs Nernel suggested that "competitions somehow really expose talent. We can easily identify talented pupils, and it also helps to build their confidence. It's the skills that bring out confidence that they have in them, so when they don't perform well, it shatters them".

Sr Mary-Grace insists that a crucial life lesson that choristers learn is to "celebrate life victories after hard work but also to know how to handle a loss". These sentiments are repeated by both Ms Nernel and Mrs Nana. Mrs Nernel told me that "winning and losing is part of life. The children get to know that sometimes you win, and sometimes you lose, that is how life goes". Mrs Nana said, "the girls used to cry and get so

heartbroken whenever we would perform badly at NASAAZ. We have now come to a point where they deal with both the excitement of winning and the disappointment of losing, much better and in a mature way”.

d) Choral competitions

As earlier stated in sections 5.4 and 5.5, motivation, both intrinsic and extrinsic, is part of meaning-making when determining participation in inclusive and exclusive choral musicing. In my discussion with Sr Mary-Grace, choral competitions were described as “motivators for excellence”, although the less-skilled children are disadvantaged. She referred to competition as “motivation for hard work and a catalyst for a quest for excellence in the choristers and their conductors or music teachers”.

Some headmasters and conductors told me that in competitions, only the best choirs emerge victoriously. These are selected for higher levels of competition or ultimately going all the way and being crowned national winners. Regarding the way that she selects pupils to participate in NASAAZ competitions, Mrs Nana said, “to be honest, I only select choristers in Grade 8C and 9C. These particular classes are considered to be the best class in the humanities and have the best girls in the choir who can represent the school well in competitions”.

Responding to a similar question on the selection of participants for NASAAZ competitions, Mr Besa explained that “competition is serious business, and we don't take the risk of just getting anyone”. Mr Hamu told me that “for competitions, we usually pick the *crème de la crème*⁶² to represent the schools. This is the same case for football, debate, volleyball and other competitions. Even in the real world out there ..., the national football team isn't for everyone. The coach picks those who are the best in the country.” He justified his school's position by arguing:

It is not possible to apply inclusivity in a skill-based issue where you need only the best ... unless you are not going for a competition like at church or something,

⁶² Meaning “the best of the best”.

then you can pick anyone. So basically ... it is necessary to be a bit tough on selections, otherwise the team or choir can always be losing and not bringing any trophies the whole season, then the fans will start complaining.

In contrast, Sr Mary-Grace, headmistress of Dandelion, remarked:

You see, while competition motivates hard work and is a quest for excellence, it sometimes disadvantages less able pupils. For example, many of our girls do very well in examinations collectively because of an individualized but collective beneficial teaching approach our teachers take. Although our school is among the top in terms of results in the province, we do not concentrate on high achievers only. As a mission convent school, our Christian ethos of love, justice and service to all guide us, and we have proved that the weaker pupils benefit too.

However, Mr Besa remarked, "At both the regional and nationals, you find well-trained choirs, so we can't risk just getting anyone. We can maybe give them other responsibilities like poetry or dancing if they can manage. But we only let the good singers be in choir because competition these days is quite stiff at NASAAZ".

i) Competitions as opportunities to belong

Competitions are seen as opportunities to belong by some choristers. Sibon, a 14-year-old Grade 8 chorister in the Hibiscus choir told me how she had heard stories about experiences at choral competitions. Participating in a competition would make her feel at home with her peers:

I have never attended a choir competition so I wanted to participate so that I experience what the seniors always talk about. The excitement, the fun, meeting new people, all such stuff. I hear the food is horrible, but then the trips and the singing always excite and are fun ... so I also wanted to experience that.

Mrs Nana also highlighted how competitions limit participation by only allowing a few choristers at a time. She pointed out that, "in most cases, you find that we have 50 girls in choir and the competition only allows you to come with 20 girls". NASAAZ

choral competition has an official maximum number of 20 choristers per choir on the stage per performance. This, therefore, forces larger choirs to trim the number of their members to avoid being disqualified.

Feelings of belonging may also come from both winning and losing, according to participants' comments. Mrs Nana smiled as she told me how winning gives her pride and fulfilment. She said, "I feel a sense of pride and fulfilment having contributed to a legacy whenever I see our trophies in the head teacher's office". She also quickly pointed out to me that "losing is seen as incompetence. As a music teacher or conductor, if you do not win, colleagues and parents see you are seen as an under-performer". However, Eagle told me that "even if it's OK to celebrate and feel good to win, but when you win, you need to be humble".

As an insider and one listening to these sentiments from participants, I think about them this way: making others feel comfortable despite their loss or other limitations may help them feel they belong to the community of musicians and therefore participate more meaningfully.

ii) Favouritism and rivalry in competitions

Favouritism from adjudicators was also pointed out by participants as a characteristic of NASAAZ and other competitions. Mr Besa told me:

These competitions are a good way of identifying talents in the schools, but I think there is favouritism from adjudicators sometimes. They should get independent professionals to adjudicate, not friends of some of the organisers who favour certain schools every year. This kind of thing demoralises both the children and even us the adults, after so much effort only for people to be unfair like that.

Still on adjudicators, Xcross commented, "I'm quite scared of competitions because sometimes the judges are too strict like on *Idols*, and people can boo you. Sometimes the judges are not even fair, and they can just make you lose because they don't like your school". Tuwa told me, "honestly speaking, at NASSAZ competitions, there's a

lot of *beef*⁶³ (laughs), you know what *beef* is?" As in, yes ... there are actually a lot of issues between teachers from different schools because they all want to win. Sometimes other choirs are favoured, and that brings a lot of trouble and arguments. Some of us don't know what happened between the schools, but you find out that this school has issues with the other from way back".

5.6 Conclusion

This chapter presented three major emergent themes derived from my study, namely i) inclusion and exclusion, ii) intrinsic motivation, and iii) extrinsic motivation. The three closely related themes, whose core was the issue of motivation, were discussed under categories as follows: "Theme 1: Inclusion and exclusion" was subdivided and discussed under two parts, namely inclusion and inclusivity, and exclusion and exclusivity. The categories for inclusion and inclusivity are non-competitive church choral musicing, "victory for everyone", participation through instrumental performance and dance, and a haven of refuge and comfort. The categories for exclusion and exclusivity are school music exclusion practices, exclusivity and general education goals, and exclusivity in musical style or genres. "Theme 2: Intrinsic motivation" was discussed under the following categories: choral festivals, benefits of participation, urge from within to participate, conductor's role, and recruitment. "Theme 3: Extrinsic motivation" was discussed under the following categories: acknowledging accomplishments, visibility and publicity, losing as extrinsic motivation.

⁶³ A slang term meaning rivalry or enmity.

Chapter 6 Discussion (data interpretation)

6.1 Introduction

This chapter is a discussion and interpretation of the significant findings drawn from Chapter 5, which fundamentally address my study's central research question:

What meanings do choristers, conductors and school administrators in four selected junior secondary schools in Lusaka and the Copperbelt of Zambia ascribe to participation in inclusive and exclusive choir practices?

This discussion and interpretation of findings also take into account the related scholarly literature discussed in Chapter 2, as well as additional literature that is relevant to the emergent themes and categories. This chapter also discusses policy and practice implications that emerge from undertaking this study. I will also outline the limitations of the study, make recommendations for further research and propose a model for choral music practice (Figure 8).

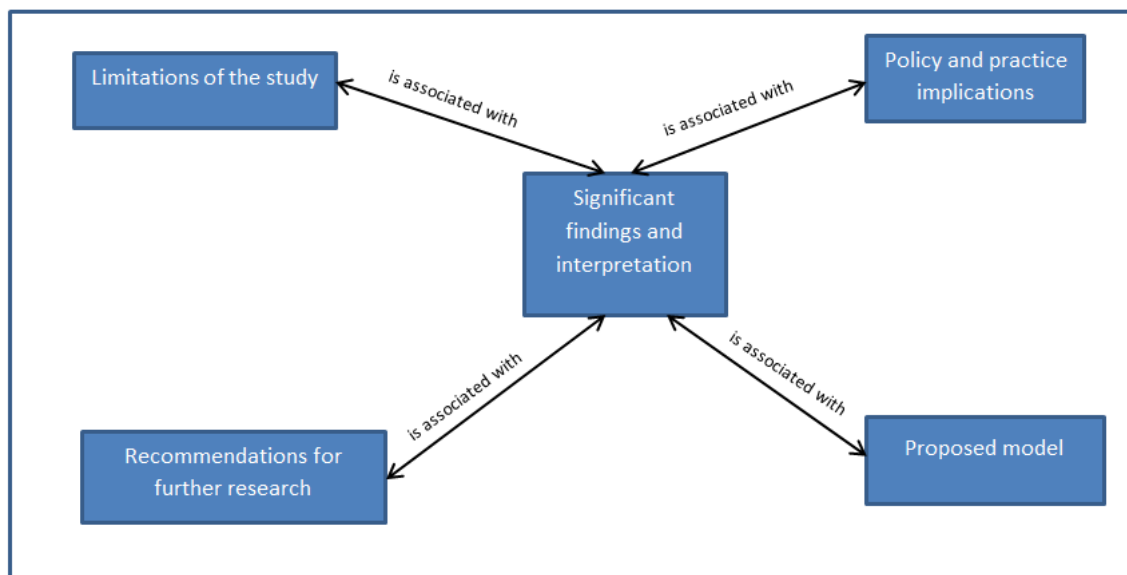


Figure 8: Discussion chapter map

6.2 Significant findings and interpretations

Several issues emerged during the data-collection process, as well as in the process of examining the data and the actual writing of the findings chapter (Chapter 5). Through interrogating the scholarly literature as well as analysis of the data, I present my interpretation of emergent issues. Previous studies were referenced, and the current literature was used to situate my argument in interpreting the data.

6.3 Theme 1: Inclusion and exclusion

a) Inclusion and inclusivity

Five categories emerged with reference to questions of inclusion and inclusivity.

i. Church choral musicing

A significant finding from the research is that most choral music activity by the participants can be attributed to their involvement in the church choir and is also influenced by the religiosity of the participants. Choristers, conductors and administrators mentioned influences from the church regarding musical skill sets, opportunities to learn singing and playing instruments, and significantly, providing a platform to express themselves musically with peers. As indicated in Chapter 2, a few Zambian music education researchers briefly mention the church as a setting for inculcating the musical skills of learners (Lumbwe, 2012:87; Mubita *et al.*, 2005:169; Mumpuka, 2009:104–106).

In my view, the deep influence of the church in choristers' musical development may be attributed to two factors. Firstly, church musicing is inclusive and personally fulfilling, and both congregational singing and participation in smaller groups is the norm (Bithell, 2014:295; Scarlato, 2020:373–388). Platforms to meaningfully participate in musicing despite one's possibly limited abilities are not restricted in church and many musicians therefore find personal fulfilment in singing here. My research confirms that such people see themselves in a positive light and feel that they are giving rather than always receiving, and actively doing rather than being

passively “done to” (Bithell, 2014:295). The urge to give and express artistically makes the church a suitable platform for many church musicians.

Secondly, the majority of the population of Zambia is Christian, and church-going is prominent in the lives of many children and adults (Mubita *et al.*, 2005:169). More than 75.5 per cent of the population is Protestant Christian, 20.2 per cent are Catholic Christians, and the rest are Muslims or belong to other religions (Mubita *et al.*, 2005:169). Participants’ strong religious backgrounds and church environment contribute significantly to their conceptualisation of music. The interviews revealed that most formative musical experiences were related to church, while fewer involved musicing at home.

I agree with Scarlato (2020:373–388), whose research on “musical fatherhood” points out that the church, alongside family home environments and school music programmes, shapes and influences children’s musical lives and identities. Many of the choristers I interacted with conceptualise music based on their exposure to it in church. The style of their singing voice, for example, is conceptualised in terms of singing styles of various Christian denominations. For example, some choristers refer to “Apostolic voice”,⁶⁴ “Pentecostal voice”,⁶⁵ “Adventist voice”,⁶⁶ or “Catholic voice”⁶⁷ to describe vocal qualities to me.

In line with teaching aimed at a more culturally responsive and balanced music education (Abril, 2013; Bond, 2014; Gay, 2010; Lind & McKoy, 2016), it is important to harness multiple socio-cultural experiences. This involves not only the church, but

⁶⁴ New Apostolic Church singing is generally rooted in and influenced by the classical style and German chorale singing. It choirs use distinct classically-influenced voice singing style and organ or orchestral accompaniment.

⁶⁵ Musical Pentecostalism in Zambia is generally identified by contemporary vocal styles and Christian lyrics. Both slow emotive music and upbeat music is used. Eclectic keyboards, guitars and drums accompany the singers.

⁶⁶ Seventh-day Adventist singing in Zambia is largely identified by mostly a cappella four-part choirs and barbershop influenced a cappella groups.

⁶⁷ Catholic singing in Zambia is identified mostly by Christian songs performed in indigenous styles accompanied by drums and dance.

also musicing at home as well as within mainstream popular culture that may be incorporated into formal settings such as school music programmes (Bond, 2017:153–180; Szekely, 2014:163). With the influence that the church has on forming musical identity, I recommend further research on the provision of music experiences by the church in Zambia.

ii. “Victory for everyone”

While it may sound contradictory, the idea of participation as a “victory for everyone” (Chapter 5.3.1) came out consistently and strongly from some participants, who also support a more inclusive philosophy. Conductors and administrators acknowledged the realities of winning and losing in competitions, and its corollary, namely inclusion and exclusion in some choral practices. Arguments involving real-life examples of national sports teams and how they are selected were offered, emphasizing the need for a system to select the best choristers for competitions as expected by superiors and other stakeholders. However, as mentors and teachers, most of them also seemed to want to remain pedagogically and ethically responsible and loyal to the choristers and their musical experience.

This complex ideal for postmodern choral music education (see Chapter 2.2.5) means that conductors and music teachers must find an ethical point for themselves on the performance-pedagogy continuum⁶⁸ (Chapter 1.1; Freer, 2011:164–171). It means that they should design chorister-centric programmes where enjoyable social experiences are prevalent. Such programmes would incorporate a wide range of chorister preferences and needs, and not be restricted to those of the system or conductor, as is often the case.

Chorister-centric programmes must meet various needs, such as social inclusion (e.g. involving the symbolic holding of hands in a circle during a performance), aesthetic enjoyment, spirituality and cultural meaningfulness (Jansson & Balsnes, 2020:347–365; Woody, 2020:1321–1343), which go beyond the temporal demands of a choral

⁶⁸ Freer (2011) originally called it a paradox, but I prefer to call it a continuum.

competition, audition or other exclusion-oriented activity (Väkevä, 2010:59–60; Westerlund, 2008:85–88).

Extending an invitation to non-singers such as instrumentalists and dancers further extends the circle of inclusion that so many pupils look forward to joining. The choir is also considered a haven for finding refuge and comfort (Denora, 2013:38–58), safe enough to form important relationships and freely express creativity, feelings and vulnerability, which they may never had an opportunity to do elsewhere (Barrett & Vermeulen, 2019:31–60; Nordberg *et al.*, 2018:8–11).

b) Exclusion and exclusivity

As clarified in Chapter 5.3.2, exclusion and exclusivity, while both relevant to my study, mean different things. Three closely related categories of data involve school music exclusion practices, exclusivity and general education goals and lastly, exclusivity in musical styles or genres.

i. School music exclusion practices

Many participants shared their disappointment at how music as a subject and activities like choir is seen as unimportant by certain people within the social environment and institutional systems they operate in. This perception has been a persistent problem in Zambian (Mubita *et al.*, 2005:169–172; Mwesa, 2005:183–187) and global music education practice.

Some of the many issues include music being regarded as a worthless, expensive pursuit by school administrators, misconceptions by society about music not being a “real career”, and fear by parents that music will interrupt children’s academic work. This is consistent with previous research, especially on the state of music education in some African countries (Detterbeck, 2002:68–71; Nzimande, 1993:10–16).

Although some choristers and conductors clearly identify negative attitudes among some administrators, family and peers, most mediate this by trying to downplay the denigration and focusing on their choral activities. Obviously, this may not be as

simple as “just ignoring them” (as reported in the data), especially when sponsors, parents or guardians discourage a chorister or conductor.

My data indicate that negative social and education attitudes are not the only factor contributing to exclusion. The funding and allocation of resources are also fundamental. In many cases in Zambia, there is very little or no funding at all for music programmes (Mubita *et al.*, 2005:169–172; Mwesa, 2005:183–187). In their study, Mubita *et al.* (2005:170) concluded that many music programmes shut down because of lack of resources and the nature of priorities: music and the arts are usually at the bottom of the list.

This situation impacts music education globally. Research elsewhere reports that basic music education is underfunded and declining, or in any case not developing (Detels, 1999:24–25; Johns & Dimmock, 1999:363–384; Pinar *et al.*, 2008:583). Inadequate support emerges as a factor from the data. There is a general lack of music facilities, instruments, choir uniforms, transportation for choir, and money for food during trips and allowances for teachers. This has led to music being reduced to a peripheral subject (Detels, 1999:24–25; Pinar *et al.*, 2008:583) or, in many cases completely removed from the curriculum (Johns & Dimmock, 1999:363–384; Mubita *et al.*, 2005:169–172; Mwesa, 2005:183–187). This is despite the attempts made through continued advocacy for the promotion of music education and the arts. Meaningful choral practice in schools deserves equal value, attention and allocation of resources, because inadequate or total lack of funding has a detrimental effect on the psycho-social development of learners, as evident in statements by interviewees.

ii. Exclusivity and general educational goals

Aligning choral practice in schools with general education goals is a factor that conductors and administrators particularly commented on. Many national education philosophies and guiding policy documents have shortcomings. However, they do to some extent; address the importance of the arts and their contribution to national development (Mubita *et al.*, 2005:169–172). Arts education policies, in many cases are quite inclusive and propose broadly progressive ideas like patriotism,

development of aesthetic and cultural sensitivity, and creativity (Mubita *et al.*, 2005:169–172). However, these will remain broad utopian ideals unless buttressed with the necessary support and an environment conducive to implementation provided by the government and private school owners. My experience is that many institutions, music educators and practitioners fail to align practice with broader general education goals. Some music educators and choral conductors have consequently developed their own personal philosophies that speak to their unique situations (Bowman & Frega, 2012:328–334; Boyce-Tillman, 2000:89–98). Such educators and conductors hold deep convictions about the many rewards and “goods” attendant on musical experiences. As discussed in Chapter 2, music educators need to align themselves with ethical philosophical positions that best enable effective teaching and learning (Abramo, 2012:169–172; Elefant, 2010:68–72; Macdonald, 2016:9, 13).

iii. Exclusivity in musical styles or genres

Some choristers’ comments on the disparities between the music they prefer and the music they are required to sing, left me reflecting critically on my own work and repertoire choices. The general choice of choral style and repertoire is that of festival and competition organisers, church officials and other functionaries (Haltvick, 2020:13–18; Jansson & Balsnes, 2020:347–365). However, from my experience and the sentiments of my study’s participants, the conductor’s choice of music is usually what a choir eventually performs. I agree with the idea that as a principle, the choristers’ cultural, aesthetic, spiritual and socio-emotional needs should be prioritised in repertoire selection.

As explained, postmodernist music education is opposed to cultural elitism, which values one musical style over the other. Instead, it promotes multiculturalism in its fullest multidimensional sense (Allsup, 2016:110; Boyce-Tillman, 2000:89–98; Bowman & Frega, 2012:22–23; Elefant, 2010:65–73; Jorgensen, 2017:35, 49). I agree with Elliott (2015:30–35), who views musical style or genres as social systems made up of music makers and listeners who share things, just like any other social grouping. The choristers I talked to clearly had preferences and belonged to local

groupings that enjoy hip-hop, Tik-Tok music, producing beats on the computer, and not only the “hard” classically-oriented music at the NASAAZ festival or “church sounding” music that choirs are required to sing. This should challenge choral conductors, festival organisers, administrators and others to “step outside habitual, familiar or prevalent frameworks of understanding” and expand their theoretical and practical musical borders and limits (Szekely, 2014:163).

6.4 Theme 2: Intrinsic motivation

Research on motivation related to music education and performance broadly engages aesthetic, educational, emotional, social and spiritual aspects (Culp & Clauhs, 2020:43; Ryan & Deci, 2001:141–152, 2020:51–56; Schneider, 2012:23; Woody, 2020:1321–1343). However, as mentioned, I emphasise the importance of motivation, based on emerging data.

a) Choristers’ motivation

This category shows that choristers are motivated to participate in choir activities and are aware of the benefits (Ryan & Deci, 2020:54). Choristers gave me various reasons for participating in choir singing. Codes related to intrinsic motivation include loving singing, music “making their days”, always wanted to join the choir, having fun at choir, enjoyment of choir and feeling good. All these codes that I collectively label “intrinsic urge” show that choristers engage in these activities primarily for their general wellbeing (Krause & Davidson, 2018:11–12).

At the core of the intrinsic motivation discussion is Ryan and Deci’s (2001:141–152, 2020:51–54) self-determination theory (SDT). SDT relates to autonomy, relatedness and competence as psychological needs that are met through intrinsic motivation activities, such as choir singing. SDT proposes that both internal and external factors, as well contextual factors, have a bearing on one’s motivation to participate in joint musical activities (Krause & Davidson, 2018:11).

In intrinsic motivation, as seen through many of the participants' responses, feeling competent, a sense of relatedness to others and autonomous motivation (elements of SDT) are fundamental reasons for participation in music-making. Findings in this category are also in line with those discussed in Chapter 2, where Einarsdottir and Gudmundsdottir (2015:10–18) are cited as identifying enjoyment (autonomous motivation) as the major motivation for joining a choir. I agree with Culp and Clauhs (2020:43), Schneider (2012:22–23) and Woody (2020:1321–1343), who argue that initiating and sustaining motivation in choirs is dependent upon the quality of musical experiences (referring to enjoyment), as well as the extent to which the participants feel fulfilled, relevant, engaged, competent and well prepared. These findings align with and validate self-determination theory as an appropriate tool for understanding the linkage between musical participation and wellbeing (Krause & Davidson, 2018:12).

Woody (2020:1321–1343) views the ability to fully and personally engage with musicing as exhibiting “decision-making power artistically and otherwise”. This state of “readiness” through intrinsic motivation drives the learning of skills and concepts in choral practice and music generally.

I propose that, given the need for autonomy (Ryan & Deci, 2020:51–56) based largely on individual enjoyment and fulfilment, self-motivated choristers are likely to have more meaningful and lasting (hopefully lifelong) choral experiences. Long-term motivation for musical practice is closely associated with positive psychology's “flow”, intrinsic happiness, or “optimal experience” (Elliott, 2020:107–120), which is not easily disturbed by external situations, events or environments. Csikszentmihalyi (2002:42–48) uses this concept of “flow” to describe a state of optimal intrinsic enjoyment, where participants enjoy the activities and experience pleasurable emotions (also see Conway & Borst, 2001:6–8; Lamont, 2012:574–594; McPherson & Renwick, 2001:169–186).

Examples of such experiences mentioned by choristers involve choral festivals in school, church and community settings. My finding is that the non-competitive,

community-centred festivals and activities seemed to appeal to the majority of the choristers and provided an experience of “flow”. Therefore, I argue that these powerful, intrinsically motivated feelings shared by these pre-adolescent and early adolescent choristers are likely to generate a lasting affinity with choral singing and the arts.

b) Conductors’ motivation and how they motivate choristers

I was very interested in finding out how conductors become motivated and how they, in turn, motivate their choirs (see section 2.2.6). As expected, my data and related scholarly literature situate conductors and choristers centrally in the activities that take place in school choral practice. While there is a substantial amount of research on the role of conductors in motivating choirs (Haltvick, 2020:13–18; Stamer, 2009:25–32), there is very little scholarly work on how conductors themselves are motivated.

Participants cited moral and professional support from supervisors and administrators as a great source of motivation. This includes acknowledging their efforts and providing the basic necessities they need to operate (financial support, being provided with suitable rehearsal space, musical instruments and equipment, uniforms and food for choristers). Above all, however, participants emphasise the importance of the sense of belonging which is very closely related to relatedness as described in SDT (Ryan & Deci, 2001:141–152, 2020:51–56). Conductors derive such “relatedness” from the communality created when choristers and even administrators respond to and recognise their musical leadership and, more importantly, the camaraderie they generate and share.

From the perspective of choristers in the study, conductors are mentors and sources of inspiration (see Chapter 5.4, c, ii). The choristers expressed great admiration, affection and respect for their conductors. They gave examples of conductors being firm and disciplinarian in some cases, but that did not interfere with the earned trust, respect and cooperation the choristers had for them. It can be argued in relation to care ethics (Chapter 2.2.6) that choristers are responding to the empathy, patience,

trust, authenticity and justice (Hendricks, 2018:36–42, 89) exhibited by their conductors.

Additional ways that conductors in other studies are motivated include belonging, formally or informally, to a conductor peer group where ideas, experiences, opportunities and challenges are shared among fellow conductors (Jansson & Balsnes, 2020:350–359). However, sometimes members of peer groups display a superiority complex, allowing their artistic egos to impede wider professional development.

c) Recruitment and auditions

Auditioning was justified by some choristers, conductors and administrators as a valid way of recruitment into the choir. Interestingly, issues related to Freer's (2011:164–178) performance pedagogy paradox (Chapter 1) raised in my vignette resurface in the participants' views on school choir auditions. The performance pedagogy paradox deals with tough decisions about what to prioritise when one has to choose between insisting on artistic ability, or on sound pedagogy and developing musical potential (Morgan & Boyce-Tillman, 2016:13–24, 121–138).

Postmodernist pedagogical goals and choristers' aspirations contradict the need for auditions. My data show that the ostensible need for maintaining “high quality” and not compromising on “standards” is the reason why choirs should audition. Conductors and administrators who focused on preparation and ultimately winning competitions insisted on auditioning to avoid “taking chances”. Choristers' reasons for being in the choir were often negated and thwarted by the insistence on the technical skillset demanded by auditions. This aligns with the pedagogical deficiencies of drama auditions by Matthews and De Guevara (2018:139–154):

Auditions are fragmentary: fragment of text from a larger script; a fragment of context from a larger situation and framework in which an actor must perform a discrete representation of a character aligned to a broader, longer and more sustained continuous whole. In contrast, other conductors prefer letting all choristers join if they

wish to and express reservations about auditions. This position is in agreement with my views on “talent” and auditions as highly contested ideas and practices in music education (De Quadros, 2015:501; Koza, 2008:146).

d) Benefits of choir participation

Chapter 5.3 explains that most of the benefits choristers identified are interconnected. These benefits include belonging, improved musicianship and spiritual wellbeing. Additionally, intrapersonal transformation and better social skills were also mentioned. This aligns with the arguments of Dingle *et al.* (2012:10–17), who cite social connectedness and meaningful social participation as key benefits of choral participation. This is consistent with findings from other research where, for example, musical (Gouzouasis & Henderson, 2012:481–488; Harland *et al.*, 2001:198–201), psychological (Clift *et al.*, 2010:23–24) and social (Hallam & Prince, 2000:8–12; Karlsen, 2009:133–135) benefits are identified.

I was particularly intrigued by choristers’ admitting their vulnerability to me, and describing how they learnt to quickly resolve conflicts among themselves, and revert to what they enjoy doing most, namely singing. As mentioned before, in a typical community of musical practice model, interpersonal (Higgins, 2012:115–118; Pohly, 2010:150–151) and intrapersonal experiences are cardinal to the functioning and meaningful participation of the school choir members as participants in an artistic community (Veblen & Olsson, 2002:740–745).

I do not agree with those administrators who regard choir as a way to keep learners doing from mischief. While there may be no ill intention in that view, I believe that it unintentionally undermines choral and musical activities. This encourages learners, parents and communities to view the arts as “time-wasting”. School administrators should visibly show enthusiasm and leadership concerning *all* curricular and co-curricular programmes in their school, including the choir. This will go a long way towards reinforcing whatever benefits accrue from choral experience.

6.5 Theme 3: Extrinsic motivation

As explained, extrinsic motivation in the context of this study involves defining and expressing a sense of self within the community by means of external reinforcement that includes the approval and even admiration of others.

Many participants alluded to how energised they feel when their accomplishments are acknowledged. Their conductors, friends and family are very important sources of motivation. What conductors do and say affects and influences the choristers both positively and negatively, much more than might be imagined. This finding is consistent with contemporary philosophising on the musical and pedagogical influence of a music educator on the learner. Jansson and Balsnes (2020:349–353) emphasise the importance of choral conductors and educators developing adequate skills and competencies. Jorgensen (2017:35, 49), Allsup and Westerlund (2012:138) and Allsup (2016:107) in turn echo the importance of sound philosophising and ethics in music education.

While many choristers showed that they were intrinsically motivated to join and remain in choirs, most conductors and administrators' comments point to extrinsically motivated reasons. These include pedagogical and institutional obligations, winning competitions and recognition from supervisors, career fulfilment, and the visibility of their work. Various authors identify a lack of fluidity and unjustified rigidity on the part of educational authorities in relation to learners' actual needs (Bowman, 2017:11–13; Countryman, 2009:97; Kenny, 2016:397–398). In my case study, this lack of fluidity results from the demands of institutional bureaucracy, as well as certain external social practices (e.g. negative views on music) at the expense of learners' musical needs. Despite this, some conductors and administrators have developed personal philosophies aimed at ensuring that choral activities are meaningful, fulfilling and enjoyable.

6.6 Competitions

Participating and doing well in choral competitions is a common goal. Participants view competitions as barometers of a choral programme's effectiveness and relevance. Lowe (2018:82–94) justifies competitions in school in terms of specific performance goals and improving “standards”, as well as generating feelings of group spirit and achievement.

Competitions involve contested ideas such as strict technique-based auditions (De Quadros, 2015:501; Koza, 2008:146), excluding “untalented” learners (Matthews & De Guevara, 2018:139–142), and conductors or organisers having sole responsibility for decisions on repertoire and style (Haltvick, 2020:13–18; Jansson & Balsnes, 2020:347–410).

Proponents of competitions in choral practice seem to conceptualise non-competitiveness as promoting mediocrity, non-motivating, “low standard” musical pursuits. However, viewed from a different angle, some music competitions, in fact, may be viewed as “socially substandard”, given the insistence on technical demands and suppressing enjoyment and meaningful socio-emotional experiences

6.7 Policy and practise implications

My case study shows that it is of cardinal importance for policymakers, school administrators and music educators to critically interrogate and re-evaluate school choral practices. This should be done by encouraging eudaimonic human flourishing through choral musicing by “well-doing” or ethically guided actions (Elliott, 2020:110–115). I agree with Elliott (2020:107–120), who argues that ethically-guided eudaimonic goals belong at the very heart of music learning: “Effective and ethical music education can make major artistic, social, cultural, gendered, ethical, emotional, mental, and political differences in students’ and adults’ lives.”

Stakeholders in music education must take responsibility for their various roles, interrogate assumptions critically and be ready to change course where necessary. This refers specifically to skill-based auditions and the purpose of choral competitions like NASAAZ. My data point to the need to strengthen progressive and meaningful musical practices and address contentious issues such as “talent”, skill-based auditions and other exclusive practices. (Allsup, 2016:107; Allsup & Westerlund, 2012:138–142; De Quadros, 2015:501; Jorgensen, 2017:35, 49; Koza, 2008:146). Teachers should adopt methods that ethically allow choristers to experience the “well-doing” and eudaimonic potential (Elliott, 2020:110–115) inherent in choral singing and other ways of musicing. Choristers are mostly already intrinsically motivated, and the choir environment should sustain and develop their wellbeing and enable them to experience eudaimonia.

6.8 Proposed model

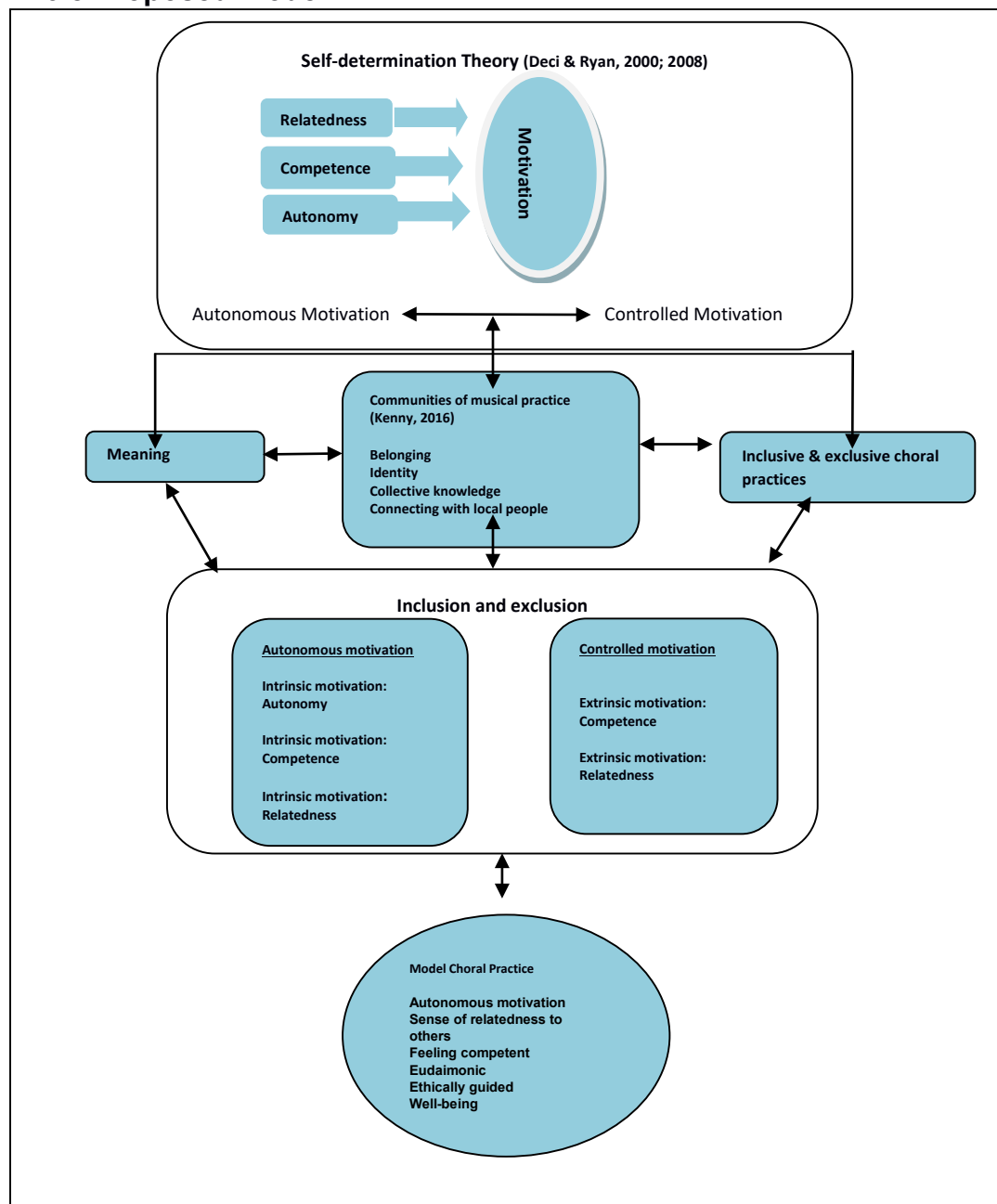


Figure 9: Proposed model for choral practice

My study justifies my belief that we require a more inclusive model of choral practice, whose major thrust is enabling lifelong eudaimonic, ethical, meaningful experiences among choristers. As such, I propose a model (Figure 9) that is an amalgamation of Kenny's (2016:130–133) communities of musical practice (CoMP) theory and Deci and Ryan's (2008:9) self-determination theory (SDT). CoMP (Chapter 4) provided my theoretical framework because of its emphasis on a community of practice (choir) that is formed through shared music-making and musical interests.

6.8.1 Self-determination theory

Self-determination theory (SDT) is a positive psychology theory that links personality, human motivation and wellbeing or optimal functioning (Deci & Ryan, 2008:9). This theory is used in multiple disciplines to explain how both intrinsic and extrinsic motivation affect people's behaviour. SDT argues that several factors (internal, external and contextual) combine to fulfil the psychological needs one should possess to function optimally. There are two main types of motivation in SDT: autonomous motivation and controlled motivation. Autonomous motivation (intrinsic) comes from within. Internal convictions drive people to behave in a particular way, including setting personal goals and values, determining interests, and a sense of morality and ethics. The three psychological needs that need to be fulfilled in autonomous motivation are competence, autonomy and relatedness. Competence refers to the need to be effective in one's efforts, while autonomy involves the need to feel that one's pursuits are "self-governed and self-endorsed". Relatedness, on the other hand, involves being socially connected and involved in a social grouping (Ryan & Deci 2001:141–152). Controlled motivation is motivation born out of the desire for external rewards, seeking approval, fear of shame or punishment, among other things. People driven by controlled motivation may feel the pressure to behave in a certain way and therefore experience very little autonomy, but most likely no autonomy at all (Ryan & Deci 2001:141–152, 2020:51–54).

6.8.2 Contextualising theory and data

SDT is largely concerned with intrinsic (autonomous) motivation and wellbeing, which are key issues that emerged from my research data, as discussed below. My interest in SDT and its importance to my model is the causal relationship between motivation and wellbeing. Self-determination theory posits that eudaimonic wellbeing is achieved when three basic psychological needs (competence, relatedness and autonomy) are fully met (Elliott, 2020:110–115; Ryan & Deci 2001:141–152, 2020:51–54).

6.8.3 Model description

At the top level of my model is self-determination theory (Ryan & Deci 2001:141–152, 2020:51–54), showing components of intrinsic motivation (autonomy, competence, relatedness). As discussed, it is important to think of motivation on a continuum ranging from autonomous (intrinsic) to controlled (extrinsic). In the second level of my model, the SDT describes the core components of my research question (meaning and inclusive and exclusive choral practices). These are explored through my research data and related literature on communities of musical practice (CoMP) as the chosen theoretical framework. As highlighted earlier in Chapter 3, belonging, connecting with the local resources, clear roles and responsibilities, identity and collective knowledge are the major sources of strengthening musical communities (Kenny, 2016:130–133, 165–170; Titon, 2008:48; Wenger, 1998:70–74). These aspects of CoMP interrelate very well with components of SDT. Competence links tightly with clear roles and responsibilities, collective knowledge and connecting with local people and resources (Kenny, 2016:104–105). Relatedness links well with belonging and identity. Autonomy links well with members of a CoMP voluntarily joining and choosing to remain a part of that community and participating fully in it (Kenny, 2016:76–104; Ryan & Deci 2001:141–152, 2020:51–54).

The third level of the model describes how the data from the study findings connect with the rest of the model. The three major themes that emerged from the data are inclusion and exclusion, which incorporates both autonomous motivation (intrinsic

motivation) and controlled motivation (extrinsic motivation). As discussed in Chapters 1, 2 and 5, inclusion and exclusion are not discrete positions, but two points on a continuum. As seen from the different activities that participants⁶⁹ described, activities in choral practice are influenced by both autonomous (intrinsic) and controlled (extrinsic) motivation. Autonomy, competence and relatedness are all part of intrinsic motivation. Extrinsic motivation (controlled motivation) incorporates aspects of competence and relatedness, but autonomy is completely missing.

The last level of the diagram shows what I propose as a model choral practice, which is based on autonomous motivation. There is a sense of relatedness and the participants feel competent. This choral practice model is based on the ideals of eudaimonia, ethical socially embedded practices, wellbeing and lifelong musical engagement (Elliott, 2020:110–115; Kenny, 2016:76–104; Ryan & Deci 2001:141–152, 2020:51–54).

6.9 Limitations of the study and recommendations for future research

A limitation of this study is that I was not able to include schools in all ten provinces of Zambia, which would have made the findings more representative. Another limitation is that I could not observe the choirs in rehearsal and during performance because of COVID-19 restrictions.

There is very little scholarly research on choral music in Zambia generally, and of particular importance would be investigations into choral music in educational and religious domains, as this is where most choral activity in Zambia occurs. Additionally, further research is required on how student motivation relates to lifelong musical engagement.

⁶⁹ Such activities as described in Chapter 5 include church musicing, auditions, classroom music, choral competitions like NASAAZ, dance and instrument playing, being forced to perform music of unfamiliar and unpopular genres among others.

6.10 Conclusion

This study provides insight into the meaning of inclusive and exclusive choral practices in junior secondary school for participants. While I agree with the pursuit of particular artistic objectives and acknowledge the personal and institutional prestige involved in competition and other extrinsic motivators, I insist that the lifelong impact of meaningful musical experiences for all learners should be prioritised. The clear rivalry and conflict that explicit competition involves (Matthews & De Guevara, 2018:139–154) sharply contradict the cooperative, eudaimonic ethical ideals in my proposed model. Competition is justified on the basis that it offers a setting for socialisation and maintaining high standards in practice (Lowe, 2018:78–80). However, choristers, fellow conductors and administrators in my case study tell a different story. This story directs our attention towards non-competitive, inclusive learner-centric choral practices, especially at primary and junior secondary school levels. Learners are vulnerable and largely subject to decisions by conductors, music teachers and administrators.

To listen to the voices of participants of my study was a major step towards understanding the meanings of inclusive and exclusive choral practices, and informing future policy decisions. I believe that if music educators and other educators everywhere listened more to the voices that really matter, we would achieve eudaimonia, the fullest sense of ethical human flourishing for self and others (Deci & Ryan, 2008:8–10; Elliott, 2020:107–111). My opening vignette on the reactions of a boy who could not be admitted to my choir guided me to discover that it is possible to offer a more meaningful, ethically guided and eudaimonic music education experience where my learners can experience “self-growth, self-knowledge, and enjoyment” (Elliott, 2020:107–110), despite who they are perceived to be.

6.11 Postlude: Why am I not good enough?

There is a boy and a girl out there, a Shoma (from my vignette) and an Olivia (from the poem), who are waiting to be given a chance and be told that they are indeed good enough to express themselves and take part in enjoyable lifelong musicing. I am committed to looking out for them, just like others looked out for me. And to all the Shomas and Olivias out there, yes indeed, you are good enough!

Why am I not good enough?

Olivia Vella (12-year-old middle scholar)

Video link for story and full poem - <https://abc7.com/education/students-viral-poem-asks-why-am-i-not-good-enough/2058532/#>

... You are in the stocks, as people throw judging tomatoes and hating heads of lettuce at your insecure little head. You cannot stand up for yourself, because you are alone, trapped, and defenseless. And you cannot stand up for yourself, because these popular kids are the royalty of the school, and what they say and do goes. You take each comment, each judgement, each assumption, each opinion, each strange look, each remark, each criticism, each review, each report, each assessment, and with it your self-esteem plummets like a sinking ship—down, down, down, to the dark and dreary depths below.

You look at all of the other girls; your mind racing a mile a minute. I wish I had her hair. I wish I had her eyes. I wish I had her perfect teeth. I wish I was as skinny as her. I wish I had her social confidence. I wish that as many boys that like her liked me.

Why am I not good enough? Well, life isn't fair.

But society is wrong. You are loved. You are precious. You are beautiful. You are talented. You are capable. You are deserving of respect. You can eat that meal. You are 1 in 7 billion. And most of all, you are good enough!

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Appendices

I. Interview protocol

Proposed interview schedule for **choristers** (The questions may change as new themes emerge)

1. Introductory demographical questions:

- What is your age?
- In which grade are you?
- Can you please tell me where you live?
- How many are you in your family and who do you live with?
- Where and when do you engage in musical (choral) activities?

2. Questions about meaning

- Why do you sing in a choir?
- When was the first time you sang in a choir?
- How did you come to sing in a choir?
- Describe your first impression of choral singing and please tell me how you feel about choral singing?
- What do you feel when people talk ill about your choir?

3. Festivals and competition

- Can you please describe still remember the first choral competition or festival you participated in, tell me about it.
- How do you feel about your fellow musicians and dancers?
- What were you hearing, seeing, feeling, or sensing when you sing in a festival/competition?
- How do you feel after a winning/losing a choral competition?
- Describe a special memory in your choral singing in competitions or festivals that you never forget.

- Which stories can you share with me about choral singing and participation in competitions or festivals?

4. Singing in everyday life

- What would happen if you had to go a week or a day without choir singing?
- How would you feel if for some reason, you would not be able to participate in choral singing?
- Could you tell me about the ways singing in a choir affects your everyday life?

5. Other questions

- Tell me about an aspect in the choir that you enjoy and those that you do not enjoy in particular?
- Tell me about an achievement in your choir experiences you are particularly proud of.

Proposed interview schedule for **conductors** (The questions may change as new themes emerge)

1. Briefly describe your long term goals for your choir.
2. Briefly describe the short term (within three months/ a term) for your choir as conductor.
3. How do you recruit members for your school choir?
4. What are some of the strengths and weaknesses of your choir?
5. Describe your feelings about participation in choral competitions.
6. Describe your feelings about participation in choral festivals?
7. What do you describe as your greatest achievement as a conductor of a school choir?
8. What do you describe as your greatest failure as conductor of your school choir?
9. How would you describe choral competitions and choral festivals in Zambian secondary schools?
10. What things would you like to see differently in choral music in Zambian secondary school?

Proposed interview schedule for **administrators** (The proposed questions may change as new themes emerge)

1. How would you describe the value of choral singing in schools?
2. What are some of your positive and /or negative experiences with the school choir?
3. In your opinion, what is the role of choral competitions and festivals in secondary schools in Zambia?
4. As a school administrator, what are some of your hopes and wishes for your school choir for the short term and long term?
5. What is your view on inclusive and exclusive practices in school choirs?

II. Permission letters and consent documents



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School of Music

3 February 2021

The Chairperson
HSSREC
North-West University

Cover letter for ethics application: Lunga Jeremiah Sianagowa (Student number 27812073)

I wish to apply for ethics clearance to be able to carry out my study. I am a PhD student in the School of Music at North-West University (Potchefstroom Campus).

The title of my thesis is ***The meaning of inclusive and exclusive choir practices in selected junior secondary schools in Zambia***. The purpose of this research is to explore the meanings of inclusive and exclusive choir practices of Zambian junior secondary schools, in order to chart a way forward for a more rewarding musical experience.

The team of researchers for my study is as follows. Prof Liesl van der Merwe (Research leader/Supervisor), Prof Jaco Kruger (Co-supervisor) and Mr. Lunga Jeremiah Sianagowa (Researcher/PhD student).

My research involves junior secondary school age children ages 12 to 15 who are minors and therefore medium risk according to the NWU Ethical risk level descriptors. However, all the necessary ethical considerations have been put in place and permissions have been sought and granted by concerned institutions.

The documents included in this application are cover letter, executive summary, approved proposal, ethics application form, informed consent documents, proposed interview questions, narrative CV, proof of ethics training, permission letters and signed code of conduct for researchers.

Yours sincerely,



Lunga Jeremiah Sianagowa – Researcher / PhD student



**Recommendation of the Research Proposal Committee to the Research
Ethics Committee
Research Using Human Participants**

Title of the study:	The meaning of inclusive and exclusive choir practices in selected junior secondary schools in Zambia		
Researchers involved in the study:	Lunga Sianagowa (Prof Liesl van der Merwe, Prof Jaco Kruger)		
Executive summary of the research:	The purpose of this qualitative multiple case study will be to explore the meanings choristers (aged 12–16), conductors and school administrators, in four selected junior secondary schools in Lusaka and the Copperbelt provinces of Zambia, ascribe to participation in inclusive and exclusive choir practices.		
Potential risk level for human participants:	No risk		Motivate: Non-clinical research with children.
	Minimal risk		
	Medium risk	x	
	High risk		
Potential risk level for children and incapacitated adults:	No risk	x	Motivate: The children will not be exposed to any risk other than what they encounter in normal daily life. Interviews
	No more than minimal risk of harm		

	Greater than minimal risk with the prospect of direct benefit		deal with their experiences of non-sensitive matters.
	Greater than minimal risk with no direct benefit		
Recommendation for the ethics committee	Expedited review	x	Motivate: Lunga Sianagowa is in his final year of PhD study. He has completed his proposal, literature review and procedures chapters. He urgently needs to start data collection.
	Full review		
	Exempted from review		
Any additional comments			
Committee members present during the review	Members present		Signatures
	Prof J Kruger		
	Dr M van Vreden		
	Dr C Wentink		
	Prof W Weyer		
	Dr A Petersen		
	Dr C Cupido		
Date of review	23/08/2018		



Signature of the Programme Leader



Signature of the Research Director

03/02/2021

Date

03/02/2021

Date

Decision of the Ethics Committee:

Expedited review		Motivate:
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Full review		
Exempted from review		

/

Signature of the Chairperson of the Research Ethics Committee

Date

6 April 2021

ETHICS APPROVAL LETTER OF STUDY

Based on approval by the **North-West University Human Social Sciences Research Ethics Committee (NWU-HSS-REC)** on 01/04/2021, the North-West University Human Social Sciences Research Ethics Committee hereby **approves** your study as indicated below. This implies that the North-West University Senate Committee for Research Ethics (NWU-SCRE) grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

Study title: The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia.

Promotor/Researcher: Prof Liesl van der Merwe

Co-promotor: Prof. Jaco Kruger

Student/Principal investigator: L.J. Sianagowa

Ethics number:

N	W	U	-	0	0	6	1	6	-	2	1	-	A	7
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Institution

Study Number

Year

Status

Status: S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation

Application Type: Single Study

Commencement date: 2021/04/01

Risk Category:

Medium

Expiry date: 2022/04/01

Approval of the study is initially provided for a year, after which continuation of the study is dependent on receipt and review of a six-monthly (or as otherwise stipulated) monitoring report and the concomitant issuing of a letter of continuation.

Special in process conditions of the research for approval (if applicable):

- Translation of the informed consent document to the languages applicable to the study participants should be submitted to the NWU-HSS-REC (if applicable).
- Any research at governmental or private institutions, permission must still be obtained from relevant authorities and provided to the NWU-HSS-REC. Ethics approval is required BEFORE approval can be obtained from these authorities.

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, the following general terms and conditions will apply:

- The study leader/supervisor (principle investigator)/researcher must report in the prescribed format to the NWU-HSS-REC:
 - annually (or as otherwise requested) on the monitoring of the study, whereby a letter of continuation will be provided, and upon completion of the study; and
 - without any delay in case of any adverse event or incident (or any matter that interrupts sound ethical principles) during the course of the study.
- The approval applies strictly to the proposal as stipulated in the application form. Should any amendments to the proposal be deemed necessary during the course of the study, the study leader/researcher must apply for approval of these amendments at the NWU-HSS-REC, prior to implementation. Should there be any deviations from the study proposal without the necessary approval of such amendments, the ethics approval is immediately and automatically forfeited.
- Annually a number of studies may be randomly selected for an external audit.
- The date of approval indicates the first date that the study may be started.

- *In the interest of ethical responsibility, the NWU-SCRE and NWU-HSS-REC reserves the right to:*
 - *request access to any information or data at any time during the course or after completion of the study;*
 - *to ask further questions, seek additional information, require further modification or monitor the conduct of your research or the informed consent process;*
 - *withdraw or postpone approval if:*
 - *any unethical principles or practices of the study are revealed or suspected;*
 - *it becomes apparent that any relevant information was withheld from the NWU-HSS-REC or that information has been false or misrepresented;*
 - *submission of the annual (or otherwise stipulated) monitoring report, the required amendments, or reporting of adverse events or incidents was not done in a timely manner and accurately; and / or*
 - *new institutional rules, national legislation or international conventions deem it necessary.*
- *NWU-HSS-REC can be contacted for further information or any report templates via 21081719@nwu.ac.za / 13128388@nwu.ac.za.*

The NWU-HSS REC would like to remain at your service as scientist and researcher, and wishes you well with your study. Please do not hesitate to contact the NWU-HSS REC or the NWU-SCRE for any further enquiries or requests for assistance.

Yours sincerely



Prof Jacques Rothmann
Chairperson NWU Human Social Sciences Research Ethics Committee

Original details: (22351930) C:\Users\22351930\Desktop\ETHICS APPROVAL LETTER OF STUDY.docm
8 November 2018

Current details: (22351930) M:\DSS1\8533\Monitoring and Reporting Cluster\Ethics\Certificates\Templates\Research Ethics Approval Letters\9.1.5.4.1 NWU-HSS-REC Ethical Approval Letter.docm
5 December 2018

File reference: 9.1.5.4.2

DATE:

HSSREC Authorization	
Prof Jacques Rothmann	Digitally signed by Prof Jacques Rothmann Date: 2021.04.05 12:54:12 +02'00'
Approved 6 April 2021	

PARENTAL PERMISSION LETTER

Title of the research project	The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia
Ethics number	NWU-00616-21-A7
Principal investigator	Lunga Jeremiah Sianagowa
Student number	27812073
Address	Department of Arts, School of Humanities and Social Sciences, The Copperbelt University, Jambo Drive Riverside, Kitwe –Zambia P O Box 21692
Email address	lungajsianagowa@gmail.com
Contact number	Tel: (+260) 968986329

You are requested to familiarise yourself with this document to consider whether you would be willing to consent to your child taking part in a research project that forms part of my Doctor of Philosophy (PhD) in Visual and Performing Arts studies. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you could be involved. Also, your child's participation is **entirely voluntary**, and you, as a parent, and your child is free to decline to participate. If you and/or your child say no, this will not affect either of you negatively in any way whatsoever. Your child is also free to withdraw from the study at any point, even if you and they do agree to take part. Prior to the publication of the study's results (or the point that publication is in the process), you may also withdraw the data you generate. There will be a translator on standby should there be any need to translate into the local language spoken in Lusaka province (Nyanja) and the local language spoken in the Copperbelt province (Bemba).

This study has been approved by the **Human Social Sciences Research Ethics Committee (HSSREC) of the Faculty of Humanities of the North-West University (NWU-00616-21-A7)** and will be conducted according to the ethical guidelines and principles of the international Declaration of Helsinki and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records to make sure that we (the researchers) are researching ethically.

What is this research study all about?

- This qualitative study will be done to investigate the everyday experiences of choir members who participate in choir practices.
- To collect this information, I will conduct interviews with current and/or previous choir members, like your child, their choir conductors and school administrators in four selected secondary schools in Lusaka and the Copperbelt province of Zambia.
- The researcher has been trained to use the qualitative methods which will be used in the study.
- With your consent, as parents or legal guardians and the assent (permission) of your child, I will conduct these interviews and record them to ensure that all the information is as detailed as possible.
- Approximately 40 participants will be included in this study (32 choir members, four conductors and four administrators of your schools).
- The objective of this research is to explore the meanings that your child attach to participation in choir practices.

Why has your child been invited to participate?

- Your child has been invited to participate because they are **an active choir member** of their school choir. Participation in this research will hopefully increase the awareness of their choral life experiences make them more meaningful to them.
- The researcher has no relative power over you or your child, and therefore you and they will be free to give information freely and without any bias or fear of being victimised.
- They will be asked to answer open-ended questions and share their story.
- They will probably enjoy the interactions and experience of sharing stories of their choral experiences and also share their joys and frustrations in the hope of making things better.
- I do not foresee any stress or discomfort for the participants.
- I will ensure that no-one is pressured to answer questions that they are not comfortable with.

I will also ensure that:

- Since your child is under the age of eighteen, you, as *parents or legal guardian*, will first provide permission (*consent*) before we proceed with the interview.
- After you have provided permission, they will have the chance to **freely decide** whether they want to participate or not. If yes, they provide *assent* by signing the document before we start with the interview. If not, they will not be required to participate at all – even if you provided permission.
- They clearly understand that they may decide to discontinue whenever they wish during the interview process.
- All necessary information you need about this research is available to you at any time and will be presented in the simplest way possible for you to clearly understand.

- I will allow you and your child to ask me any questions, and you are assured of honest and understandable answers.
- The consent to participate is voluntary, and there has not been any coercion from anyone to participate

You will be excluded if: you and your child do not agree with any of the above inclusion criteria items.

What will your responsibilities be?

- You will be requested to provide permission for your child, as a choir member, to participate in this study.
- To sign this parental permission letter before I approach your child for their assent/consideration to assent to participate.

Will you benefit from taking part in this research?

The study may provide your child with information about the benefits of singing in a choir. Participating in this research may benefit your child in the following ways:

- Firstly, the outcome of the research's findings is likely to have a *positive impact* on the formulation of favourable policies regarding inclusion in choral music and music education in Zambia.
- Additionally, recollecting experiences and talking about what participating in choirs means to them will make them more self-aware and enrich their appreciation of those experiences.

Are there risks involved in your taking part in this research, and how will these be managed?

Potential risk	Mitigation strategies
COVID-19 risk during face-to-face interviews	Strict adherence to COVID-19 guidelines that include wearing of face masks throughout, social distancing and regular hand sanitising
Emotional disturbance or distress of the participants	School counsellor on standby to offer help in cases of distress
Tiredness and discomfort	Comfort breaks
Lack of privacy and comfort during interviews due to the presence of peers in school	Use of secure places (school hall/music room for choristers and conductors and office for administrators)

If you disagree with the above, then please feel free not to provide approval for your child to participate in this study. We will respect your decision.

Who will have access to the data?

The only other people involved in coding and transcribing, apart from the researcher, are members of the research team (i.e. my supervisor) and will sign confidentiality clauses as part of the ethics requirement.

What will happen to the data?

- The *handling, storage, security and analysis of data* is critical in ethical considerations. I will ensure data in both hard-(printed), and soft copy (electronic) are safely locked away and password-protected, respectively. Only approved people in my research team (researcher and supervisors) may have access to my raw data where the need arises. At the analysis stage, as will be the case throughout, the use of coding will reinforce participants' non-identification, hence upholding the assurance of confidentiality and anonymity.
- *Anonymity* will be ensured by giving your child the opportunity to choose their own fictitious names before the interview starts. Only this name will be used in the research process.
- *Confidentiality* will include the use of pseudonyms for participants, organisations and locations. It involves not disclosing any information gained from an interviewee deliberately or accidentally in ways that might identify an individual.
- The data will be *stored safely in electronic form* for a period of five years, after which it will be destroyed.

Will you be paid/compensated for taking part in this study, and are there any costs involved?

The participants will receive no rewards for their participation. However, the participants may receive refreshments during the interview. Covid-19 protocols will be observed during this time.

How will you know about the findings?

- You will be fully informed of the purpose of the study and your role in the study
- You will be informed of the results of the study will be made available to you after the study has been completed via email in the form of a summary.
- Once the data has been analysed, the results will be made available to participants for member checking (i.e. making sure that all the information you shared during your interviews was captured correctly by me). Both your parents and you may read through this – *if you recommend changes, I will make these changes*.

Is there anything else that you should know or do?

- You can contact Lunga Jeremiah Sianagowa at +260968986329 if you have any further queries or encounter any problems.
- You can contact the chair of the Human Social Sciences Research Ethics Committee (HSSREC) (Prof Jacques Rothmann) at 018 299 1595 or 21081719@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.
- You will receive a copy of this information and a consent form for your records.

Declaration by the parent of the choir member

By signing below, I _____ agree to allow my child to take part in a research study entitled: “The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia”.

I declare that:

Declaration by the researcher

I (*name*) _____ declare that:

- I explained the information in this document to _____ and _____.
- I encouraged him/her to ask questions and took adequate time to answer them.
- I am satisfied that he/she adequately understands all aspects of the research, as discussed above
- I did/did not use an interpreter.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of researcher

Signature of witness

- I have read and understood this information and consent form, and it is written in a language with which I am fluent and comfortable.
- I have had a chance to ask questions to both the person obtaining consent, as well as the researcher (if this is a different person), and all my questions have been adequately answered.
- I understand that allowing my child to take part in this study is **voluntary**, and my child nor I have not been pressured to take part.
- I understand that what my child and I contribute (what we report/say/write/draw/produce visually) could be reproduced publically and/or quoted, but without reference to our personal identities.
- My child may choose to freely leave the study at any time and will not be penalised or prejudiced in any way.
- My child may be asked to leave the study before it has finished if the researcher feels it is in their best interests.
- If my child does not assent to participating in the study, I will respect their decision to do so. They may only participate if both I (as parent/legal guardian) and my child agree to participate.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of parent

Signature of witness

- | | |
|---|--|
| • You may contact us again | ☐ Yes ☐ No |
| • I would like a summary of the findings of this research | ☐ Yes ☐ No |
| • I would like feedback on my child's functioning/wellbeing as reflected in the questionnaires, I completed | ☐ Yes ☐ No |

The best way to reach me is:

Name & Surname: _____
 Postal Address: _____
 Email: _____
 Phone Number: _____
 Cell Phone Number: _____

In case the above details change, please contact the following person who knows me well and who does not live with me and who will help you to contact me:

Name & Surname: _____

Phone/ Cell Phone Number /Email: _____

Declaration by researcher and participant

Personal face-to-face interviews during COVID-19 restrictions

Additional declaration by the participant in those instances where the participant requests to participate in a personal face-to-face semi-structured interview:

By signing below, I _____, acknowledge the following information related to the required measures regarding COVID-19:

I declare that:

- It is my personal choice and preference to participate in a personal face-to-face semi-structured interview with the researcher.
- This requires that I consent to the following strict measures to safeguard the personal health and safety of myself and that of the researcher/interviewer/primary investigator:
 - I consent to the researcher taking my temperature before the interview using a thermometer. ☐ **Yes** ☐ **No**
 - I confirm that my temperature measured at _____ degrees. ☐ **Yes** ☐ **No**
 - I consent to use the three-ply mask provided by the researcher. ☐ **Yes** ☐ **No**
 - I consent to wear the three-ply mask for the full duration of the interview. ☐ **Yes** ☐ **No**
 - I consent to the researcher sanitising the interview context using a sanitiser with 80% alcohol content before the interview commencement. ☐ **Yes** ☐ **No**
 - I consent to the researcher using a sanitiser with an 80% alcohol content before and during the interview if required. ☐ **Yes** ☐ **No**

Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of participant

Signature of the researcher

DATE:

HSSREC Authorization	
Prof Jacques Rothmann	Digitally signed by Prof Jacques Rothmann Date: 2021.04.05 12:51:26 +02'00'
Approved 6 April 2021	

ADOLESCENT CONSENT FORM

Title of the research project	The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia
Ethics number	NWU-00616-21-A7
Principal investigator	Lunga Jeremiah Sianagowa
Student number	27812073
Address	Department of Arts, School of Humanities and Social Sciences, The Copperbelt University, Jambo Drive Riverside, Kitwe –Zambia P O Box 21692
Email address	lungajsianagowa@gmail.com
Contact number	Tel: (+260) 968986329

You are being invited to take part in a research project that forms part of my Doctor of Philosophy (PhD) in Visual and Performing Arts studies. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you could be involved. Also, your participation is **entirely voluntary**, and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part. Prior to the publication of the study's results (or the point that publication is in the process), you may also withdraw the data you generate. There will be a translator on standby should there be any need to translate into the local language spoken in Lusaka province (Nyanja) and the local language spoken in the Copperbelt province (Bemba).

This study has been approved by the **Human Social Sciences Research Ethics Committee (HSSREC) of the Faculty of Humanities of the North-West University (NWU-00616-21-A7)** and will be conducted according to the ethical guidelines and principles of the international

Declaration of Helsinki and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records to make sure that we (the researchers) are researching ethically.

What is this research study all about?

- This qualitative study will be done to investigate the everyday experiences of choir members, like you, who participate in choir practices.
- To collect this information, I will conduct interviews with current and/or previous choir members, like you, conductors and school administrators in four selected secondary schools in Lusaka and the Copperbelt province of Zambia.
- The researcher has been trained to use the qualitative methods which will be used in the study.
- With your parents' consent and your assent (permission), I will conduct these interviews and record them to ensure that all the information is as detailed as possible.
- Both you and your parents should agree to participate – otherwise, the interview may not take place.
- Approximately 40 participants will be included in this study (32 choir members, four conductors and four administrators of your schools).
- The objective of this research is to explore the meanings that you attach to participation in choir practices.

Why have you been invited to participate?

- You have been invited to participate because you are **an active choir member** of your school choir. Participation in this research will hopefully increase the awareness of your experiences as a choir member and hopefully make them more meaningful to you.
- The researcher has no relative power over you, and therefore you will be free to give information freely and without any bias or fear of being victimised.
- You will be asked to answer open-ended questions and share your story.
- You will probably enjoy the interactions and experience of sharing stories of your choral experiences and also share your joys and frustrations in the hope of making things better.
- I do not foresee any stress or discomfort for the participants.
- I will ensure that you are not pressured to answer questions you are not comfortable with.

I will also ensure that:

- Since you are under the age of eighteen, your *parents or legal guardian* will first provide permission (*consent*) before we proceed with the interview.
- After they have provided permission, you will have the chance to **freely decide** whether you want to participate or not. If yes, you provide *assent* by signing the document before we start with the interview.
- You clearly understand that you may decide to discontinue whenever you wish during the interview process.
- All necessary information you need about this research is available to you at any time and will be presented in the simplest way possible for you to clearly understand.
- I will allow you to ask me any questions, and you are assured of honest and understandable answers.
- The consent to participate is voluntary, and there has not been any coercion from anyone to participate

You will be excluded if: you and your parent(s) do not agree with any of the above inclusion criteria items.

What will your responsibilities be?

- You will be invited to discuss your experiences as a choir member as openly as possible according to the questions asked, in addition to any other information on the subject.
- To sign this informed consent leaflet before the interview starts.

Will you benefit from taking part in this research?

The study may provide you with information about the benefits of singing in a choir. Participating in this research is in your best interest because of the following reasons.

- Firstly, the outcome of the research's findings is likely to have a *positive impact* on the formulation of favourable policies regarding inclusion in choral music and music education in Zambia.
- Additionally, recollecting experiences and talking about what participating in choirs means to them will make them more self-aware and enrich their appreciation of those experiences.

Are there risks involved in your taking part in this research, and how will these be managed?

Potential risk	Mitigation strategies
COVID 19 risk during face-to-face interviews	Strict adherence to COVID-19 guidelines that include wearing of face masks throughout, social distancing and regular hand sanitising
Emotional disturbance or distress of the participants	School counsellor on standby to offer help in cases of distress.
Tiredness and discomfort	Comfort breaks
Lack of privacy and comfort during interviews due to the presence of peers in school	Use of secure places (school hall/music room for choristers and conductors and office for administrators)

If you disagree with the above, then please feel free not to participate in this study. We will respect your decision.

Who will have access to the data?

The only other people involved in coding and transcribing, apart from the researcher, are members of the research team (i.e. my supervisor) and will sign confidentiality clauses as part of the ethics requirement.

What will happen to the data?

- The *handling, storage, security and analysis of data* is critical in ethical considerations. I will ensure data in both hard-(printed), and soft copy (electronic) are safely locked away and password-protected, respectively. Only approved people in my research team (researcher and supervisors) may have access to my raw data where the need arises. At the

analysis stage, as will be the case throughout, the use of coding will reinforce participants' non-identification, hence upholding the assurance of confidentiality and anonymity.

- *Anonymity* will be ensured by giving you the opportunity to choose your own fictitious names before the interview starts. Only this name will be used in the research process.
- *Confidentiality* will include the use of pseudonyms for participants, organisations and locations. It involves not disclosing any information gained from an interviewee deliberately or accidentally in ways that might identify an individual.
- The data will be *stored safely in electronic form* for a period of five years, after which it will be destroyed.

Will you be paid/compensated for taking part in this study, and are there any costs involved?

The participants will receive no rewards for their participation. However, the participants may receive food and something to drink. We will ensure that Covid-19 safety rules will be followed to ensure that you stay healthy.

How will you know about the findings?

- You will be fully informed of the purpose of the study and your role in the study
- You will be informed of the results of the study will be made available to you after the study has been completed via email in the form of a summary.
- Once the data has been analysed, the results will be made available to participants for member checking (i.e. making sure that all the information you shared during your interviews was captured correctly by me). Both your parents and you may read through this – *if you recommend changes, I will make these changes*.

Is there anything else that you should know or do?

- You can contact Lunga Jeremiah Sianagowa at +260968986329 if you have any further queries or encounter any problems.
- You can contact the chair of the Human Social Sciences Research Ethics Committee (HSSREC) (Prof Jacques Rothmann) at 018 299 1595 or 21081719@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.
- You will receive a copy of this information and a consent form for your records.

Declaration by the choir member (participant)

By signing below, I _____ agree (assent) to take part in a research study entitled: “The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia”.

I declare that:

- My parent or legal guardian has provided consent for participation in the study.
- That even if my parent provided permission for me to participate, I might still decide not to do so. Both me and my parent should agree on my participation, otherwise the interview may not take place.
- I have read and understood this information and consent form, and it is written in a language with which I am fluent and comfortable.

- I have had a chance to ask questions to both the person obtaining consent, as well as the researcher (if this is a different person), and all my questions have been adequately answered.
- I understand that taking part in this study is **voluntary**, and I have not been pressured to take part.
- I understand that what I contribute (what I report/say/write/draw/produce visually) could be reproduced publically and/or quoted, but without reference to my personal identities.
- I may choose to freely leave the study at any time and will not be penalised or prejudiced in any way.
- I may be asked to leave the study before it has finished if the researcher feels it is in my best interests.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of chorister

Signature of witness

Declaration by the researcher

I (*name*) _____ declare that:

- I explained the information in this document to _____ and _____.
- I encouraged him/her to ask questions and took adequate time to answer them.
- I am satisfied that he/she adequately understands all aspects of the research, as discussed above
- I did/did not use an interpreter.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of researcher

Signature of witness

Declaration by researcher and participant

Personal face-to-face interviews during COVID-19 restrictions

Additional declaration by the participant in those instances where the participant requests to participate in a personal face-to-face semi-structured interview:

By signing below, I _____, acknowledge the following information related to the required measures regarding COVID-19:

I declare that:

- It is my personal choice and preference to participate in a personal face-to-face semi-structured interview with the researcher.
- This requires that I consent to the following strict measures to safeguard the personal health and safety of myself and that of the researcher/interviewer/primary investigator:
 - I consent to the researcher taking my temperature before the interview using a thermometer. ☐ Yes ☐ No
 - I confirm that my temperature measured at _____ degrees. ☐ Yes ☐ No
 - I consent to use the three-ply mask provided by the researcher. ☐ Yes ☐ No
 - I consent to wear the three-ply mask for the full duration of the interview. ☐ Yes ☐ No
 - I consent to the researcher sanitising the interview context using a sanitiser with 80% alcohol content before the interview commencement. ☐ Yes ☐ No
 - I consent to the researcher using a sanitiser with an 80% alcohol content before and during the interview if required. ☐ Yes ☐ No

Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of participant

Signature of the researcher

DATE:

HSSREC Authorization	
Prof Jacques Rothmann	Digitally signed by Prof Jacques Rothmann Date: 2021.04.05 12:52:31 +02'00'
Approved 6 April 2021	

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM (CHOIR CONDUCTORS)

Title of the research project	The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia
Ethics number	NWU-00616-21-A7
Principal investigator	Lunga Jeremiah Sianagowa
Student number	27812073
Address	Department of Arts, School of Humanities and Social Sciences, The Copperbelt University, Jambo Drive Riverside, Kitwe –Zambia P O Box 21692
Email address	lungajsianagowa@gmail.com
Contact number	Tel: (+260) 968986329

You are being invited to take part in a research project that forms part of my Doctor of Philosophy (PhD) in Visual and Performing Arts studies. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you could be involved. Also, your participation is **entirely voluntary**, and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part. Prior to the publication of the study's results (or the point that publication is in the process), you may also withdraw the data you generate. There will be a translator on standby should there be any need to translate into the local language spoken in Lusaka province (Nyanja) and the local language spoken in the Copperbelt province (Bemba).

This study has been approved by the **Human Social Sciences Research Ethics Committee (HSSREC) of the Faculty of Humanities of the North-West University (NWU-00616-21-A7)** and will be conducted according to the ethical guidelines and principles of the international Declaration of Helsinki and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records to make sure that we (the researchers) are researching ethically.

What is this research study all about?

- This qualitative study will be done to investigate the everyday experiences of choristers, conductors and school administrators who are involved in choir activities.
- To collect this information, I will conduct interviews with current and/or previous choir members, conductors (like you) and school administrators in four selected secondary schools in Lusaka and the Copperbelt province of Zambia.
- The researcher has been trained to use the qualitative methods which will be used in the study.
- With your consent, I will conduct these interviews and record them to ensure that all the information is as detailed as possible.
- Approximately 40 participants will be included in this study (32 choir members, four conductors and four administrators of your schools).
- The objective of this research is to explore the meanings that you attach to participation in choir practices.

Why have you been invited to participate?

- You have been invited to participate because you are **an active choir conductor** of your school choir. Participation in this research will hopefully increase the awareness of your choral life experiences make them more meaningful to you.
- The researcher has no relative power over you, and therefore you will be free to give information freely and without any bias or fear of being victimised.
- You will be asked to answer open-ended questions and share your story.
- You will probably enjoy the interactions and experience of sharing stories of your choral experiences and also share your joys and frustrations in the hope of making things better.
- I do not foresee any stress or discomfort for the participants.
- I will ensure that you are not pressured to answer questions you are not comfortable with.

I will also ensure that:

- You will first provide permission (*consent*) before we proceed with the interview.
- You clearly understand that you may decide to discontinue whenever you wish during the interview process.
- All necessary information you need about this research is available to you at any time and will be presented in the simplest way possible for you to clearly understand.
- I will allow you to ask me any questions, and you are assured of honest and understandable answers.
- The consent to participate is voluntary, and there has not been any coercion from anyone to participate

You will be excluded if: you do not agree with any of the above inclusion criteria items.

What will your responsibilities be?

- You will be invited to discuss your experiences as a choir member as openly as possible according to the questions asked, in addition to any other information on the subject.
- To sign this informed consent leaflet before the interview starts.

Will you benefit from taking part in this research?

The study may provide you with information about the benefits of singing in, conducting or administering a choir. Participating in this research is in your best interest because of the following reasons.

- Firstly, the outcome of the research's findings is likely to have a *positive impact* on the formulation of favourable policies regarding inclusion in choral music and music education in Zambia.
- Additionally, recollecting experiences and talking about what participating in choirs means to them will make them more self-aware and enrich their appreciation of those experiences.

Are there risks involved in your taking part in this research, and how will these be managed?

Potential risk	Mitigation strategies
COVID 19 risk during face-to-face interviews	Strict adherence to COVID-19 guidelines that include wearing of face masks throughout, social distancing and regular hand sanitizing
Emotional disturbance or distress of the participants	School counsellor on standby to offer help in cases of distress
Tiredness and discomfort	Comfort breaks
Lack of privacy and comfort during interviews due to the presence of peers in school	Use of secure places (school hall/music room for choristers and conductors and office for administrators)

If you disagree with the above, then please feel free not to participate in this study. We will respect your decision.

Who will have access to the data?

The only other people involved in coding and transcribing, apart from the researcher, are members of the research team (i.e. my supervisor) and will sign confidentiality clauses as part of the ethics requirement.

What will happen to the data?

- The *handling, storage, security and analysis of data* is critical in ethical considerations. I will ensure data in both hard-(printed) and soft copy (electronic) are safely locked away and password-protected, respectively. Only approved people in my research team (researcher and supervisors) may have access to my raw data where the need arises. At the analysis stage, as will be the case throughout, the use of coding will reinforce participants' non-identification, hence upholding the assurance of confidentiality and anonymity.

- *Anonymity* will be ensured by giving you the opportunity to choose your own fictitious names before the interview starts. Only this name will be used in the research process.
- *Confidentiality* will include the use of pseudonyms for participants, organisations and locations. It involves not disclosing any information gained from an interviewee deliberately or accidentally in ways that might identify an individual.

Will you be paid/compensated for taking part in this study and are there any costs involved?

The participants will receive no rewards for their participation. However, the participants may receive refreshment during the interview.

How will you know about the findings?

- You will be fully informed of the purpose of the study and your role in the study
- You will be informed of the results of the study will be made available to you after the study has been completed via email in the form of a summary.
- Once the data has been analysed, the results will be made available to participants for member checking (i.e. making sure that all the information you shared during your interviews was captured correctly by me). You may read through this – *if you recommend changes, I will make these changes*.

Is there anything else that you should know or do?

- You can contact Lunga Jeremiah Sianagowa at +260968986329 if you have any further queries or encounter any problems.
- You can contact the chair of the Human Social Sciences Research Ethics Committee (HSSREC) (Prof Jacques Rothmann) at 018 299 1595 or 21081719@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.
- You will receive a copy of this information and a consent form for your records.

Declaration by the participant

I declare that:

By signing below, I _____ agree (assent) to take part in a research study entitled: “The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia”.

I declare that:

- I have read and understood this information and consent form, and it is written in a language with which I am fluent and comfortable.
- I have had a chance to ask questions to both the person obtaining consent, as well as the researcher (if this is a different person), and all my questions have been adequately answered.
- I understand that by taking part in this study is **voluntary**, and I have not been pressurised to take part.

- I understand that what I contribute (what I report/say/write/draw/produce visually) could be reproduced publically and/or quoted, but without reference to my personal identities.
- I may choose to freely leave the study at any time and will not be penalised or prejudiced in any way.
- I may be asked to leave the study before it has finished if the researcher feels it is in my best interests.

Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of participant

Signature of witness

- | | |
|---|--|
| • You may contact us again | ☐ Yes ☐ No |
| • I would like a summary of the findings of this research | ☐ Yes ☐ No |
| • I would like feedback on my child's functioning/wellbeing as reflected in the questionnaires, I completed | ☐ Yes ☐ No |

The best way to reach me is:

Name & Surname: _____
 Postal Address: _____
 Email: _____
 Phone Number: _____
 Cell Phone Number: _____

In case the above details change, please contact the following person who knows me well and who does not live with me and who will help you to contact me:

Name & Surname: _____
 Phone/ Cell Phone Number /Email: _____

Declaration by the researcher

I (*name*) _____ declare that:

- I explained the information in this document to _____.
- I encouraged him/her to ask questions and took adequate time to answer them.
- I am satisfied that he/she adequately understands all aspects of the research, as discussed above
- I did/did not use an interpreter.

Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of researcher

Signature of witness

Declaration by researcher and participant

Personal face-to-face interviews during COVID-19 restrictions

Additional declaration by the participant in those instances where the participant requests to participate in a personal face-to-face semi-structured interview:

By signing below, I _____, acknowledge the following information related to the required measures regarding COVID-19:

I declare that:

- It is my personal choice and preference to participate in a personal face-to-face semi-structured interview with the researcher.
- This requires that I consent to the following strict measures to safeguard the personal health and safety of myself and that of the researcher/interviewer/primary investigator:
 - I consent to the researcher taking my temperature before the interview using a thermometer. ☐ **Yes** ☐ **No**
 - I confirm that my temperature measured at _____ degrees. ☐ **Yes** ☐ **No**
 - I consent to use the three-ply mask provided by the researcher. ☐ **Yes** ☐ **No**
 - I consent to wear the three-ply mask for the full duration of the interview. ☐ **Yes** ☐ **No**
 - I consent to the researcher sanitising the interview context using a sanitiser with 80% alcohol content before the interview commencement. ☐ **Yes** ☐ **No**
 - I consent to the researcher using a sanitiser with an 80% alcohol content before and during the interview if required. ☐ **Yes** ☐ **No**

Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of participant

Signature of the researcher

DATE:

HSSREC Authorization

**Prof Jacques
Rothmann**

Digitally signed by
Prof Jacques
Rothmann
Date: 2021.04.05
12:53:21 +02'00'

Approved 6 April 2021

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM (SCHOOL ADMINISTRATOR)

Title of the research project	The meanings of inclusive and exclusive choir practices in selected junior secondary schools in Zambia
Ethics number	NWU-00616-21-A7
Principal investigator	Lunga Jeremiah Sianagowa
Student number	27812073
Address	Department of Arts, School of Humanities and Social Sciences, The Copperbelt University, Jambo Drive Riverside, Kitwe –Zambia P O Box 21692
Email address	lungajsianagowa@gmail.com
Contact number	Tel: (+260) 968986329

You are being invited to take part in a research project that forms part of my Doctor of Philosophy (PhD) in Visual and Performing Arts studies. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you could be involved. Also, your participation is **entirely voluntary**, and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part. Prior to the publication of the study's results (or the point that publication is in the process), you may also withdraw the data you generate. There will be a translator on standby should there be any need to translate into the local language spoken in Lusaka province (Nyanja) and the local language spoken in the Copperbelt province (Bemba).

This study has been approved by the **Human Social Sciences Research Ethics Committee (HSSREC) of the Faculty of Humanities of the North-West University (NWU-00616-21-A7)** and will be conducted according to the ethical guidelines and principles of the international Declaration of Helsinki and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records to make sure that we (the researchers) are researching ethically.

What is this research study all about?

- This qualitative study will be done to investigate the everyday experiences of choristers, conductors and school administrators who are involved in choir activities.
- To collect this information, I will conduct interviews with current and/or previous choir members, conductors and school administrators (like you) in four selected secondary schools in Lusaka and the Copperbelt province of Zambia.
- The researcher has been trained to use the qualitative methods which will be used in the study.
- With your consent, I will conduct these interviews and record them to ensure that all the information is as detailed as possible.
- Approximately 40 participants will be included in this study (32 choir members, four conductors and four administrators of your schools).
- The objective of this research is to explore the meanings that you attach to participation in choir practices.

Why have you been invited to participate?

- You have been invited to participate because you are **an active choir conductor** of your school choir. Participation in this research will hopefully increase the awareness of your choral life experiences make them more meaningful to you.
- The researcher has no relative power over you, and therefore you will be free to give information freely and without any bias or fear of being victimised.
- You will be asked to answer open-ended questions and share your story.
- You will probably enjoy the interactions and experience of sharing stories of your choral experiences and also share your joys and frustrations in the hope of making things better.
- I do not foresee any stress or discomfort for the participants.
- I will ensure that you are not pressured to answer questions you are not comfortable with.

I will also ensure that:

- You will first provide permission (*consent*) before we proceed with the interview.
- You clearly understand that you may decide to discontinue whenever you wish during the interview process.
- All necessary information you need about this research is available to you at any time and will be presented in the simplest way possible for you to clearly understand.
- I will allow you to ask me any questions, and you are assured of honest and understandable answers.
- The consent to participate is voluntary, and there has not been any coercion from anyone to participate

You will be excluded if: you do not agree with any of the above inclusion criteria items.

What will your responsibilities be?

- You will be invited to discuss your experiences as a choir member as openly as possible according to the questions asked, in addition to any other information on the subject.
- To sign this informed consent leaflet before the interview starts.

Will you benefit from taking part in this research?

The study may provide you with information about the benefits of singing in, conducting or administering a choir. Participating in this research is in your best interest because of the following reasons.

- Firstly, the outcome of the research's findings is likely to have a *positive impact* on the formulation of favourable policies regarding inclusion in choral music and music education in Zambia.
- Additionally, recollecting experiences and talking about what participating in choirs means to them will make them more self-aware and enrich their appreciation of those experiences.

Are there risks involved in your taking part in this research, and how will these be managed?

Potential risk	Mitigation strategies
COVID-19 risk during face-to-face interviews	Strict adherence to COVID-19 guidelines that include wearing of face masks throughout, social distancing and regular hand sanitising
Emotional disturbance or distress of the participants	School counsellor on standby to offer help in cases of distress
Tiredness and discomfort	Comfort breaks
Lack of privacy and comfort during interviews due to the presence of peers in school	Use of secure places (school hall/music room for choristers and conductors and office for administrators)

If you disagree with the above, then please feel free not to participate in this study. We will respect your decision.

Who will have access to the data?

The only other people involved in coding and transcribing, apart from the researcher, are members of the research team (i.e. my supervisor) and will sign confidentiality clauses as part of the ethics requirement.

What will happen to the data?

- The *handling, storage, security and analysis of data* is critical in ethical considerations. I will ensure data in both hard-(printed), and soft copy (electronic) are safely locked away and password-protected, respectively. Only approved people in my research team (researcher and supervisors) may have access to my raw data where the need arises. At the analysis stage, as will be the case throughout, the use of coding will reinforce participants' non-identification, hence upholding the assurance of confidentiality and anonymity.

- *Anonymity* will be ensured by giving you the opportunity to choose your own fictitious names before the interview starts. Only this name will be used in the research process.
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How will you know about the findings?

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- I may be asked to leave the study before it has finished if the researcher feels it is in my best interests.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of participant

Signature of witness

- You may contact us again ☐ Yes ☐ No
- I would like a summary of the findings of this research ☐ Yes ☐ No
- I would like feedback on my child's functioning/wellbeing as reflected in the questionnaires, I completed ☐ Yes ☐ No

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- I am satisfied that he/she adequately understands all aspects of the research, as discussed above
- I did/did not use an interpreter.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of researcher

Signature of witness

Declaration by researcher and participant

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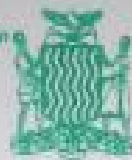
Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of participant

Signature of the researcher

All communications should be addressed to:
The Permanent Secretary, Ministry of General Education
Not to any individual by name

Telephone: 0969520117/0969520123
0969520113/0969520121
09695201218



REPUBLIC OF ZAMBIA

MINISTRY OF GENERAL EDUCATION

If reply please quote

No. _____

P. O. BOX 80093
LUSAKA

14 September 2020

To: Provincial Education Offices (Copperbelt and Lusaka)

District Education Boards

Mr. Lunga J Sianagowa, The Copperbelt University

RE: PERMISSION TO CONDUCT RESEARCH – Mr. Sianagowa Lunga

Following a letter of request to conduct research in our schools by the above named Doctoral Student dated 10 August 2020, I wish to advise that permission is granted. The researcher is a Music Lecturer at The Copperbelt University and a PhD student at North West University in South Africa.

Kindly assist the student through your respective offices as requested.

Jobabekis Kolumba (Dr.)
Permanent Secretary – Technical Services
MINISTRY OF GENERAL EDUCATION