

Music education as/for artistic citizenship in the Field Band Foundation

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Abstract

This study views the Field Band Foundation's activities through the lens of artistic citizenship. The aim of this study is to create an expanded theoretical framework for music education as/for artistic citizenship by analysing the related literature and data gathered from the Field Band Foundation in the Gauteng area.

In *Another Perspective: Music Education as/for Artistic Citizenship* Elliott (2012a) gives practitioners three goals to realize if they wish to empower participants to achieve artistic citizenship. These three goals may be summarized as: 1) putting music to work in the community 2) infusing music with an ethic of care and 3) making music as ethical action for social justice. These three goals served as the initial compass during the conception and analysis stages of this study.

This study was designed as an instrumental case study. The eclectic data set is made up of literature, interviews, documents, visual and audio-visual data gathered from March 2013 to July 2014. Atlas.ti⁷ was used to analyse the data. A preliminary theoretical framework was created from the literature. In this framework each of the three themes, expressed through Elliott's goals, are expanded to include various categories. This framework was used as *a priori codes* to better understand artistic citizenship as lived in the Field Band Foundation. During the analysis of the data gathered from the Field Band Foundation the categories identified in the literature was expanded to include sub-categories. After analysing the data, gathered in the Field Band Foundation, an expanded theoretical framework for artistic citizenship was

created. From the view point of artistic citizenship a community music education project, such as the Field Band Foundation, is shown to empower participants to achieve personal and communal transformation.

Key terms

Artistic citizenship, music education, community music, care ethics, social justice, instrumental case study, Field Band Foundation

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Contents

Chapter 1 Research Objective	1
1.1 Introduction	1
1.2 Statement of purpose	6
1.3 Research question	6
1.4 Sub-research questions	6
1.5 Research design.....	7
1.6 Approach used	8
1.7 Role of the researcher	10
1.8 Data collection procedures	11
1.9 Data analysis.....	12
1.10 Strategies for validation	12
1.11 Narrative structure.....	13
1.12 Anticipated ethical issues.....	13
1.13 Significance of the study	13
1.14 Expected outcomes.....	14
Chapter 2 Contextualisation	15
2.1 Re-thinking music education.....	15
2.1.1 Shifting boundaries: Globalisation and music education.....	16
2.1.2 The 21 st century learner and teacher.....	19
2.1.3 The principles, ideals and foundations of music education.....	20
2.1.4 Educating for change.....	27
2.2 The community in music and music in community.....	30
2.2.1 Belonging and excluding	31
2.2.2 Actions leading to community	33
2.2.3 Creating shared experiences and common interests.....	34
2.2.4 Expressing and mastering in the community music context	35
2.2.5 Community as a process of hospitality	36
Chapter 3 Theoretical Framework.....	38
3.1 Creating definitions for artistic citizenship	38
3.2 Putting music to work	45
3.2.1 Making music actively	46

3.2.2	Returning to music with social goals.....	47
3.2.3	Creating connections.....	48
3.2.4	Creating safe zones	53
3.3	Infusing music with an ethic of care.....	55
3.3.1	Defining the relational self.....	61
3.3.2	Caring for the self and others.....	62
3.3.3	Taking pride in the self	64
3.3.4	Contributing to human flourishing.....	65
3.3.5	Internal and external goods	66
3.3.6	Practicing music education	68
3.3.7	Critique on care ethics	69
3.4	Making music as ethical action for social justice	71
3.4.1	Being accessible.....	76
3.4.2	Including peripheral figures	78
3.4.3	Engaging with politics and aspects of citizenship	81
3.4.4	Tolerating diversity.....	85
3.4.5	Empowering through music	87
3.4.6	Transforming the individual and community.....	89
Chapter 4 Procedures		94
4.1	Description of the case.....	94
4.2	Research design.....	97
4.3	Approach used	99
4.4	Role of the researcher.....	104
4.5	Data collection procedure.....	106
4.5.1	Interviews.....	106
4.5.2	Observations	110
4.5.3	Visual and audio-visual data.....	111
4.5.4	Documents	112
4.5.5	Social media	113
4.6	Data analysis.....	114
4.7	Measures to ensure rigour.....	117
Chapter 5 Findings.....		119
5.1	Putting music to work	122

5.1.1	Making music actively	122
5.1.2	Returning to music with social goals.....	127
5.1.3	Creating connections.....	132
5.1.4	Creating safe zones	142
5.2	Infusing music with an ethic of care.....	146
5.2.1	Caring for the self.....	147
5.2.2	Caring for others.....	151
5.2.3	Taking pride in the self	155
5.2.4	Contributing to human flourishing.....	160
5.4.2	Balancing internal and external goods.....	164
5.5	Making music as ethical action for social justice	165
5.5.2	Being accessible.....	166
5.5.3	Including peripheral figures	169
5.5.4	Embracing diversity	174
5.5.5	Engaging with politics and aspects of citizenship	178
5.5.6	Providing education	182
5.5.7	Empowering through music	189
5.5.8	Transforming the individual and community.....	193
Chapter 6 Discussion		196
6.1	Linking the themes with recent contributions in the literature.....	196
6.1.1	Putting music to work	197
6.1.1.1	Making music actively	198
6.1.2	Infusing music with an ethic of care.....	210
6.1.3	Making music as ethical action for social justice	218
6.2	Implications for different audiences	229
6.2.1	Researchers	229
6.2.2	Management and government	229
6.2.3	Community music practitioners and music educators.....	229
6.3	Suggestions for further study.....	230
Bibliography		231
Appendix A		259
Appendix B		260
Appendix C		insert

List of tables and figures

Figure 1: A roadmap to guide the process of rethinking music education.....	15
Figure 2: A roadmap to guide the conceptualisation of community in music and music in the community.	30
Figure 3: Conceptualising the concept of citizenship.....	38
Figure 4: The theme <i>putting music to work</i> in relation to the sub-categories discussed.....	45
Figure 5: The theme <i>infusing music with an ethic of care</i> in relation to the sub-categories discussed.....	55
Figure 6: The theme <i>making music as ethical action for social justice</i> in relation to the sub-categories discussed.	71
Figure 7: The preliminary theoretical framework for music education as/for artistic citizenship taken from the literature.	93
Figure 8: An overview of the Field Band Foundation.....	95
Figure 9: The Field Band Foundation aligns itself with six of the United Nations development goals.	96
Figure 10: A diagram outlining the relationship between the theoretical framework and the case in this study.	100
Figure 11: This study placed on a continuum between deductive theoretical application and inductive theorizing.	102
Figure 12: The case study as a bounded system.....	103
Figure 13: The category <i>making music actively</i> in relation to the subcategories contained within.	122
Figure 14: The category <i>returning to music with social goals</i> in relation to sub-categories contained within.....	127
Figure 15: A post on the Field Band Foundation's <i>Facebook</i> page describing the goals of the organisation.....	128
Figure 16: The category <i>creating connections</i> in relation to the sub-categories contained within.....	132
Figure 17: A photo depicting dancers reaching out to take each other by the hand.....	133

Figure 18: The category creating connections in relation to the sub-categories contained within.....	142
Figure 19: The category <i>caring for the self</i> in relation to the sub-categories contained within.....	147
Figure 20: Young musicians expressing themselves through musicking during the Regional Championship in 2013.	148
Figure 21: The category <i>caring for others</i> in relation to the sub-categories contained within.	151
Figure 22: The category <i>taking pride in the self</i> in relation to the sub-categories contained within.....	155
Figure 23: Nelson Mandela quoted by the Field Band foundation in their Twitter feed, shortly after his passing.....	156
Figure 24: A member beaming with pride in a brightly coloured uniform during the Regional Championships in 2013.....	156
Figure 25: The category <i>contributing to human flourishing</i> in relation to the sub-categories contained within.....	160
Figure 26: A post from the Field Band Academy's <i>Facebook</i> page showing their vegetable garden.....	160
Figure 27: The category <i>being accessible</i> in relation to the sub-categories contained within.....	166
Figure 28: The category <i>including peripheral figures</i> in relation to the sub-categories contained within.....	169
Figure 29: An excerpt from one of the posters designed during a life skills session at the <i>Teenage Girls</i> workshop in Daveyton.....	172
Figure 30: The category <i>embracing diversity</i> in relation to the sub-categories contained within.....	173
Figure 31: The category <i>engaging with politics and aspects of citizenship</i> in relation to the sub-categories contained within.	177
Figure 32: A photo portraying the use of marimbas and steel pans during the Regional Championship in 2013.....	178
Figure 33: Members performing on black industrial dust bins during the Regional Championships in 2013.....	178
Figure 34: A young member proudly embracing the portrayal of South African citizenship	

as portrayed by the Field Band Foundation.	179
Figure 35: A post from Twitter depicting pride in the 20 year old South African democracy.....	180
Figure 36: A photo of the South African <i>PULSE</i> participants playing at a memorial service for Nelson Mandela in Oslo. This photo was shared on the <i>PULSE Facebook</i> page.....	181
Figure 37: The category <i>providing education</i> in relation to the sub-categories contained within.	181
Figure 38: The category <i>empowering through music</i> in relation to the sub-categories contained within.....	188
Figure 39: Quotes taken from posters designed by participants in the <i>Teenage Girl Workshop</i>	190
Figure 40: The category <i>transforming through music</i> in relation to the sub-categories contained within.....	192
Figure 41: A recreation of the four dimensions in any specific musical praxis (Elliott and Silverman, 2014: 101).	200
Figure 42: A possible set of relationships between the four basic dimensions of musical praxis and the sub-categories of making music actively.	201
Figure 43: A figure depicting the musical safe zone simultaneously as a space and a process.....	209
Table 1: Outcomes of participation in the <i>SingUp</i> projects.....	4
Table 2: An overview of the 10 participants involved in the study.....	109
Table 3: A table summarizing the themes, categories and sub-categories identified during data analysis.....	119

Chapter 1

Research Objective

1.1 Introduction

This study explores the expression of artistic citizenship¹ in certain projects of the Field Band Foundation². The Field Band Foundation aims to use participation in an arts project to alleviate societal pressures within the communities in which the bands operate. The Field Band Foundation aligns its goals with six of the United Nations Millennium Goals: 1) reduce poverty, 2) raise gender issues, 3) prevent the spread of HIV/AIDS, 4) create global partnerships, 5) improve education, and 6) create a sustainable environment (Field Band Foundation, 2013). Goals like these are found in many music education projects around the world. Similar projects such as *El Sistema* (Venezuela) and *Batuta* (Columbia) have initiated great social changes (Govias, 2011:21; Booth & Tunstall, 2012:1-2).

Venezuela as a country has been crippled by social problems, yet the uplifting nature of *El Sistema* cannot be denied. Govias (2011:21-23) identifies the following five principles as the most important in *El Sistema's* success: 1) focus on social change, 2) focus on ensemble playing, 3) frequent rehearsals, 4) accessibility to all, and 5)

¹For the purpose of this study artistic citizenship is defined as "(1) active reflection and critically reflective action dedicated to (2) human well-being and flourishing, (3) the ethical care of others, and (4) the positive empowerment and transformation of people and their everyday lives" through participation in the arts (Elliott, 2012:22).

²The Field Band Foundation is a community music project that aims to provide music education and basic life skills to underprivileged South African communities.

connectivity. *Batuta*, a Columbian music education programme, also focuses on both social and musical transformation. According to Juan Antonio Cuellar, the national director of *Batuta*: “Social action is the mission; music is the tool” (Booth & Tunstall, 2012:1-2). To truly explore the value of projects such as the Field Band Foundation, *El Sistema* or *Batuta*, one should take a philosophical approach that does not only evaluate the aesthetic worth of music, but also sees music within its social context.

Praxial music education offers a theoretical framework within which the value of music is gauged by its social function. Praxial music education has its roots in Aristotle’s epistemology. Aristotle differentiated between three kinds of knowledge: 1) *theoria* (a metaphysical way of knowing for the sake of knowing), 2) *techne* (applied skills to meet regulated standards) and 3) *praxis* (an applied knowledge concerned with both means and ends to bring the right results within the right context)(Bowman, 2001:13-18; Elliott, 2006:6; Elliott, 2012:22; Regelski, 1998:22-31).

Alperson (1991: 215-242) was the first music educator to see the connection between music education and praxial philosophy. This philosophy was later adopted by Regelski and Elliott. Elliott later expanded the praxial music framework by adding the concept of artistic citizenship. In his articles ‘*Socializing’ Music Education* (2007:95) and *Music for Citizenship: A Commentary on Paul Woodford’s Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice* (2008:45-73) Elliott investigates the role of active citizenship through music education. He later uses this approach to apply the term ‘artistic citizenship’ in his article *Another Perspective: Music Education as/for Artistic Citizenship* (Elliott, 2012:21-26).

Elliott (2012a:25-26) makes mention of various examples where musicking has enhanced community life through active artistic citizenship. These include Mary Piercey's work in the under-served community of Arviat (Canada); Casey Hayes's efforts to advance the interests of the lesbian, gay, bisexual and transgender community through choral ensembles, and Sheila Woodward's DIME (Diversion into Music Education) project in Cape Town where she used marimba playing in prisons?. Although Elliott's work has had the most influence in the design of this study, other authors have also investigated the social worth of music education projects by implicitly, but not explicitly, utilising the concept of artistic citizenship. I will briefly discuss selected studies in chronological order.

McGillan and McMillan (2005:1-20) explored the links between original musicking, cooperative learning and social relationships. The participants were secondary school students who performed in a group called *Jungle Express*. Their findings on socio-musical relationships are closely related to my current study. They identified three key concepts which contribute to the establishment of these relationships: 1) interdependence, 2) identity, and 3) power-sharing.

Hampshire and Matthijsse (2010:708-716) investigated the impact of the United Kingdom's government-funded *SingUp* projects on social well-being, using social capital as their central concept. They investigated the inter-relationship between economic capital, social capital and cultural capital. In most cases it seemed that participants with greater economic capital automatically had access to greater social and cultural capital. Table 1 illustrates both positive and negative outcomes of participation in the *SingUp* projects:

Table 1: Outcomes of participation in the *SingUp* projects

Positive outcomes	Negative outcomes
Participation and engagement	Giving up
Forging new friendships	Disconnection from friends
Greater confidence and ambitions	Too little time to play
Connection with family members	Too little time for family
Enjoyment	Exclusion

Wills (2011:37-46) investigated participation in the school choir as a catalyst for improvement in self-esteem and in other areas of schooling. She identifies three aspects of spirituality and well-being that contributed to these improvements: 1) transcendence, 2) connectedness, and 3) flow. Wills (2011:37-46) raises questions about the importance of music and arts education in the primary school. She concludes that, although the quality of arts education in certain schools was sub-par, participation in choral singing contributes to the individuals' social well-being.

Parker (2011:305-317) interviewed adolescent participants in three mixed choirs to uncover their philosophical beliefs about musicking. After coding,³ the following themes emerged: "1) music-making as a simultaneously feelingful experience for participants; 2) musical knowing as interpersonal knowing; 3) expressed music as

³For the purposes of this study coding is defined as the identification of salient concepts from textual or other sources to create themes, categories and sub-categories of meaning.

expressed feeling; and 4) music-making as enlightening.” Her findings validated various previous findings in both music education studies and music philosophy studies.

The aforementioned studies all explore music education projects that have various benefits for the participants. These benefits range from individual growth to the creation of social cohesion. In these studies social (in)justice is not mentioned explicitly, but one can see certain aspects of social justice research⁴ implicit in the circumstances surrounding the studies. Hampshire and Matthijisse (2010:708-716) mention the correlation between lack of social capital and economic capital, but do not offer practical recommendations on how *SingUp* might improve social (in)justice.

This study aims to create a theoretical framework from the relevant literature and to expand this framework through an analysis of the lived experiences of participants in the Field Band Foundation in Gauteng, to better understand artistic citizenship. This case study could be of value to participants when reflecting on their own practices. Since the Field Band Foundation is currently in a process of reflection and change, this study may contribute to the decisions being made at a managerial level. This case study may also assist other art disciplines to understand artistic citizenship in their practices.

This study is of the utmost importance to music educators and organisers, who can benefit from understanding the experience of the participants to a greater extent.

With greater insight, music educators can conceptualise community projects that will

⁴For the purposes of this study social justice research is seen as research aimed at addressing inequalities by “taking a critical stance toward social structures and processes that shape individual and collective life” (Charmaz, 2013:291).

empower the participants and challenge them to accept the responsibility of citizenship.

Participants in community music programmes can benefit from this study by becoming more aware of the importance of their interaction with the programmes and with their community. Critical reflection on their participation can motivate their activity. This study is of importance to policy makers, since they can use these accounts to inform their funding decisions.

1.2 Statement of purpose

The purpose of this instrumental case study is to understand the creation, application and expansion of a theoretical framework for artistic citizenship as/for music education for participants, organisers and tutors in the Field Band Foundation in Gauteng.

1.3 Research question

How can the related literature and emerging themes be integrated to create an expanded theoretical framework⁵ of music education as/for artistic citizenship?

1.4 Sub-research questions

1. How can the related literature be synthesized into a theoretical framework to understand artistic citizenship?
2. How might the Field Band Foundation in the Gauteng area be described?

⁵ The final expanded theoretical framework may be viewed in Appendix C.

3. What themes, categories and sub-categories emerge from gathering data in the Field Band Foundation in the Gauteng area when using artistic citizenship as a theoretical framework?

1.5 Research design

I will use a qualitative research design in this study. It will focus on the construction of reality by individuals within communities served by the Field Band Foundation. In qualitative research one does not assume that there is one objective reality, but rather that reality is socially constructed and that there are a myriad of possible interpretations. This study will focus on describing and understanding the myriad of possible interpretations as presented by the participants. Since phenomena are approached holistically and described in a rich and thick way, sample sizes tend to be smaller than in quantitative research. My sample size will be small, consisting of 10 participants. My data set will also include visual and audio-visual data gathered from the Field Band Foundation. I, as the researcher, will act as the primary instrument for data collection; hence the process will be subjective, since I bring a certain bias to it. I have played in various orchestras and ensembles throughout my life and work as a music educator. My experience of the valuable role that music plays within society will be the source of one of the greatest biases I bring to the project (Merriam, 2009:4; Ospina, 2004:2).

The methodology employed in qualitative research tends to be more flexible than in quantitative research. This gives researchers the freedom to explore complex phenomena effectively. The phenomenon of artistic citizenship is complex and

relatively unexplored. It is therefore necessary to adopt a flexible method that will give me the freedom to explore this phenomenon effectively.

To explore the experience of participants I will need to use an approach that is contextually sensitive and that can effectively explore and interpret social symbols. The pragmatic background of my central concept “artistic citizenship” also dictates that I use an approach which remains close to practice and easily leads to the creation of new theoretical frameworks. Qualitative research approaches offer me as the researcher the opportunity to remain close to actual practice and interpret data to create new theoretical frameworks (Ospina, 2004:2).

On the other hand, Silverman (2006:45-48) identifies various pitfalls when doing qualitative research. Researchers often interpret data gathered through qualitative research tools without sufficient sensitivity to the context. Data-gathering tools (such as interviews and observations) tend to be complex and can easily be misinterpreted or misconstrued by the researcher. It is important to interpret all data received in a systematic and responsible way. It is easy to overlook examples that do not illustrate the researcher’s point. Researchers also tend to hide inaccurate measuring tools or poor methodology behind the subjectivity of qualitative research. I will guard against these pitfalls.

1.6 Approach used

There is a vast amount of literature dealing with the ambiguity contained within the term case study. A case study could be understood as a research design, a methodology or an approach. In all of these instances, however, the term case study

can be loosely understood as a detailed exploration of a particular phenomenon as experienced by an individual, a set of individuals, a community or an organisation (Merriam, 2009:8; Flyvberg, 2004:420).

In the literature case studies are primarily categorized as one of the following:

1. **Exploratory:** The case is seen as an initial exploration into a phenomenon and serves to formulate hypotheses for further research (McGloin, 2008:48).
2. **Explanatory:** Describes details of cases and their relation to one another (McGloin, 2008:48).
3. **Descriptive:** Provides a rich, thick description of a phenomenon (McGloin, 2008:48).
4. **Intrinsic:** A case in which the researchers hold a specific interest (McGloin, 2008:48).
5. **Instrumental:** The case is a tool through which to explore abstract concepts or issues (McGloin, 2008:48).
6. **Collective:** A group of cases are studied and compared (McGloin, 2008:48).

It is clear that these distinctions merely serve as an initial indication of the characteristics of the case study since one study may contain elements of several of these categories. This case study is conceived as an instrumental case study, since the researcher hopes to gain greater insight into how a theoretical framework created from a study of relevant literature may help us understand artistic citizenship within the context of the Field Band Foundation in Gauteng.

1.7 Role of the researcher

Interpretivist qualitative research acknowledges the fact that the researcher can never be a completely neutral entity (Bailey and Jackson, 2003:60; Merriam, 2009:15). During my childhood I participated in various youth orchestras and received the bulk of my early music education in this setting. I therefore look at this tradition with great fondness and believe that it is a valuable resource that can teach us more about the way in which people can collaborate musically for the betterment of their communities. I also have a strong background in music education and will bring various educational perspectives, formed in class and through my formal education, to this study. These factors will contribute to the development of my sensitising concepts. During this study my role as researcher is therefore that of an observer as participant (Creswell, 2013:148-149).

In qualitative studies where the communities are culturally diverse, Ponterotto (2013:29) describes the researcher as follows:

1. A good understanding of the impact various paradigms and methods will have on the research undertaken
2. Good interpersonal skills to collaborate effectively with gatekeepers
3. An open and honest approach to participants
4. Contributes positively to the community in some way
5. Is sensitive to cultural differences and misunderstandings that might result from these differences

6. Is sensitive towards the impact of emotional interactions such as interviews and observations on the participants
7. Understands and carefully monitors adaptive interview protocols
8. Understands and acknowledges the impact withdrawing from the community may have on participants
9. Maintains contact with participants after the study is ended if need be
10. Provides adequate descriptions of the participants without compromising their anonymity
11. Provides rich, thick descriptions to ensure that the participants' individual views are still represented
12. Is a competent ethical researcher

1.8 Data collection procedures

The relevant literature will be gathered using academic search engines and key word including "community music", "paraxial music education", "care ethics", social justice" and "music education".

The next step will be to commence with field work. The data set will consist of various interviews with participants in the 2013/2014 *PULSE* exchange program, videos of practices and performances, photos of public performances, official documents issued by the Field Band Foundation and data collected from social media networks such as *Facebook*, *Twitter* and *Youtube*. The interviews will be limited to 10 interviews since data saturation may be reached this early, especially when data crystallization is

employed (Guest, Bunce & Johnson, 2006:59). I will gain informed consent from participants before interviewing them and transcribe the interviews myself.

1.9 Data analysis

Atlas.ti 7⁶ will be used to facilitate the coding. Charmaz (2013:314) identifies various strengths in using qualitative data analysis software: 1) the software eases the process by giving the researcher instant access to various categories; 2) the researcher can work on different levels of abstraction at the same time; 3) both the data and analysis process remain visible at all times; and 4) it is possible to share documents amongst members of the research team.

1.10 Strategies for validation

The following will be used as strategies for validation in this grounded theory study.

1. Rich, thick description: When working with complex social phenomena one runs the risk of reading aspects into the text or of looking at the data from a reductionist perspective. To avoid these two pitfalls I will rely on rich, thick descriptions of phenomena, categories and sub-categories as well as relationships drawn between these.
2. Peer review: Through the close working relationship between myself and my study advisor, Dr Liesl van der Merwe, my work will go through a constant process of peer review.

⁶Atlas.ti 7 is a qualitative data-analysis software program that may be used to organise large bodies of data. This program offers a systematic approach to analyse data which cannot be analysed through quantitative methods (Friese, 2013:9).

1.11 Narrative structure

Chapter 1: Introduction

Chapter 2: Contextual matters

Chapter 3: Theoretical framework

Chapter 4: Procedures

Chapter 5: Findings

Chapter 6: Discussion

1.12 Anticipated ethical issues

The participants in this study will be young adults. Since participants may be easily influenced, the following steps will be taken to protect them:

1. Participants' guardians (if under the age of 18) will give informed consent;
2. All interviews will be digitally recorded and transcribed with the permission of the participants;
3. All participants will be given pseudonyms.

1.13 Significance of the study

This study will help to shed light on the value of community music projects for the community. I hope to contribute to the community and existing literature in three ways: 1) The study will serve as the basis for further study into the social impact of community music participation in South Africa, 2) the theoretical framework created could serve as a tool to explore artistic citizenship in other community music education

projects and 3) it will serve as a guideline for the effective managing of community music programmes to ensure that the community reaps optimal benefit.

1.14 Expected outcomes

This instrumental case study will help us understand music education as/for artistic citizenship by participants, organisers and tutors in project(s) run by the Field Band Foundation in the Gauteng area by:

1. Creating a theoretical framework for the study of artistic citizenship from the related literature.
2. Providing rich, thick descriptions of the Field Band Foundation in Gauteng.
3. Understanding the relationship between themes, categories and sub-categories emerging from the data and the theoretical framework created to gain greater insight into the lived experience of participants.

Chapter 2

Contextualisation

2.1 Re-thinking music education

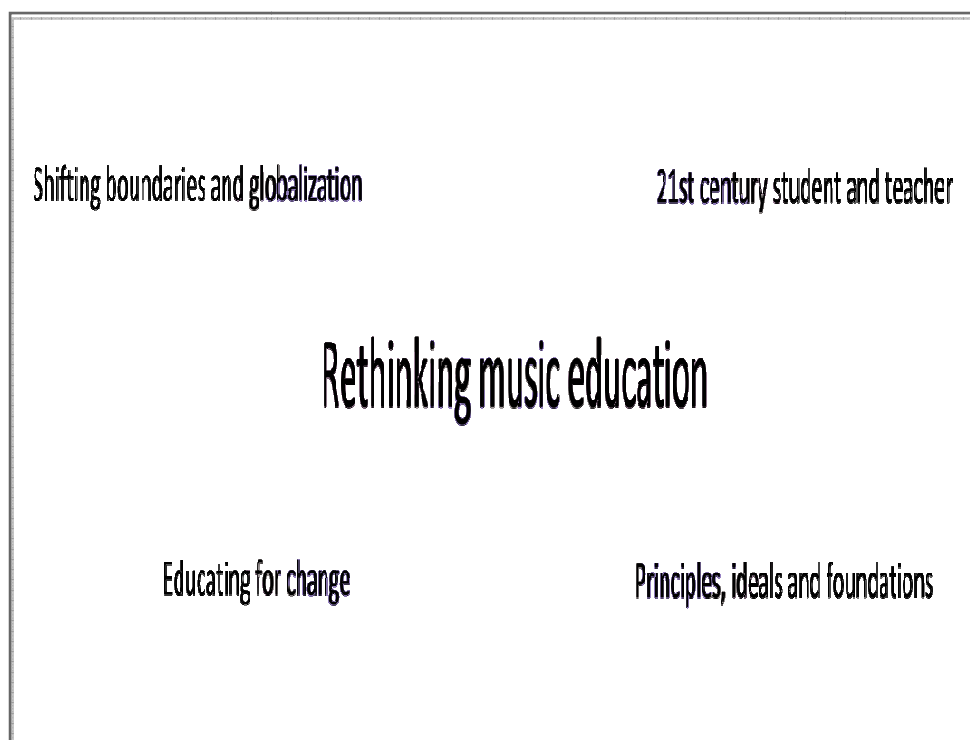


Figure 1: A roadmap to guide the process of rethinking music education.

As music educators it is important to constantly reflect on what we perceive music education to entail. This re-thinking should, according to me, be part and parcel of our everyday routine. In this subsection I would like to re-think music education in the 21st century. Over the last 30 years debates in music education philosophy have focused on opposing the views of “music education as aesthetic education” and “praxial music

education” (Bowman, 2003a:2). Although it is beyond the scope of this study to give a full review of this debate, it is important to note that I write on re-thinking music education in the 21st century, fully aware of the previous discussions of the values, aims and foundations of music education and aligning myself to a great extent with a praxial view of music education.

2.1.1 Shifting boundaries: Globalisation and music education

Jorgensen (2006:16) draws attention to the fact that discussions surrounding music education often had nationalistic undertones in the past. Today, with geographical boundaries being rapidly erased by globalisations, we find ourselves challenged to create a new music education dialogue that can keep up with these social and cultural changes. Elliott (2007:1-4) highlights many challenges globalisation has brought to not only music education but also life in general. He states that music education should be “media-rich, humanistic teaching-learning situations in order to: engage more and more diverse student populations in collaborative artistic projects by combining their educated musical understandings with new sources; teach each other; develop multiple musical/cultural/artistic perspectives; and learn how to value, but move across, culture preferences.”

Schippers and Campbell (2012:87-93) assert that, although globalisation has been a fast paced process, music education is yet to fully adapt to this new globalized view. This is evident in the predominantly Western view still being adopted by many educators. Although I agree with the perspective that music education often does not cater for a globalized world, I disagree with the fact that we can give musical minorities

their rightful place by viewing globalisation as a means for their voices to be heard. We need to understand how globalisation has affected all musical experiences to truly understand how we can give minorities a voice within a globalized world.

Jones (2007: 4-19) gives us an overview of the influence globalisation has had on various aspects of music and society. Jones uses the three categories outlined in Christopher Small's *Music, Society and Education* (1996).

1. **Music:** Through a process of objectification music has been removed from its social roots. This has in turn resulted in music being commoditized. Although the commodification has moved music out of its social realm it has also created greater opportunity for individuals to express agency through the use of personal music players. Through advances in music technology it has become increasingly easy for individuals to express musical agency. It is, however, important for music educators to continuously reflect on how they can impart musical skills to ensure that their students are able to express themselves musically (Jones, 2007:40 6).
2. **Society:** Through globalisation, musics from across the world have become easily accessible. We must, however, never view music as a static phenomenon since this denies the musical agency of practitioners. Another social influence of globalisation has been urbanization. This process has caused various social challenges. Jones asserts that communal musicking can address the problems to a great extent (Jones, 2007:8-10).
3. **Education:** In many cases our educational system is still inadequately preparing students for the creative economy. Although Jones primarily refers to the

educational system in America, I believe that it is the responsibility of all arts educators to teach their students to solve problems creatively and thereby ensure that they are fully rounded individuals in the creative economy. Jones (2007:12-18) also believes that the music educator of the future will have to be a generalist in order to function effectively in a wide range of contexts (Jones, 2007:12–18).

As evident in the discussion thus far, globalisation has led to an increase in the amount of cultural intersects, both within the individual and any social interactions. As an individual I can be part of a greater number of different communities. These communities can range in size and character. Through globalisation we also see the rise of globalized niches (a mbira player in Europe can connect with mbira players in South Africa and anywhere else in the world). Talbot (2013:58) sees the rich opportunities these complex communal interactions offer for music education, stating that: “ If they are aware of various legacies of participation, teachers and students alike gain freedom to discover who they are and freedom to become who they are not yet through music.” (Talbot, 2013:58)

Globalisation is a phenomenon that will continue to sculpt the way in which we musically interact with each other. For music education to remain relevant in the 21st century, it is important to not only understand globalisation at a macro level, but to also look at the way in which it has changed individuals. We need to understand the relationship between the 21st century student and the 21st century teacher better to ensure that music education remains relevant.

2.1.2 The 21st century learner and teacher

Jorgensen (2012:22) draws our attention to the plight of many music educators. In a globalized world many experienced music educators may not have been equipped to adapt to changes effectively. There may be a disparity between the skills they possess and the skills their students wish to acquire. This can lead to a feeling of low satisfaction. Many teachers have such a heavy workload that they do not have the time or energy needed to reflect critically on their practices. This may lead to a feeling of failure and isolation.

Students have access to a vast range of musics. Their different understanding of what music means can make the teacher feel even more isolated. Due to this it becomes increasingly important for the teacher to critically reflect on her relationship with her students (O'Neill, 2012:170). The need for reflection and the time constraints teachers face create a cyclical effect.

The 21st century student has a vastly different understanding of a musical experience. Platforms such as *Youtube* offer musical possibilities that would have seemed unimaginable 20 years ago. Eric Whitacre's virtual choir (<http://www.Youtube.com/watch?v=D7o7BrlbaDs>) and the Playing for Change Initiative's Songs around the World (<http://www.Youtube.com/watch?v=4xjPODksI08>) offer prime examples of musical experiences across geographical borders. Through interactive games, students can be engulfed in musical composition. Sequencer.org uses the metaphor of biology to help the user create short musical sequences which can be combined in a variety of ways to create short compositions. These compositions can also be shared instantaneously

with other users. These examples are but a drop in the bucket. The 21st century music educator needs to stay informed to ensure that her students have autonomy over their learning experience.

The teacher can create a positive collaborative environment by adopting a participatory culture view in the music classroom. Through participatory culture the students do not only have access to information, but also have opportunities for interaction and collaboration. This gives the teacher the opportunity to teach students about real-world situations and give them greater agency over their educational experience. Through a bond between the music classroom and the “real-world”, teachers can help students develop the skills they need to understand different musics and reflect on them critically (O’Neill, 2012:173–174; Moto & Figueiredo, 2012:193).

2.1.3 The principles, ideals and foundations of music education

The three terms: “principles”, “ideals” and “foundations” are extremely complex and create a web of intricate meanings and interactions. To assume that I could sufficiently discuss the use of each of these terms in music education literature in such a short time would be utterly presumptuous. My goal in this subsection is to understand the views of three different authors on what should guide the way we think about music education. As I have already stated: I, from the outset, have chosen to not align my discussion of music education with views on music education as aesthetic education. Therefore my presentation of the topic “music education” is already narrowed down.

Secondly I am restricted by the sources to which I have access, my geographic location and previous encounters with the topic, amongst others.

2.1.3.1 The principles of music education

Jorgensen (2010:19) addresses some of the problems one faces when trying to find a framework to work in. She finds herself trying to choose between using "theories-of-everything-in-the-world- of-music-education" and metaphors. Theories are restrictive since they are conventionally static, but metaphors on the other hand do not necessarily acknowledge the "literal, objective, and scientific aspects of music education" (Jorgensen, 2010:19). She suggests that we, instead of looking for rock solid answers, use five principles to guide our quest of discovery: 1) "developing musical communities", 2) "transforming musical traditions", 3) "enriching culture", 4) "benefiting society", and 5) "ennobling people" (Jorgensen, 2002:33-42). I will briefly discuss each of these. These principles intersect with many of the subsections discussed in greater detail later in this study.

Developing musical communities: Although many scholars (for instance David Elliott and Bennett Reimer) have radically different views of what musicianship and musical communities entail, they all seek to develop stronger, more robust musical communities (Jorgensen, 2002:33).

Transforming musical traditions: Whether we are working in a notated tradition such as so called "Western Classical music" or an oral tradition, music educators always aim to develop the musical abilities of their students through the lens of that tradition. In a

globalized world it may also be necessary for students to learn how to cross over seamlessly from one tradition to the other (Jorgensen, 2002:34).

The following excerpt from Jorgensen (2002:37) sums up the goods served by such cross fertilisation:

(1) musical diversity is a good as diversity in the natural world is a good; (2) the variety of musical practices exemplifies human ingenuity and cultural diversity and knowing about and how to go on in these practices helps keep them alive and vibrant; (3) at any time there is a stock of cultural and specifically musical beliefs and practices and knowing various musical traditions represents an important element in culture that is the necessary end of education; (4) knowing multiple musical traditions develops empathy towards different others and contributes to such social ends as tranquillity and peace between different others; (5) a knowledge of contrasting traditions necessitates rethinking one's heritage and offers the prospect of combining sounds from other musical traditions into one's own, thereby enriching it, much as a gene pool is potentially enriched by marriage arrangements between persons who are not closely related.

Enriching culture: We can contribute towards greater democratic practices by introducing our students to a rich diversity of musical cultures. In so doing we should not neglect to point some of the similarities out to them as well, since only focusing on differences may isolate certain peripheral figures. When we lead our students to discover the way in which the arts are integrated into important parts of humanity, we are able to reach various social goals (Jorgensen, 2002:39-40).

Benefiting society: Since antiquity philosophers have advocated the role of music in the education of citizens. This role is described in Plato's *Republic* and also referred to by writers such as Martin Luther and William Woodbridge (Jorgensen, 2002:40).

Ennobling people: Many contemporary thinkers focus on the role music education can play in the development of personal experience and expression. Jorgensen also points to the role that developing strong personal agency plays in the sustenance of democracy (Jorgensen, 2002:42).

2.1.3.4 The ideals of music education

Regelski (2008:40) identifies two themes that are prevalent in music education literature: 1) to teach in a way that fosters “democratic sensibilities that can carry over to life” and 2) to empower students to become active practitioners in various musical cultures. Regelski (2008:10) suggests that teachers should set an “action ideal” to ensure that they address these two themes in their classrooms. This ideal should not be one that is far removed from reality or can only be reached in a utopian state. Regelski (2008:10) calls this ideal “Breaking 100”. The ideal is taken from golf. It refers to when a player constantly starts scoring below 100 and therefore becomes a true golfer. Although it is hard to set such a tangible measure for a music education ideal, Regelski (2008:10) suggests that we see students breaking 100 when they can become active participants in various musical settings.

In his article “*Re-setting Music Education’s “Default Settings”*”, Regelski (2013:7-23) further encourages music educators to aim for similar action ideals by challenging their “default settings”. His use of default settings refers to the factory settings used in

electronic devices. He states that music educators very rarely reflect on these settings and rather just take them for granted. In his article he focuses on two default settings in particular: 1) participatory versus presentational performance and 2) community musicking.

Regelski (2013:11) states that teachers often assume that musical performances should be presented to an audience. Therefore students rarely carry on with music into their adult lives. They were trained to rehearse for one single presentation (a Christmas concert) and never taught the joys of more sustainable participatory performances. To solve this problem, Regelski (2013:11) suggests that school music should consist primarily of smaller ensembles since students can develop their musical skills more independently in these ensembles and it is easier to carry such groups into adulthood.

In any community the school should play a more active role in community musicking. In his article, Regelski (2013:13-17) refers to the phenomenon of community sing-alongs in particular. He suggests that schools should not merely act as passive hosts for such gatherings, but should initiate them. By reviewing these “default settings”, music educators can promote an action ideal for their students and the community at large.

2.1.3.5 The foundations of music education

In his article *“Re-Tooling “Foundations” to Address 21st Century Realities: Music Education Amidst Diversity, Plurality, and Change”*, Bowman (2013b:2-32) critically investigates the idea of foundation studies in music education. He expresses some scepticism at the thought that music education should be built on foundations.

Bowman (2013b:2-32) also questions whether we should not rather investigate a post-foundational or anti-foundational viewpoint. From his definition of music education philosophy⁷, he suggests that if we continue teaching music educators foundations for music education, they should not be rigid doctrines but rather fluent hypotheses. If we do not educate music educators as philosophers investigating various hypotheses, we are training them to be intellectually lazy. To create such foundational hypotheses, Bowman (2003:4-7) turns to four philosophical world views: 1) postmodernism, 2) pragmatism, 3) critical theory and 4) practice theory (Bowman, 2003:4-7).

From a postmodernist view there cannot be universal foundations, since postmodernism focuses on “a plurality of partial perspectives, of relative and local narratives” (Bowman, 2003:10). It becomes increasingly difficult to speak of postmodernist music education foundations since all the terms (music, education and foundation) cannot be clearly defined. Further defining foundations might lead to a one-dimensional understanding of a phenomenon and this directly contradicts postmodernist thought, since there cannot be a single “right” answer. If we continue to search for postmodernist music education foundations we should frame our search by defining for whom this serves as foundation. Therefore a postmodernist music education foundation will be malleable depending on the location, time, and parties involved (Bowman, 2003:12).

From a pragmatic view, education relies strongly on real world problems. Education in this view should lead students to become more aware, gain greater agency, grow and

⁷ To Bowman there is no philosophy of music education but “rather philosophy as music educator training” (Bowman, 2003:4)

change, learn to question socially acceptable norms and understand and prepare for change. Therefore, in this worldview there is also no room for an unchangeable concept of foundations. Foundations should rather be recreated in every situation. Foundations can only be constructed “socially and intersubjectively”. Therefore the aspects that are foundational to music education will be aspects that contribute to agency and responsibility and equip students to respond to constant change (Bowman, 2003:14-15).

Critical theory can be used to balance the tolerance and flexibility of postmodernism and pragmatism. It is “suspicious of ideological consciousness” and rather seeks to develop a new social-political order by “emancipating individuals and social groups from states of acquiescence, complacency, and passivity”. Foundations for music education (from a perspective framed by critical theory) would then encourage educators to distinguish between authentic foundations and foundations superimposed by the power order. This foundation should also equip students to not only accept the inevitability of change but rather to ask critically which areas of the practice it will affect for the better and which it will be detrimental to (Bowman, 2003:16-17).

From a practice perspective, foundations should be based in an in-action knowing. This focus on in-action knowing is not new in music but rather a return to the old. Our musical actions should also, from this view, be guided by ethics rather than a set of rules and regulations. If we realise that our actions are ethical we also ascribe meaning to them and therefore they are open to interpretation by others. This interpretation by

others may also lead to them deviating from the conservative action. This highlights the tension in a practice between preservation and growth. Therefore we cannot think about practice as a linear process but rather as a flexible entanglement. When we bear the ethical intention and the amount of agency and social identity guiding practices in mind it becomes clear that they bear weight (Bowman, 2003:17-20).

Bowman (2003:25) concludes by comparing the types of foundations used in buildings. If a foundation is too rigid the building will not be able to withstand an earthquake. Similarly, music education foundations should be flexible to adapt to a constantly changing environment. These foundations will not be theories focusing on content, but rather hypotheses focusing on process (Bowman, 2003:25).

2.1.4 Educating for change

The perspectives on frameworks for music education discussed above each holds merit, but if we amalgamate these views we can truly create a strong substantial view on that which guides us as music educators. Jorgensen gives us a good synopsis of the shared focus between music education philosophers from different viewpoints. Regelski draws our attention to a practical ideal: get our students musicking in any way, shape or form in any setting, and Bowman rightfully points to the fact that we cannot build a framework that is too rigid, since this will lead us, instead of withering the storm, to collapse on ourselves. After considering these views on music education and investigating the ever-changing landscape of a globalized society, we might begin to formulate an answer to why music should be part of any individual's education.

Bowman (2012a:21-39) tries answering the following question: “Why should music be part of the education of all children?” in his article “*Music’s place in Education*” in The Oxford Handbook of Music Education. Firstly, he proposes that we re-envision the question and secondly, that we truly contemplate the word “education” in music education.

The question is one that many music educators use to frame their efforts for music education advocacy. This question dictates a “one-size-fits-all” answer. The question could be rephrased to something like “To what extent should music education be part of the education of all children?” This is a broader question and can serve as the starting point to an investigation. The first step in this investigation should be to clarify what is meant by education. Does this only refer to schooling or training? Bowman controversially asserts that if this is the case music education should not form part of the education of all children. Musical training may be enjoyable for some children but is not necessary for all children since technical training alone does not help individuals function in society (Bowman, 2012b: 23-36).

In Bowman’s view education does not equate training. According to Bowman (2012a:23-24), education equips students to deal effectively with unknown futures. When we view music education as a process through which we empower our students to deal effectively with unknown social and musical futures, we ensure that we offer education that is relevant in a globalized world.

We should also ask ourselves who qualifies as a music educator. If we take the view of music education as expressed above, our view of a music educator may change

radically. Is a professionally trained piano teacher who only prepares student after student for their University of South Africa exams a music educator? Or is a community musician, who has never received any formal training, who helps youth offenders at Boys Town write hip hop songs to address gender violence a music educator? It is clear that the piano teacher only works with her student on a one-dimensional level. The community musician, on the other hand, creates opportunities to interact with students on a multi-dimensional level and envisions ways in which he can equip these students to adapt to changes in their environment in a more positive way.

This leads to another question Bowman (2012a:28-29) asks: “What is music’s role in personal/educational development?” According to Bowman (2012a:28-29), music (as a performance based practice) offers us an opportunity to reflect critically on the type of community we wish to build and live in. Since a practice is created through actions, it stands to reason that repeating a certain type of action could help an individual grow into a certain kind of person. Through music we can therefore teach our students to “act intentionally” and to reflect on the consequences of such actions (Bowman, 2012b:28-29).

Bearing the entire abovementioned discussion in mind, it is clear that when we re-think music education we cannot envision musical training producing only concert pianists. We need to envision music education as a constantly reflective critical practice, dictated by ethical actions and aimed at guiding students to reflect on the change they wish to contribute to the world around them. When we educate individuals through music in such a way, we can create an infinite web of positive

interactions guiding us to constantly mould our communities to their ideal states of being. Not castles built in clouds but rather real-world safe zones in which we grow in personal and musical agency whilst critically reflecting on the past and future.

2.2 The community in music and music in community



Figure 2: A roadmap to guide the conceptualisation of community in music and music in the community.

There has been a recent flare of interest in community music. This is made evident by the *International Society for Music Education's Community Music Activity Commission*, recent articles published by community music practitioners and researchers, a section in the *Oxford Handbook of Music Education* (2012) dedicated to community music, the *International Journal of Community Music* and an entire compendium dedicated to the

stories of community music practitioner in *Community Music Today* (2013). Although interest in the subject has peaked in recent years, Elliot (2012:99) draws our attention to the fact that community music was alive and well long before institutional music education became the norm.

Even though community music has been a part of human existence for a long time, academic attempts to define community music remain vague. This vagueness can be attributed to the fact that the concept of community music consists of the interaction between two extremely and equally vague terms: community and music. The literature has approached the concept of community in and through music from different perspectives. In this section I will shortly give an oversight of some literature and different facets of community in music. Thereafter I will shortly align my views and give a guideline for the way in which I understand community music for the purpose of this study.

2.2.1 Belonging and excluding

Community music fulfils the dual roles of creating a sense of belonging for participants and excluding those who do not participate. According to Countryman (2009:98) and Higgins (2007:283), participants in a community use everyday actions to create a sense of belonging. Higgins (2007:282) refers to the Latin word *communitas* (meaning to belong) as a possible root for our concept of community. According to Higgins (2007:283), community music practitioners are committed to ensuring open access to their projects. Koopman (2007:154) highlights the potential of community music to

include members on the fringe of society like persons diagnosed with chronic diseases, prisoners and elderly people.

Pohly (2010:150-151) draws our attention to the dichotomy contained in the creation of communities. One cannot create a community without excluding certain individuals. In his article he discusses twelve ways in which music can create community by referring to certain musical pieces. One of the first examples he discusses is the well-known song "We Shall Overcome". This song was sung during the labour movements and later during the civil rights movement in the United States of America. Singers later used this song to unite against oppression throughout the world including Ireland and South Africa (Pohly 2010:150-151). This serves as a clear example of how music can create a distinction between "us" and "them".

Countryman (2009:104-106) admits that, although she hoped that high school music programs would be inclusive, she found that this was not necessarily true. One participant remarked that most of the members of the bands were also seen as the intelligent students. Higgins (2007:283) similarly states that one participant, Derrida*, in the Peterborough Community Samba Band, used the metaphor of a fortress to explain the sense of community in the band. This point, not only to belonging, but also to excluding individuals who are not part of the community. Similarly, another member of the Samba band, Azra*, could not participate in the musicking without isolating herself from her strict Iranian father (Higgins, 2007:287). Mantie (2009:60) raises concerns that community bands in Canada may be perceived as elitist since they seem to primarily serve the needs of the upper-middle class.

Cohen and Silverman (2013:199-207) explore the sense of community created in the Oakdale Community Choir. This case poses an interesting perspective on the community both fostering belonging and excluding. The Oakdale Community Choir consists of both prisoners ("inside singers") and community choristers ("outside singers"). The choir aims to drive a restorative practice, rather focusing on repairing broken relationships between the prisoners and their community, than punishing them for their crimes. Through this choir a community is created that would otherwise be wilfully prevented by society. Cohen uses reflective writing exercises to help create a sense of belonging in the choir. The choir also provides prisoners with the opportunity to mend family relationships that might have been damaged by their actions.

2.2.2 Actions leading to community

Countryman (2009:97-104) and Higgins (2007:283-286) refer to ways in which a community might be formed by doing things in a specific way. By creating common ways of doing things the community gives meaning to their existence. If all parties are involved in specific actions, this involvement will lead to common interest and shared experience, which in turn may become the building blocks for strong relationships. A community built on actions is not created by a certain institution, but rather built actively by all participants. In this way it becomes clear that the community is not a static entity but rather an on-going process-always evolving organically as the needs of the members change.

The importance of the dualism between belonging and excluding in a community has been discussed above. This sense of belonging can be deepened through the ritualistic

environment created through creating common ways of doing things (Countryman 2009:98).

Higgins (2007:281-292) discusses two Samba bands in his article "*The Community in Community Music*". The first is an adult samba band called the Peterborough Community Samba Band and the second is a children's group called the Samba Sizzlers. The parents involved in the *Samba Sizzlers* (Helen and Karen) found that they became part of the community by playing certain instruments when attendance was low. Therefore their actions (doing certain things with the other members) led to integration into the community of the *Samba Sizzlers*.

In certain cases, actions that lead to community may not be restricted to musical actions, but can be determined by the needs of that specific musical community. Rimmer (2009:85) studies an inner-city community music project focusing on DJ-ing. The participants in this project were particularly interested in a genre coined *new monkey*⁸. Although most participants did not show great interest in participating in structured music education events, they were extremely motivated to organize a new monkey event.

2.2.3 Creating shared experiences and common interests

According to Koopman (2007:153), music is an excellent route through which people can share experiences. Rimmer (2009:84), referring to the DJ-ing project, finds that participants value *new monkey* more for the social relationships built through the shared experience rather than as a sonic sonority. The Regent Park School of Music

⁸ New monkey refers to an emerging genre of electronic music combining frantic, rhythmic synthesizers with MC-ing taken from Hip Hop culture.

serves the community of Toronto by bringing different parties together through a common interest in the education of their children. At the Regent School of Music, Marsella (2012:37-38) teaches through a combination of individual lessons and shared musical experience. The amount of ownership he grants participants contributes to the significance they ascribe to the musical experience.

Musicking requires the individual to amalgamate his past, present and future identities. Each individual with his multiple identities has to contribute fully to create a shared product. Since this product was created from an intimate interaction between multiple selves, it carries great meaning. Higgins (2007:282) in his study of the Peterborough Community Samba Band, remarks that samba created connections between otherwise disparate communities through the meaning they ascribe to musicking.

2.2.4 Expressing and mastering in the community music context

During my study of literature pertaining to community music, it became difficult to make a distinction between what I would view as effective music education and community music. Olsen (2005:59) proposes that community music, as opposed to music in a "formal" setting, focuses more on expressing oneself than on technical mastery. Bowman (2012b:1-2) similarly states that a focus on educational outcomes may detract from the musical experience.

Rimmer (2009:81), on the other hand, refers to a steel pan band in rural England where the participants felt that one has to "use their imagination" and "show off your talent" to engage with music. In this project the participants had a wide variety of

musical preferences and a strict rehearsing schedule. Although the participation was regulated, the participants enjoyed musicking. Rimmer (2009:85) does, however, come to the conclusion that a focus on technical mastery or organized music participation may rob participants of the opportunity to engage with each other in a wider social sense and build musical relationships that are rooted in a social context. On the other hand, Shanksy (2010:8) found that professional musicians played in the community orchestra to express themselves. A music teacher, who plays in the Bergen Philharmonic Orchestra, refers to playing as a means to break away from her reality.

In my view we should remove artificial boundaries set between music education, community music and music therapy to explore the intricate interaction between these disciplines if we want to truly understand how individuals express themselves through music and to which extent technical mastery can aid such expression and facilitate social interaction.

2.2.5 Community as a process of hospitality

The complexity of ascribing meaning to the term community and more specifically community music has been outlined above. My interpretation of the term aligns closely with Higgins' article in the Oxford Handbook of Music Education, namely: *The Community within Community Music*. In this article, Higgins (2012:104-110) describes the idea of community as a process of hospitality. Extending a welcome is the catalyst that leads to the creation of a community. This welcome would ideally be unconditional. Although such an unconditional welcome remains unattainable, the community music practitioner should always strive to extend it. Through the richness

of improvisation and invention imbedded in many community music practices, the community music practitioner can grow towards this unconditional welcome. When such a journey is embarked upon, participants can safely grow towards connectedness.

Chapter 3

Theoretical Framework

How can the related literature be synthesized into a theoretical framework to understand artistic citizenship?

3.1 Creating definitions for artistic citizenship

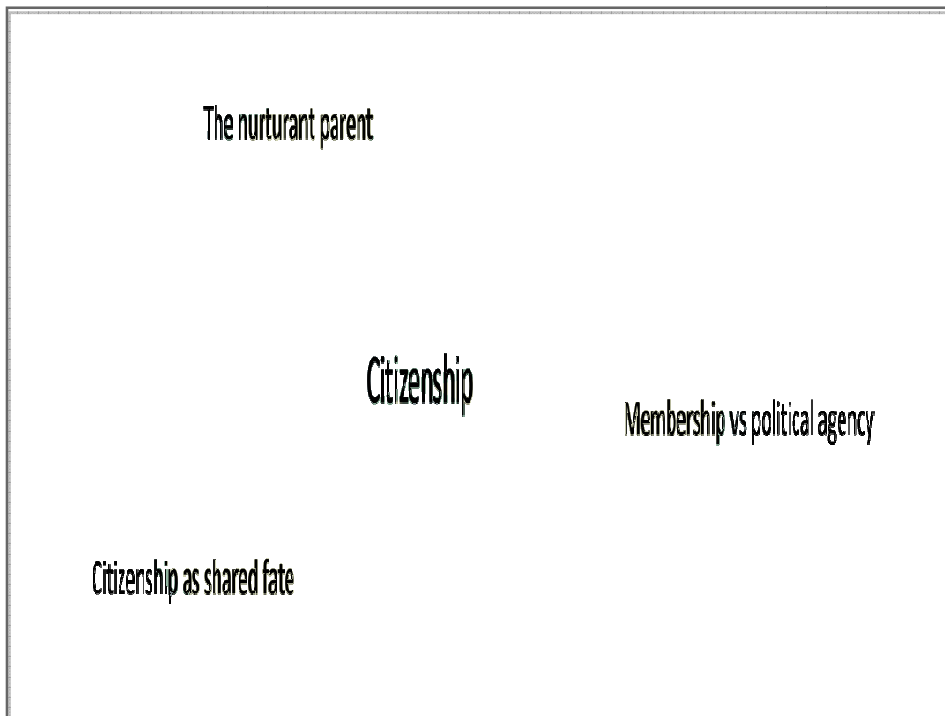


Figure 3: Conceptualising the concept of citizenship.

The term artistic can be understood in a very broad sense. According to my understanding this can refer to any creative endeavour including, but not limited to visual arts, dramatic arts, dance and music.

The term citizenship, however, relies on understanding more than complex structures and designs; it also relies on the interpretation of various complex metaphors. Fischman and Haas (2012:169-172) raise various tensions in contemporary discussions of citizenship. These include: “Is citizenship a status or a practice? Does citizenship liberate or control populations? Is citizenship necessarily ‘national’ or can it be ‘cosmopolitan’ or ‘transnational’?” The debate around citizenship education has long been built on dualisms including a distinction between citizenship and the process of democracy, national and global perspectives on citizenship and models based on participation versus justice. Bearing this in mind, I will shortly provide an overview of three recent views on citizenship: 1) Fischman & Haas’ (2012:169-196) metaphor of the nurturant parent, 2), Kapai’s(2012:277-298) view of citizenship as political agency, and 3) Zembylas’ (2012: 553-567) view on citizenship as shared fate.

3.1.1 Citizenship as the nurturant⁹ or authoritative parent

Fischman and Haas (2012:171) assert that citizenship results from a “process of creation of membership”. This membership results from the formation of acceptable relationships between the government and individuals. These relationships are further governed by various legal, cultural and geographic conditions. Understanding these relationships can become hard if we have a Cartesian view of the citizen as a

⁹ The term nurturant is used by Fischman & Haas (2012) instead of nurturing.

disembodied, purely, rational being. To counteract this view, Fischman and Haas (2012:175-180) propose an understanding of a metaphor from the viewpoint of embodied cognition.

Their article, *"Beyond Idealized Citizenship Education : Embodied Cognition, Metaphors, and Democracy (2012)"*, builds on work by Hogan in his book *"Understanding Nationalism (2009)"*, in which he gives three metaphors for understanding the nation: "the nation as its land", the "nation as an individual person" and "nation as a family". Fischman and Haas (2012:181) focus on the metaphor of the nation as family distinguishing between two views: the strict father and the nurturant parent.

When we see the nation headed by a strict father, obedience and authority become central concepts. The father stands as the head of the nation, extending from the authority of God and trickling down to the mother and children. In this model there is a distinct differentiation between right and wrong. These distinctions are necessary since there is a strong presence of evil in the world and the father is charged with protecting the mother and children from these forces. Caring, empathy, compassion and love can lead to weakness which might compromise the strength of the family unit (Fischman& Haas, 2012:181).

The nurturant parent metaphor relies on building strong relationships. This metaphor does not prescribe a distinct gender to the parent but sees it as the parents' responsibility to lead their family in building relationships with each other. Nurturing

one another also implies acting with empathy and understanding that through your relationships with others you have a responsibility towards them and yourself. This responsibility is the result of being cared for and caring for others. As “children” grow and become more mature, they gain a greater sense of agency. If they do not adhere to the socially acceptable norms, punishment alone cannot remedy the transgression. The damage done to relationships should also be restored. Although the “child” gains agency, there are certain actions (which will be harmful to the family) that are non-negotiable. If the “parents” have to act with authority towards such actions they still explain their reaction to their “children” (Fischman & Haas, 2012:181).

Contrary to the strict father metaphor, the nurturant parent metaphor does not encourage social competition. Competition leads to inequalities and inequalities lead to various stumbling blocks. In this metaphor, fairness is seen as distributing resources based on need to increase the amount of agency of all members. Having freedom does not only mean the ability to move, but also knowing that there is a support structure to help you if you should fail. If all citizens have access to basic needs they will be able to contribute fully. This will, in turn, result in a natural competition which will ensure the strongest leaders step forward (Fischer & Haas, 2012: 181).

3.1.2 Citizenship and political agency

Kapai (2012:277-298) investigates the concept of citizenship in multicultural societies. The influx of foreign nationals into South Africa (particularly the township of Alexandra) and the recent flare of xenophobic attacks make questions concerning

multiculturalism and citizenship particularly applicable to this study. South Africa is not the only country affected by the seeming dualism between multiculturalism and citizenship. According to Kapai (2012:277), globalisation has led to the growth of multination countries.

Initially liberalism may seem to offer a solution to multiculturalism and questions of citizenship. Using liberalism as the basis for the concept of citizenship, individuals would receive greater rights and freedom. As long as no other individual's equality is compromised, all preferences can be accommodated. Liberalism, however, does not afford any political rights to groups. Therefore one needs to ask the following questions: "Does protecting the rights of each individual in the group suffice?"; and "Can I secure the membership to a group through protecting the rights of individuals within that group?" According to Kapai (2012:282-283), a focus on individual rights only cannot secure membership to a collective.

Kapai (2012:290) proposes a move away from a membership driven, state centred view of citizenship towards a citizenship centred view in which the citizens possess a greater amount of agency. This shift in focus will also give minorities greater agency. In a globalized world, geographical boundaries are not sufficient to serve as the primary determinant for citizenship. Besides the physical displacement of various groups; individuals' cultural identities are becoming vastly more complex through advances in technology. For these reasons it is becoming more important to see citizenship as a

process of gaining greater political agency, rather than membership to a geographical state.

3.1.3 Understanding citizenship as shared fate

Zembylas (2012:553-567) focuses on creating a concept of citizenship that can be used in times of conflict (albeit war on another country or civil conflict). A vertical view of the relationship between the state and citizens can heighten tensions in a conflict situation. "Shared fate", on the other hand, recognizes the multi-level relationship between the state and citizens and between citizens and citizens. To view citizenship as shared fate we need to address certain problematic assumptions.

Zembylas (2012:553-554) asserts that we need to address two problems if we are to educate people as shared-fate citizens: 1) citizenship education should not be focused only on teaching children about the existent socio-political framework, and 2) we need to acknowledge that emotions play a central part in any interpersonal relationship. For citizens to become fully aware of their shared fate, they also have to be able to reflect critically on the effect of their emotions on their political decisions. In a country like South Africa, with various ethnic tensions, the role of emotion on politics and concepts of citizenship cannot be denied.

If we are to accept our shared fate as citizens we need to act with compassion (care) towards each other. This compassion will leave us vulnerable. Creating relationships in a shared fate state does not only rely on the breath of the caring web but also on the depth of these relations. If we are to live as citizens sharing a common fate, we need

to start by evaluating the impact of emotions on our daily interactions (Zembylas, 2012:564-565).

3.1.4 Defining the concept of citizenship

Through this discussion it becomes clear that citizenship is a complex, multi-level construct which cannot be understood through rationalization only, but has to be understood from the inside out, through critically reflective practice. Although an in-depth study of the complexity of citizenship is beyond this project, certain common threads stand out from the various viewpoints discussed in this section:

- Citizenship cannot be determined by membership alone, but should rather be seen as the process of gaining greater political agency.
- Citizenship does not refer to a top-down authoritarian relationship, but rather to a complex web of interactions between individuals, administrative bodies and political and social frameworks.
- Flourishing together as citizens becomes impossible when our interaction is regulated through authority, punishment and competition.
- When we acknowledge our mutual vulnerability and the impact each action has on the individual and the web of relations surrounding him, we can start viewing citizenship as shared fate. This view will help us deepen our relationships with each other and help the emergence of natural, strong leaders.

3.2 Putting music to work

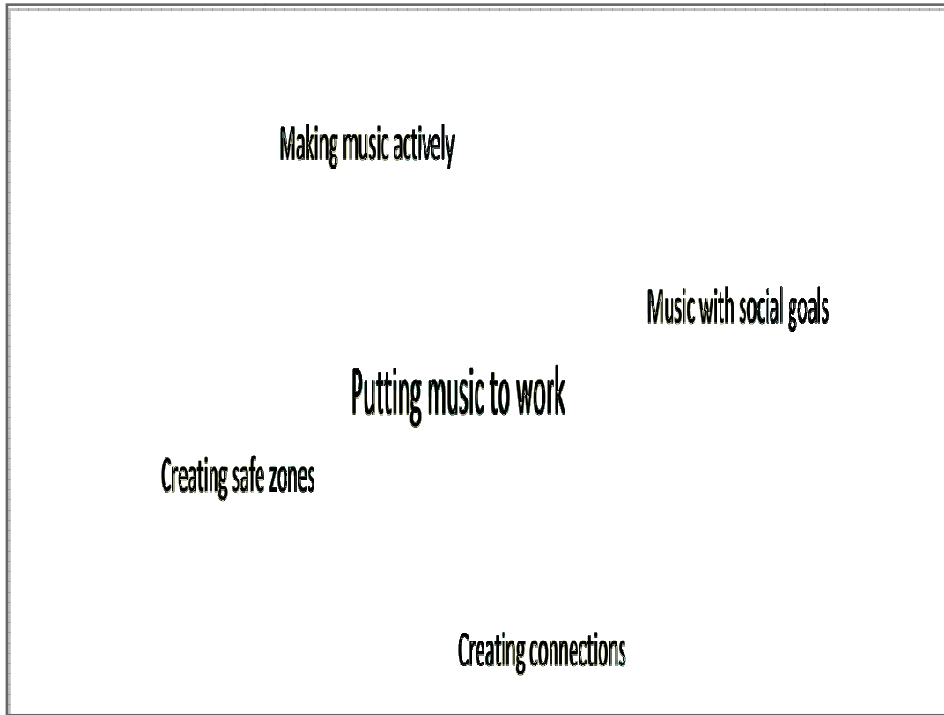


Figure 4: The theme *putting music to work* in relation to the sub-categories discussed.

This section will explore music as an artistic practice which might, in combination with various views on citizenship, be created as/for artistic citizenship. Before we can begin infusing our music with an ethic of care, or making music as an ethical action for social justice, we have to understand that music is a constantly evolving active part of our society. Therefore putting our music to work serves as a prerequisite for the other two tenets of artistic citizenship. These three tenets interact with each other on various levels and the more you reflect on the relationship between these three tenets, the more difficult it becomes to differentiate between them.

3.2.1 Making music actively

For some time music education was viewed as aesthetic education. This view denied the fact that all musical interactions require active participation on various levels. Bimstein (2010:596) points to this fact when he states that music listening requires active engagement. In a similar way Koopman (2012:153) alludes to the fact that music is an act in which we partake actively by stating that community musicking focuses on “musical activities” rather than the abstract construction of a “musical product.” This statement affirms music as an action undertaken by the participant. When we make music actively, we cannot view it as a capitalist commodity, but music becomes part of a lifelong undertaking.

Mantie (2009:59) captures musicking as a lifelong active engagement by stating that: “First, rather than attempting to persuade students and parents that studying music will somehow improve their math scores or make them better people, one can simply point out that music-making can be a worthwhile, lifelong endeavour.” Shanksy (2010:4, 8-10), while investigating the motivation for adult community orchestra participation, accentuates the importance of music as a lifelong active engagement.

Once we realize that musical experiences (in whichever form we may encounter them) are the result of a lifelong endeavour stemming from active engagement, we also begin to grasp the relevance of such experiences to our everyday strife as human beings. Allsup and Westerlund (2012:131) state that this realisation has led to a focus on youth cultures in music education. In their article they also articulate the

importance of constantly being aware of the musical reality created by the music educator. If we as educators forget the role music plays in understanding everyday human experiences, we are at risk of creating musical realities that view the methods as an end in itself (Allsup & Westerlund, 2012: 128-130). Such musical realities in turn will rob our students of the joys of active musicking.

Understanding musicking as an activity which focuses on the process of musical interaction with the goal to experience our own humanity to a greater extent also points to the fact that musicking always interacts with certain social goals.

3.2.2 Returning to music with social goals

Many community music practitioners, music educators and researchers point to the importance of musicking in bringing people together. The complexities related to music and community have been discussed in greater detail in Chapter 2. For now I would like to focus on the way in which these practitioners understand music's social goals and how they put their music to work by giving it certain social goals. In particular, the reference to music helping one find "your own voice" seemed prominent.

Finding your own voice through the emotional, cultural and social experience of collective musicking leads to an individual transformation. This transformation is fuelled by reflective musical experiences. I believe that it is through the interactions of these transformed individuals that disenfranchised communities become empowered, bonds within communities are strengthened and all stakeholders experience the

power of interpersonal/intercultural understanding and interaction (Arnold, 2007:66-67; Bartleet, 2012:46-60; Boyce-Tillman, 2000:93; Countryman, 2009:107; Guthrie, 2011:28-29; Koopman,2007 :153-158; Mantie, 2009:60; Marsella, 2012:37-40; Olsen, 2005:58-63).

When we perceive music as a process rather than a product, we begin to understand the complexities that interact to give rise to this ever-evolving process. Human beings steer this complex musical process into a direction that serves a specific purpose for a specific context at a specific point in time. When all of these factors interact harmoniously music becomes praxis. That is to say that when human beings interact with one another and their social context using the **right** music at the **right** time within the **right** context for human flourishing, that music at that point in time in that context becomes a strong social driving force (Elliott 2007:87-89; 2008:51-53; 2013:1, Regelski, 2013:1-18, Bowman, 2001:18).

This driving force is evident in many musical practices and scholars in music education, popular music and community music have tried to unravel the complexities involved in music as a social driving force (Baxter, 2007:267; Cermak, 2012:192-203; Levy & Byrd, 2011:64-75). At a very basic level the strength of music as a social driving force can be ascribed to music's potential to create connections between people.

3.2.3 Creating connections

Various authors have articulated the fact that no individual exists in isolation. One cannot discuss putting music to work without fully grasping that there exists an

intricate bond between the individual and the society within which he lives. Even a statement like this may be too simplified (Boyce-Tillman, 2000:92; Elliott, 2012:25). Musicking plays an integral role in creating and sustaining these bonds. Bowman (2001:17; 2002:58; 2012:6) draws our attention to the fact that all interactions with music, whether it be “music-making, music-taking, and music-teaching”, are rooted in social processes and fulfil a vast collection of human needs and interests. These processes can help build networks with the self, others, different entities within the community and, through advances in technology, also in virtual communities.

Boyce-Tillman (2000:89-90) speaks of her journey towards connecting with herself and others through music. Through her journey she came to the realisation that, amongst other things, different musics within different social settings created different perceptions of the self. She refers in particular to her exposure to Hinduism and New Age religions as opening up a world of transcendental musical experiences. She also ponders her diverse understanding of musical connectedness when she was singing in a choir as opposed to playing folk guitar at large social gatherings in the 1960s.

Silverman (2012b:97–112) proposes that we should view our existence from the point of interconnectedness. Therefore I would concur with Silverman that music can help us create better connectedness with the self and with others. Olsen (2005:57), in referring to a collection of community music activities, affirms the role music plays in connecting us with ourselves and the outside world by stating that: “...participants agreed that music is more than a teaching “tool”; it is a way of knowing and

understanding the self and one's relationship to the world." Therefore, inasmuch as music is an individual experience, creating various connections and expressions of these connections within the individual, music simultaneously is a pathway to understanding and connecting with our peers and also people from vastly different social and economic backgrounds.

We can identify with others through music in various, and often contradicting, ways. These complex interactions are discussed in the section dealing with music in the community and the section dealing with infusing music with an ethic of care. For the purpose of this discussion I will focus on the creation of friendship or familial connections and the creation of connections with otherwise disparate individuals and groups.

Countryman (2009:94-94) found that many participants saw high school band programs as an opportunity to create social connections with peers. These connections were often likened to a family. Some participants also found that interactions between the band directors and the band members differed from interactions with other teachers, since they were all connected by the process of musicking.

Rimmer (2009:84) finds that participants in the *New Monkey* music movement associated closely with each other outside of the community project. They often attended the same events, socialised at the same locations and practiced their art together in their homes. In this case it is clear that a connection that started out as a musical connection between peers transcended to become a deep-rooted friendship.

In these cases most of the participants came from similar social backgrounds, thus making connectedness seem like a natural end result. There is also evidence to show that musical connectedness can mould bonds between people from vastly different social backgrounds.

When we interact with music, as mentioned earlier, we are all "...simultaneously (a) an individual involved in personal growth and personal narrative construction and (b) a culturally-rooted self with a unique storehouse of memories, beliefs, and knowledge, musical and otherwise..." (Elliott, 2000:87). Boyce-Tillman (2000:92) states that, through musical exploration, we can create opportunities in which we not only experience personal growth and better self-understanding, but also learn to appreciate and value diversity. She further states that certain structural characteristics within music, such as the use of motif and ideas and the use of musical forms that allow for repetition and contrast, can contribute to our understanding of complex social processes such as integration and disintegration and accommodating differing degrees of unity and diversity. Guthrie (2011:28) also refers to these differing degrees of unity when stating that choral singing can help us understand submission in a "winsome rather than oppressive" way. When singers come together as a choir their diversity is set aside and they adopt a "common tempo, a common musical structure and rhythm."

Bartleet (2012:57) illuminates the ability of connectedness through diversity in his case study of the interaction between Dandenong Ranges Music Council, a community

music centre in Victoria Australia, and *Vox Congo*, a local group of African musicians. The participants found the “African” music exhilarating and interesting due to the diversity. This connectedness due to diversity can be achieved to a great degree by sharing musics.

Silverman (2013:7-25) discusses the ways in which she used a democratic approach to diverse musical cultures to create meaningful connections with students in a New York urban public school. Many of the students in Silverman’s class were immigrants, not speaking English as their first language. Blandford and Daurte (2004:19-20) investigates community music at the International Music Centre at St. Dominic’s International School in Portugal. These students state that they were able to connect better with their new surroundings and made connections with people from different countries through their musicking.

Thus far I have discussed the connections created within the self and between the self and others through musicking. If we zoom out more we can investigate the connections created between different entities within the community through music.

Elliott (2012a:25) states that music can be put to work to create various human benefits including “practical, democratic, social, cultural ethical and so forth”. Bartleet (2013:49) refers to the enriching connections created when schools and communities interact with one another. Both authors found that, on a practical level, these interactions can help distribute resources in areas where there may be a scarcity. Connections between the schools and communities can also help share infrastructure.

The *Stylin'UP* project, a hip hop and R&B community project administrated by the community, schools and the Brisbane City Council, proves the effectiveness of musical connections between various entities. These different social entities have come together to open up participation in the arts for the local youth. Besides participation in the arts, this project also aims to create a sense of pride in their cultural heritage (Bartleet, 2013:50-53). Marsella (2012:37) defines a successful community music school by its ability to form relationships between the public schools, churches and other municipal organisations. The Regent Park School of Music in Ontario, Canada, has strong connections with Kiwanis Boys and Girls Club and the Pathways to Education. These connections help them reach their musical mandate (Marsella, 2012:40).

It is in the light of music's ability to create a vast web of connections that Bimstein (2010:607) proposes equating a jazz ensemble or a classical quintet musicking together to the ultimate form of citizenship. In this parable the players are both connected with themselves and their own vehicles of expression and with each other. Through their connection with themselves, each other and the act of musicking, they are expertly aware of which situations call for a permissive unity and which situations call for an embrace of diverse voices.

3.2.4 Creating safe zones

Through the connections we create with ourselves and others we learn to accept each other. This in turn leads to the creation of a safe zone. In the literature discussed thus

far it became clear that safe zones can be created through the following means: 1) by providing non-judgemental leadership, 2) sympathising with the unique needs of participants, 3) creating an environment of trust and respect and 4) helping students move past social stigmatisation.

Bartleet (2012:53-54) remarks on the non-judgmental leadership provided during the preparations for a community carol evening at the Tatachilla Lutheran College in South Australia. This form of leadership contributes to a relaxed atmosphere during rehearsals. Countryman (2009:94) asserts that school bands provide an opportunity to pay attention to students' needs in ways that other academic programs cannot. Due to this individualized attention and adaptable format, students can experience a feeling of safety and camaraderie they may not experience outside of the band.

Olsen (2005:56) states that educators need to create an atmosphere in which participants can openly engage with material. This requires a feeling of trust, safety and mutual respect. Silverman (2012b:112-114) similarly articulates the importance of creating an environment in which students can relate to individual and communal challenges whilst feeling safe. To create this experience, the teacher needs to connect with students and they need to collaborate to create a space of mutual trust and respect. Abrahams, Rowland and Kohler (2012:70) attribute much of the success of their prison choir to the teachers' ability to create an environment in which both prisoners and teachers could take musical and personal risks while feeling safe and respected.

Olsen (2005:55-56) views music as a vehicle for self-evaluation and reflection. Music could be employed to create a safe zone in which participants with differing views can enter into a positive conversation. These conversations become rich ground for self-managed learning. Through this process, participants can be empowered to evoke individual and social change. Olsen (2005:58) states that participants experience the power of music to create these initial links between disparate members of the community as a powerful aid to evoke social transformation.

3.3 Infusing music with an ethic of care



Figure 5: The theme *infusing music with an ethic of care* in relation to the sub-categories discussed.

In my view all music educators should be philosophers; at least insofar as this term implies constant critical reflection on one's own practices. Bowman (2012b:19) states that music education philosophy often arises amidst conflicts and controversy. The practice involves a process of communication between different ideas while the philosopher has the almost impossible task of trying to strike a balance between "tolerance and impatience", "freedom and restraint", "humility and conviction" and respect for others and their views while not tolerating misrepresentation in any form. It is then the philosopher's duty to represent all facets of an argument. Baring this in mind, I will shortly represent some approaches to ethics in music education before turning to care ethics.

Regelski (2012:286-301) attempts to offer applied ethics for music education as praxis. In this article he reviews three major approaches to ethics as it applies to music education. These three approaches are: 1) duty ethics, 2) consequential ethics and 3) virtue ethics.

Duty ethics supposes certain obligations should be met for actions to be ethical. The biblical Ten Commandments is one of the best known applications of duty ethics. The first criterion of ethical music education is "the duty to provide the functional benefits for which the profession exists". I will briefly summarise Regelski's guidelines for ethical music education as stated in "*Ethical Dimensions of School-Based Music Education*" (2012: 287-292):

1. The services should benefit the student, rather than the teacher. The teachers should envision a curriculum which will fulfil the student's musical needs. The success of this guideline can be measured by the difference the music program makes to the musical lives of the students.
2. As with other helping professions (doctors, nurses etc.) we should firstly "do no harm". This guideline can refer to not meeting a need that is paramount to the student's musical well-being e.g. not teaching a chorister to sing in tune. This can also include guiding students to adopt safe practicing methods.
3. Music educators should grant the students the right to be safe. This includes motivating students without resorting to belittling and harassment. Harassment can lead to serious loss of self-esteem amongst the student population. Besides the harassment, the loss of self-esteem also causes ethical problems and denies the student the right to a safe haven.
4. School music should be fair and just. Therefore music education should not only serve the needs of an elect few, but incorporate the musical needs of all students. It is not the teacher's prerogative to decide which musical instruments are taught or what kind of music. Regelski (2012:287-292) also asserts that some educators refrain from teaching certain types of music (e. g. popular music) to hide their own insecurities.
5. Benevolence towards the needy is another traditional duty. This duty implies that helping professions exist to fulfil a specific need. In the case of music education, the teacher should fulfil the musical needs of his/her students.

6. Human rights dictate that we should allow our students free expression. This duty does not suppose that the teacher may not offer expressive guidance, but rather that such guidance should not stifle the individual voice of the student.
7. Treat humanity as a means and an end at the same time. Regelski asserts that this duty is not fulfilled when teachers “play” students’ ensembles as you would an instrument or when certain musics are denied the right to be studied (Regelski, 2012:287-292).

A consequential approach to ethics focuses on achieving certain tangible goals. Furthermore, these goals should strive to promote well-being for members of the society involved.

1. Consequentialism does not differentiate between "right" and "wrong" actions. From a consequentialist point of view, one should rather focus on assessing the action that would most likely hold a positive outcome for the majority of those involved.
2. The merit of certain actions can only be seen after the fact, once the practitioner has ascertained the consequences the action had for the students. Therefore the teacher does not treat his/her curriculum and teaching methods as proven theories but rather as hypotheses that can be proven or disproven through the outcomes reached.
3. Some actions might have negative consequences even though they were lined with good intentions. Examples of such actions could include trying to teach

concepts that do not fit into the time available. One can also not ignore students who cannot keep up with the pace.

4. Through the process of analysing results, consequentialism focuses on the needs of individual students. Therefore a teacher cannot prescribe technical exercises mindlessly in a one-size-fits-all way. The teacher also has to be able to adapt to the needs of individuals in a classroom and rehearsal setting.
5. The consequentialist focuses on the promised benefits versus the actual consequences. If a result does not contribute to the student's well-being, it is deemed unsuccessful (Regelski, 2012:293-295).

Lastly Regelski (2012:294-295) discusses virtue ethics as understood from the writings of Aristotle. In virtue ethics one focuses on the integrity of the agent. Aristotle differentiates between ethical virtues and intellectual virtues. Ethical virtues can be defined as the following 12 character traits: 1) courage, 2) restraint, 3) generosity, 4) dignity, 5) honourableness, 6) proper ambition, 7) patience, 8) truthfulness, 9) wittiness, 10) friendliness, 11) modesty and 12) righteous indignation. The 12 character traits needed for ethical virtue cannot be taught. Since the intellectual virtues rely on a way of knowing or acquiring skills, they can be taught. These virtues include: 1) *theoria*, 2) *techne* and 3) *praxis* (Regelski, 2012:294-295).

Theoria is a theoretical or metaphysical way of knowing. Aristotle sees this contemplation as a source of happiness, but he acknowledges that ethics require a practical reason. *Techne* implies the mastery of certain practical skills. Regelski

(2012:295) warns against teaching as a kind of *techne* since it results in a “factory – like” process. This leads to educators claiming the outcome of their program or method as good before it has actually been applied. *Praxis* in contrast refers to doing. *Praxis* is concerned with the right kind of doing as dictated by the situation and those served in the situation. Regelski (2012:295-296) makes a connection between *praxis* as “virtuous action” (*eupraxia*) and the need to be caring (*phronesis*) (Regelski, 2012:295-296).

Importantly Regelski (2012:297) sees virtue ethics (or more pertinently *eupraxia*) as a predecessor to the ethic of care; since *praxis* dictates that one should evaluate one’s situation and choose one’s actions “carefully” (Regelski, 2012:297-298). I, however, do not view “careful” consideration as equivocating caring **for** (which is the foundation of care ethics). At most, “careful” consideration can amount to caring **about** the outcome (which can be viewed as the first step in creating an ethic of care).

These approaches to ethics can all potentially bear wonderful fruits when applied to music education. The focus in the three approaches remains on what is just and fair. However, to infuse our music with an ethic of care, we need a different approach.

Care ethics originated in 20th century feminist philosophy. These philosophers tried to reimagine the world if social and political systems were dictated by feminine instincts to care rather than by what they view to be a male concept of virtue. Care ethics focus on the reciprocal relationship between the carer and the cared-for. Rather than seeing

helping professions as altruistic sacrifice of the self-care, ethics focus on this relationship between two entities to promote self-fullness (Silverman, 2012b:120-122).

3.3.1 Defining the relational self

Before we can truly understand this reciprocal relationship we have to create a working definition of "the self". Many theories on personhood focus on a criterial view of what it means to be human. If an individual does not comply with the criteria, he or she can therefore not be considered a person. This poses various ethical dilemmas. For instance, should we disregard the right to personhood for the severely mentally disabled on the basis that they do not fulfil the criteria for being thinking creatures? Or should we start off by raising our children as animals until they fulfil similar criteria? According to Chappell (2011:1-27), our conception of personhood or what it means to be human (and therefore a "self") is idealised since no one person can fulfil all the hopes and dreams that we project onto them at once. In this way me seeing you as a human being (a self-worth recognising) is already an act of charity and it can be revoked just as easily as it is projected. This statement proves true when we glance back at South Africa's troubled past.

Elliott and Silverman (2012:42) view the self as our "unique first-person experience of the world". This view of the self stands in direct opposition to the modernistic dualism between mind and body. When we distance ourselves from such dualisms it becomes clear that cognitive and emotional responses do not solely originate from the brain. Advances in neuroscience seem to indicate that our experiences arise from constantly

evolving systems and processes. These systems and processes do not only refer to the brain. Rather it seems to be a complex organism in an ever-changing environment. Therefore your personal self, functions as a large ensemble improvising together (Elliott & Silverman, 2012:42-44). When we view ourselves as this organism that exists in part due to its interaction with the environment, we see that our relationship to others is as much part of who we are as our brain or our body is.

3.3.2 Caring for the self and others

The action of teaching is often seen as altruistic. The teacher sacrifices her own musical self to help students attain their musical goals. In this relationship the focus falls only on caring for others. This approach could form yet another dangerous dualism.

From a neo-Aristotelian view (such as taken in praxial music education) human practices should contribute to *eudaimonia* (human flourishing). This approach has often been misconstrued to mean that the teacher should only focus on the needs of those around her. Such a misconception once again underpins the dualism between the self and others. Although good educators commit to helping others, only focussing on this aspect of the caring relationship cannot lead to fulfilling educational practices. Bowman (2012b:10-24) asserts that only focussing on serving students (instead of empowering them to take care of themselves or providing for the teacher's self) can cost us the rich, multi-faceted relationships inherent in good teaching practices.

Silverman (2012:96-122) voices a similar discomfort at the thought of distinctly differentiating between self-interest and the interests of others. She proposes a moral theory of "connectedness and interdependence", where selflessness is replaced by the notion of "self-fullness". Therefore we need to build our understanding of the caring relationship on a concept of ethics that is relational. In a relational view, the carer and the cared-for are equals, since the carer needs to care for the cared-for to achieve *eudaimonia* and the cared-for needs to grant the carer the opportunity to care for him. Noddings (2010:390) asserts that this responsibility of the cared-for forms a unique dimension to care ethics. Through caring we are granted an opportunity to become our best ethical selves. Therefore, in a relational view, caring for others equivocates caring for the self.

Allsup & Westerlund (2012:127-128) also urge music educators to reconstruct their aims to incorporate both the enrichment of themselves and their students. Elliott (2012a:22) advises music educators to teach music for the betterment of the individual self and community. He reiterates the importance of enabling students to achieve self-growth in various instances. Similarly Boyce-Tillman (2000:89-90) states that the individual cannot be separated from the society in which he/she lives. She views music as a vehicle to promoting self-awareness and self-development. This statement alludes to the fact that caring for the self and caring for others cannot be viewed as distinct opposites.

As an example Elliott (2012a:26-27) refers to the work of Daryl Simpson, the conductor of the Omagh Youth Choir. By creating a platform for interaction between young Irish (irrespective of their religious affiliation), he not only helped to heal his community (devastated by a terrorist attack), but also helped to make sense of the event for himself. Similarly, Silverman (2009: 178-189; 2012:113-114) refers to her experience in teaching music appreciation at an urban school in New York. Since she accepted their music culture (including Hip Hop, R&B and Rap) they were open to accepting the new musics she brought to the class. In this way both parties flourished and created a safe zone in the music class.

3.3.3 Taking pride in the self

When we care for the self it might seem automatic that we will take pride in our actions. There is a vast amount of literature that alludes to the possibility that music education can promote pride and greater confidence. Koopman (2007:160) views promoting self-esteem and self-confidence as important aims for community music. He further states that positive learning outcomes will help students associate their learning process with self-confidence. I will shortly refer to selected studies that investigated the link between musicking and pride.

Bartleet (2012:53) sees the *Stylin'UP* program as a way in which students can relate to their culture with pride. This project originated from the Brisbane City Council's urge to integrate young "indigenous" people. They wanted to promote pride in their cultural heritage. Young people saw hiphop as a vehicle to relating to their cultural identity.

Blandford and Duarte (2004:7-23) investigate the development of musical and social skills amongst participants in the International Music Centre in Lisbon, Portugal. Their article is filled with accounts of how ensemble playing helped students gain confidence in themselves and in their musical abilities. Countryman (2009:101-104) finds that participants in high school music programs in the United States shared similar experiences. Many of them reflected on the important role soloing played to build their self-confidence and pride. Rimmer (2009:78-80) investigates three different community music projects and found that students who were allowed greater musical autonomy also took more pride in their actions. Kruse (2012:62-69), however finds, in a study on adult musicians participating in community orchestras, that there might be a discrepancy between pride in musical performance and self-pride.

3.3.4 Contributing to human flourishing

As mentioned earlier, cultivating a caring relationship with the self and with others can contribute to *eudaimonia* (human flourishing). To Aristotle and many contemporary music education philosophers, *eudaimonia* is associated with excellence. This excellence does not refer to musical virtuosity but rather to someone who lives for the betterment of themselves and their community (Schmidt, 20:12, 149; Regelski, 2012:297-298). From the perspective of care ethics, Noddings (2010:394-395) sees human flourishing as producing students who will care for the suffering of those close to them and care about the suffering of those further away from them.

Bowman (2012:4) urges music educators to use music-making as a way of exploring questions such as: "What kind of person is it good to become?" and "How can music help me realise this goal?" He states that achieving internal successes (such as those achieved through a reflective dialogue) not only benefits participants, but also the practice at large.

Elliott (2007:3; 2012:21-27) asserts that teaching through music (rather than just teaching music as an end in itself) can assist students in living a "life well lived". He sees praxial music education as a way in which we can teach our students to act ethically and have concern for the flourishing of others. In evaluating many music educational practices, he finds them lacking in developing the student's sense of ethical responsibility. He urges music educators to engage their students in contributing to human flourishing. Boyce-Tillman (2000:89) shares this notion in stating that education, in this instance referring to music education in particular, should be for life (well-being through music).

3.3.5 Internal and external goods

One of the greatest challenges in writing about artistic citizenship is assessing the outcomes achieved. Silverman (2012b:96) argues that adhering to the internal goods of practices can contribute to promoting *eudaimonia*. Koopman (2007:161) raises this issue by stating that since the length of participation in community programmes is generally limited, we cannot claim lasting benefits for participants. Allsup and Westerlund (2012:125) also caution music educators against deeming their practices

good beforehand or viewing predictability and certainty as ends in themselves. They believe, as a Deweyan view dictates, that such assumptions will disempower teachers.

Bowman (2012b:4-11) gives a thorough outline of the strife existing between internal and external goods. External goods refer to successes such as a profitable orchestra, a good performance or the mastering of certain musical skills. These goods can be measured (at least to a certain extent). Internal goods are much harder to measure since they are often only visible to participants in the practice. Such goods help participants create meaning from their lived experiences. It helps them build concepts of their identities and characters. Bowman (2003:11) proposes that it is internal rather than external goods that keep practice thriving since they keep the practitioners thriving. Although he asserts that these internal goods are crucial to the sustainability of a practice, he also admits that it is extremely hard to identify these goods. He further suggests that these goods can at times stand in direct opposition to each other. According to Bowman (2003:11), a good teacher will be able to strike the balance between pursuing these opposing goods, since he/she will be able to use ethical character as a compass. Elliott (2000:87) might give us a glimpse into what some of these internal goods are by stating that: "Musical significance lies in the nature of the individual self and its tendency toward differentiation, growth, integration, identity, enjoyment and self-worth." When external goods become more important than internal goods, students cannot be taught through music, but are merely taught music.

3.3.6 Practicing¹⁰ music education

Olsen (2005:63) encourages music educators to think about music as a way of knowing rather than merely part of a curriculum. This view acknowledges music's socially rooted complexities and ties it in closely with real ethical complexities. In this real meaning is created (as we saw earlier) through relational understanding. Such a view of music education acknowledges the ever-changing view conveyed by Bowman (2012b:9-11). Bowman (2012b:9-11), in referring to Higgins' book "*The good life of Teaching*", argues that there is a distinct relationship between our view of music education as a practice and our ability to build character and identity. Such an approach to music education will help us be rather than guide us through rigid guidelines and obligations. This view helps us understand that ethical actions cannot be abstracted but can only be understood as they apply to particular situations. When we realise the unpredictability of "the right thing to do" we also realise the importance of understanding who we are and how we relate to music education as a practice. This process can be viewed as continuous since we learn more about ourselves and our character from practices and our character guides our actions in practices.

If we teach music rather than a way of knowing, we are disregarding our ethical commitment to students and the community. When we view music education as a human practice, rather than just the act of teaching music, all the aforementioned subcategories come together and form a whole. It is therefore my assertion that we

¹⁰The term practicing does not refer to the verb practising, but rather viewing music education as a culturally embedded practice.

need to practice music education rather than teach music if we are to infuse our music with an ethic of care.

3.3.7 Critique on care ethics

If I am to adhere to the task I set out in the opening of this section (to strike the perfect balance), I have to admit that care ethics has at times been criticised on various grounds. In this section I will discuss some critique raised against care ethics as discussed by Saunder-Sandt (2006:21–37) and propose that the lens of artistic citizenship (as described by David Elliott) might offer a solution.

1. Care ethics does not acknowledge the importance of justice. This statement holds true, but to some care ethicists the concept of justice as such is problematic. Care ethics could be fused with virtue ethics, which some philosophers believe will provide care ethics with a more substantial view of justice.
2. Some authors view care (seen from a “goodness” perspective) as a virtue and therefore as part of the virtue ethic. From this point of view it is easy to see how care could contribute to *eudaimonia*.
3. Earlier works by Noddings focuses on close intimate relationships as the basis for care. This might be seen as a weakness since organisational and political forces will also play an integral part in the development of an individual’s relationship with his environment.

4. Care ethics might marginalise women by condemning them to the role of carer while the masculine identity is turned to the outside world through an embrace of virtue ethics (Saunders-Sandt, 2006:21-37).

Some philosophers (similar to the view expressed by Regelski) have offered a combination of care ethics and virtue ethics as a solution to many of the shortcomings identified in care ethics. In a similar way artistic citizenship (when approached as Elliott describes it) also acknowledges the importance of both virtue and care, but recognises that either one on its own is not enough.

3.4 Making music as ethical action for social justice



Figure 6: The theme *making music as ethical action for social justice* in relation to the sub-categories discussed.

3.4.1 Conceptualising social justice

Social justice, as with many of the concepts mentioned above, is an extremely dense and evasive term. As such it is extremely hard to create a single definition for social justice. This section will deal with some of the complexities involved in defining the concept social justice and provide a working conceptualisation of social justice. This conceptualisation will lean strongly on some ideas taken from the literature.

Elliott (2007:60) suggests that we begin our conceptualisation of social justice by investigating what we view as social injustice. Many cases of social injustice are easy to identify. These may include instances of discrimination based on gender, race, sexual

orientation or religion. On the other hand, identifying what is conceptualised as socially just can be much more complicated. This might be due to differing interpretations of justice.

Many authors warn against a narrow conceptualisation of social justice. Noddings (2010:392) states that differing views of justice may exist both across different cultures and within the same culture. Gould (2008:34) warns against another pitfall that we face when conceptualising social justice. She states that dualisms, in this case particularly referring to the oppression of the other, have been part of Western philosophy for centuries. These dualisms can obscure our perception of oppression and hence also of justice.

Besides the trap that dualisms can set when conceptualising social justice, one also needs to be aware of the role power plays in our understanding of justice. Jorgensen (2007:172) draws our attention to the influence powerful persons and institutions can have on our musical expression. She refers to the banning of African drumming traditions in various conservative Christian churches, stating that the religious leaders fear the power of these traditions and therefore exert their social power to oppress the drumming traditions. Gould (2008:29) also refers to the use of "God's will" (the powerful institution of the church) to justify acts which we would otherwise deem unjust.

Elliott (2007:63-66) suggests that we look at the various facets of justice to better understand social justice. He discusses legal justice (justice as conceptualised by the

laws governing a country), economic justice (the just distribution of “financial benefits”), distributive justice (answering questions on who is entitled to what), procedural justice (concerned with how goods are allocated) and associative justice (concerned with the political representation of different societal groups). He also accentuates that one cannot presume that these facets are exclusive or forget that all the facets are represented within each other. He further states that these forms of justice do not suffice to contribute towards social justice. He suggests that another type of justice, cultural justice, should also be considered. Cultural justice is concerned with “matters of identity, such as race, ethnicity, gender, religion and the many forms of oppression that often attend them.” The interaction between different types of justice to create social justice indicates the complexity of the concept.

Jorgensen (2007:175) advocates a broader view of what social justice might be, stating that our view of justice should include “individual, social and physical concerns.” In this view of justice we do not differentiate between and act merely socially just or socially unjust. We rather differentiate between acts as being socially just or socially unjust to a degree. She further proposes that viewing an act as merely socially just or unjust could lead to a dogmatic approach to social justice and deprive us of the opportunity to engage with the concept critically. This narrow view of social justice is not only absent from our physical and emotional world but also denies justice and the strong ties it has with caring and love.

Silverman (2012a:158) states that “the ethic of love is essential in any concept of care and, therefore in education and social justice.” She makes a case for “love-as-action” rather than “love as pure feeling” (Silverman, 2012a:158). bell hooks (2000:53), the feminist scholar, exemplifies the interaction between feeling loved and the constraints placed upon individuals or groups by power structures when she states that: “...most people who think they are not loveable have this perception because at some point in their lives they were socialised to see themselves as unlovable by forces outside their control.”

Silverman (2012a:155) states that the concept of love is an integral part of Freire’s view of social justice, yet it is often neglected in the literature. Freire (2005:40) underpins the importance of love in his view of social justice by expressing the following hope: “From these pages I hope at least the following will endure: my trust in the people, and my faith in men and women, and in the creation of a world in which it will be easier to love.” Freire (2005:45) sees the true ends of social justice as restoring love where there was once lovelessness, and true generosity in the place of oppressive false generosity. In Freire’s (2005:56) view the act of questioning or rebelling against an unjust practice is an act of love. The oppressor in Freire’s (2005:56-77) view has only a love for himself. This kind of love contradicts a love for life in that it stifles rather than empowers those around him. When we see this rebellion and questioning as an act of love, we realise that our creation and re-creation of our worlds are infused with love (Freire, 2005:89). This love serves as the fertiliser for conversations that can help

us identify and address different views of what is deemed just. In this sense love is not only a conversation but also a “commitment to others” (Freire, 2005:89).

When we conceptualise social justice with this broader view, it becomes apparent that the self is inextricably situated within a web of connections which need to be taken into account. Noddings (2010:392-394) states that the differentiation between care and justice often emerges from a view that care is a face-to-face action while justice is a larger domain. She states that she also thought in a similar way in her earlier works, but has since moved to rather applying a differentiation between caring-for (people who are in your immediate environment) and caring-about (people who are at a distance). She suggests that caring-about could be the motivation underlying any application of justice. Although a care-ethicist would state that care is the starting point of all justice, we cannot deny that in many cases self-interest could also serve as a starting point for justice.

Noddings (2010:393) further states that, although we will always have different concepts of justice, the most important characteristic of a concept of social justice built on care is that we will not break down communication with others whose concept of justice is built on other premises. Rather than denying or ignoring differences, a care based concept of social justice focuses on shared common values as a way to “set the stage for frank discussions that may lead to the abandonment of practices we find unjust” (Noddings, 2010:394).

It becomes clear that a virtuous view of social justice denies our interconnection with those around us. Rather than viewing a world in which actions are either just or unjust, we should conceive a world in which love and care underpins conversations that lead to understanding and negotiating different views of justice, leading to the embodiment of our shared concepts of justice.

3.4.2 Being accessible

Wright (2013:33) proposes that pupils should have three main rights in a democratic education system: 1) enhancement, 2) inclusion and 3) participation. These three fundamental rights point to the fact that music education needs to be accessible in order for us to make music as ethical action for social justice. I will discuss the aspect of accessibility based on the following 1) affordability, 2) locality, 3) flexibility and 4) fluidity.

Marsella (2012:37-38) refers to the affordability challenge when speaking about the Regent Park School of Music. In this community music school, the educators ensure that music education is accessible by ensuring that the majority of the cost is subsidised. The elimination of affordability as a restriction to the accessibility of quality music education serves as a central aim in this community music school. The lessons are freely accessible with a rate as low as \$2 per half-hour lesson. The affordability of the lessons did not impact the quality of the music education on offer.

Kartomi (2008:142-144) addresses another restriction that may have an impact on the accessibility of music education. In her discussion of the Australian Youth Orchestra's

social mandate, she recognizes the challenge locality poses in a vast country such as Australia. One of the greatest challenges posed to the organisers and music educators involved in the orchestra is how to make quality music education opportunities available to members in remote areas. Kartomi (2008:142-144) admits that, even though the Young Australian Concert Artists have presented 30 projects in 5 Australian states, accessibility due to remote locations and funding constraints still remain a challenge.

Marsella (2012:38), Rimmer (2009:72, 79) and Mantie (2008:473) indicate that music educators need to become more flexible in the musics they teach and in the media used to communicate musically. Rimmer (2009:72) brings the range of musical activity that can be classified as falling under the community music umbrella to our attention. It is clear that any musical engagement that can take on such a wide variety of forms needs to be flexible in the manner in which it elicits musical engagement.

Marsella (2008:38) states that the music educator should communicate in “the most effective musical language that makes sense for that child, whether it be Bach, the Nihilist Spasm Band or Arcade Fire.” Rimmer (2009:79), in referring to a community music song writing project, states that the participants felt the need to interact with the music with greater flexibility. Some participants expressed the urge to design T-shirts depicting the ethos of a band or creating a music video. Mantie (2008:474) states that a school that does not allow flexibility in its music education program by, for instance allowing for technological engagement with music, is socially unjust since

it fails to be accessible to the majority of the student population. Music educators who wish to teach music as ethical action for social justice not only need to be flexible in terms of the musics they teach and the media they use to communicate musically, but also in the ways in which participation is structured.

Olsen (2005:58) remarks that participants within a community music project may be allowed to move freely between the roles of performers and audience. Similarly, these fluid roles may also create a sense of comfort for inexperienced music educators. Wright (2013:33) also proposes an informal structure or a fluidity granted by informal learning as a means to creating a socially just music education program. When we create music education experiences that are not hindered by affordability and locality and are characterised by flexibility and fluidity, we create spaces in which peripheral figures will feel safe enough to become involved.

3.4.3 Including peripheral figures

Koopman (2007:153) remarks that most of the community music activity in the Netherlands is aimed at including the “so-called disadvantaged”. He explains that community musicking has an ability to reach out to people who live on the periphery of society. In this subsection I will discuss the ability of music education to include peripheral figures by discussing two themes that emerged during my literature review: 1) creating a safe zone through music and 2) creating room for interaction between opposing social groups.

Countryman (2009:104), in referring to the role music performance groups play in high schools in the USA, likens music to a “haven”. This similarity refers to an approach adopted by music educators who wish to empower their students and evoke individual transformation. Students who find themselves on the periphery of society (be it the school they are attending or the community in which they live) often feel isolated due to the burden of their everyday existence.

Silverman (2012b:113) refers to the difficulties faced by students in an urban school in New York. These students were pushed to the periphery by the administrative officers whose duty it was to provide them with a good education. Through her implementation of democratic listening activities, the music classroom became a safe haven in which they could cast the difficulties of their daily existence aside. In the music classroom there was space for them to express their differences and through her democratic approach they were not looked down upon but rather became partners in their own individual transformation.

Willox *et al.* (2011:116) discuss improvisation as a teaching methodology to create a feeling of safety and understanding in an alternative high school in Ontario. They propose that the dialogue created during improvisation aligns with the work of Paulo Freire. This dialogue helps the students engage in meaningful transformative experiences, rather than propagating the stereotype of “at-risk” youths. In this dialogue they hope that students will be able to create a haven in which they are able to reach “across cultural and social divides” (Willox *et al.* 2011:116). It is important to

note that some students, as opposed to finding the improvisation a fertile ground for open dialogue, were daunted by the concept. They did, however, find that they became more at ease with the improvisation as the workshops continued. This points to the constant creation and decimation of social barriers in the musicking process (Willox *et al.* 2001:123). When we as music educators become aware of our role in decimating social barriers, we create a space in which students from vastly different, and in some cases even opposing social groups can interact productively.

Countryman (2009:104-105) found that many participants referred to their participation in group ensembles in high school as a means to interact with students from social groups that they would not otherwise interact with. The environment is generally described as accepting and participants referred to the fact that popularity did not play a significant role in the music activities.

Pohly (2010:151) refers to an education programme created by the Art and Music Education faculty, aimed at providing classes for special-needs students. More than 600 community members attended the class's final concert. Without the musical interaction between participants and the audience, many people from the audience might not have interacted with the special-need learners on such a fundamentally human level. Pohly (2010:153) also refers to a personal experience with a family member who suffered a stroke. In this instance the only way that the individual could make audible sounds was in response to family members singing with her. In this case

once again, an individual who found herself isolated and on the periphery of society was drawn back in through musical interaction.

Abrahams *et al.* (2012:68) refer to the challenges in working with a prison choir. These members have been condemned to the periphery of society through an action. When working with the choir though, they found that it was possible to break down the barriers and engage with the participants on a more humane level. Through their imprisonment their humanity had been stripped away, but the transformative interactions offered through participation in the choir offered them a chance to be humanised again. The mere acknowledgement of their humanity is a transformative action which opens up a fruitful dialogue between two opposing societal groups.

3.4.4 Engaging with politics and aspects of citizenship

Music plays a big role in reflecting on power struggles in our everyday existence. Jorgensen (2007:182) encourages music educators to engage with politics and other social issues. There are examples that attest to music's power to serve as a mirror to society. Pholy (2010:153) discusses the *War Oratorio* as such an example. In this work a libretto and score were created for visual material from Afghanistan, Kashmir and Uganda. This work was meant to show the interaction between music and politics in these war-torn settings. In this subsection I will be discussing examples of music in society providing a mirror by fulfilling the following functions: 1) developing a political identity, 2) facilitating political engagement, 3) modelling democratic principles and 4) offering political alternatives.

Elliott (2012a:26) accentuates the use of music as an identity forming tool when he states that: “People—including music students and music educators—develop a social-political identity and commitment from walking, marching, singing, or otherwise working musically with others toward effective and ethical social change...” The formation and acknowledgement of a political identity through music could be developed further into active political engagement.

Boyce-Tillman (2000:90) discusses her own involvement in performing protest songs at Oxford as an example in which an individual becomes actively engaged in politics through musical participation. Bradley (2005:4-5) similarly reflects on her first encounters with political engagement through participation in their high school choir. Their choir teacher had arranged a medley of civil rights songs. This medley was met with disdain by the school authorities. In this instance the work was removed from the concert programme. Bradley (2005:5) reflects on her own feeling of accomplishment as the choir spontaneously started singing the medley after their encore, after the audience had begun leaving and after their choir teacher, whom they all respected greatly, had left the stage.

The aforementioned examples look at music’s role in engaging the individual. There are also many examples in the literature of music being employed to engage larger groups in society or to interact with greater political structures. Pohly (2010:153) reflects on the political implications of the New York Philharmonic’s tour to North

Korea and the similarities in this tour to the musical exchanges between the USA and Soviet Union in the 1950s and 1960s.

Brauer (2011:53-59) refers to the German Democratic Republic's fear of the rising British Punk culture in Berlin from 1978-1983. In response to the Stasi's restrictions on Punk musicians, the Protestant church started hosting so-called "blues masses". These masses included "a mixture of worship, theatre, sermons, and rock and blues music and were closely monitored by the Stasi" (Brauer, 2011:59).

Besides engaging with greater political structures, we might also use musicking as a model to create truly democratic societies. Bimstein (2010:594-601) discusses using musical interaction as a model for understanding effective communication. He further states that: "When we engage our issues and interact with our communities, we are composing and performing democracy" (Bimstein, 2010:594). When we investigate the difficulties faced in politics to distinguish between the rights of the individual and the good of society, we see how socio-musical skills can help us understand the delicate balance. In an ensemble there is a constant interplay between being heard and contributing to the musical whole. At times it is important to play out and claim your individuality and at other times it is important to become submissive to those around you and blend into the greater sound plane (Bimstein, 2010:595).

Besides merely serving as a metaphor for democratic interaction, music can become a gateway to understanding political alternatives. Some examples of this may be found in the music of Rage against the Machine (*Year of tha Boomerang* [sic.]). In this track

they refer to Frantz Fanon. Through this reference an audience who would otherwise be completely unfamiliar with his political ideology is introduced to these revolutionary concepts (McLaren, 2011:141-143). Another example of similar political alternatives offered may be found in the music of Rise Against. In particular I will refer to their song "Hero of War". The lyrics reflect on the price many young American soldiers had to pay for their patriotism. In the end the narrator, in referring to a white flag brought by a young woman caught in the crossfire, offers a political alternative to this radical patriotism by stating that:

A hero of war
Is that what they see
Just medals and scars
So damn proud of me
And I brought home that flag
Now it gathers dust
But it's a flag that I love
It's the only flag I trust

Artist can propose political alternatives through their lyrics, but there are many examples of musicians creating the fertile ground for such alternative to take root. The Bolivian "hip hop revolution" could be viewed as one such an example. Young people in El Alto are interacting with their cosmopolitanism through an integrated form of hip hop. These are self-organized and reflect on their place within a global society while actively opposing unjust practices in their community. Through their social organisation and music these young members question existing political structures and

in doing so teach members to critically evaluate the norm and create room for tolerance.

3.4.5 Tolerating diversity

In this subsection I will focus on 1) the discussion opened through acknowledging diversity in music practices, 2) the challenges posed by these diversities and 3) the opportunities that arise from these interactions. Elliott (2006:6) states that: “In short, I am concerned with helping all students understand how social-cultural issues impact all styles of music, not just their own.” Goble (2013:13) and Olsen (2005:57) take this further by not merely stating that students should understand the social cultural issues in diverse musics, but also that understanding these issues will help promote intercultural understanding. Intercultural understanding is not easily achieved and the intersection between various musical cultures can create various struggles both within the self and between different social groups.

In some instances this search for diversity and understanding is undermined by a narrow view of culture which focuses on preserving rather than understanding and developing. Olsen (2005:57), whilst referring to music as a way to create respect and tolerance through rich cultural symbolism, also refers to withstanding “the onslaught of mainstream popular culture”. Koopman (2007:154) draws our attention to the negative impact such a clash between what is seen as “traditional culture” and “postmodern global culture” could have on the individual and community. He suggests that community music may play a big role in negotiating areas of understanding and

tolerance in such instances. Gould (2007:238) similarly addresses the complexity of interacting within a diverse community. He states that the intersections between different roles within the music classroom create various complex forms of identity. While these interactions could lead to discussions of agency we too often approach these conversations in terms of problems and difference in music education rather than solutions and representation. Boyce-Tillman (2000:96) asserts that the challenges facing children from minorities give them the opportunity to create deeper self-awareness since they have to accommodate various different truths at the same time. Elliott (2007:3) similarly sees these complex interactions as a way to “achieve self-growth, the capacity to create their own joy and to develop empathy for others”. As educators we can therefore either view these complex interactions as problems that need to be solved or we can start delving deeper to reach understanding.

Silverman (2012b:113) refers to the complex interactions in her music appreciation course in a New York urban school. She did not see these interactions as problems but rather as opportunities for understanding. As such both she and her students were transformed through their interaction and open dialogue. Similarly, Abrahams *et al.* (2012:70) reflect on the experience of two student teachers conducting a prison choir as a transformative experience. This experience was fuelled by an open dialogue between individuals from disparate communities (prisoners and free citizens) which led to an understanding for each other’s individuality and respect for diverse contributions to the musicking experience.

3.4.6 Empowering through music

McLaren (2011:135) states that merely making the assumption that musicking empowers the participants are not enough. Practitioners also need to reflect on questions pertaining to the power relations and who the experience is empowering. Yonker and Hickey (2007:216-217) discuss this delicate balance for power and authority during a composition assignment. They found that, while their vision of the assignment was to create a musically authentic task, the student would not cooperate in the fashion they had anticipated. Similarly, they also found that while they did not hold power in the classroom, the students did not have all the power either. During this subsection I will address the delicate balance between power and empowerment by discussing examples from the literature based on the following themes: 1) finding your voice, 2) promoting conversation and 3) gaining agency.

Mantie (2008:478) critically examines the goals of large ensembles in schools. He proposes an approach that encourages students to express themselves (find their voices) through their own music. He states that students can either be inducted into the already existing Western canon or they can be empowered to create music as a vehicle to constructing the self. As a counter to the traditional approach to large ensemble performances, Mantie (2008:478) refers to the *One World* approach, where students create their own music. Through the process of creating their own authentic music, these students were undergoing a personal and inter-personal realisation. They were not participating in the music education activities for aesthetic reasons, but rather to create and re-create themselves and those surrounding them. By affording

them this opportunity, the music educator was teaching them how to express themselves using their own unique voices (Mantie, 2008: 478-479).

Countryman (2009:106) states that when educators wish to truly create communities of practice, they need to give students the opportunity to make their voices heard. This could be achieved by giving students greater autonomy to choose the music they will perform and thereby acknowledging them as experts in these styles. Higgins (2007:287-288) acknowledges that giving participants the freedom to explore their own voices might cause discomfort for older or more conservative participants in an ensemble. It is, however, imperative to empower participants to explore their own voices. When we have guided participants to exploring their voices we can initiate constructive conversations through our musical interactions.

When we want to guide students to become active participants in the musical conversation, we need to question the conservative power structure within the musicking experience. Marsella (2012:39) discusses the conversation which is created between participants in the *Parkdale Nonsense Orchestra and BucketBand*. Since all sounds are deemed acceptable, members interact with each other openly to explore new ways of creating sound. Instructors also encourage participants to not only suggest activities for the group, but also to lead the group in activities they suggested. This further deepens the conversation within the ensemble since the members fulfil alternating roles and can therefore truly begin to acknowledge each other's contributions to the conversation.

Abrahms *et al.* (2012:70) discuss the conversation between facilitators, participants and music in a prison choir. In this instance the prisoners were asked to rap their own verses for Eminem's *I'm not afraid*. The facilitators felt that, although the chorus was uplifting, the language used in the verses was not appropriate. Through their decision to allow participants to improvise their own rapped verses, the conversation deepened to include the appropriateness of the song, the subtext and the participants' own experience in trying to get back up.

Noddings (2010:395) deepens our understanding of the role effective conversations play in the process of empowerment by stating that: "In dialogue, teachers help students to understand the difference between rules that encode moral principles and those that represent mere conventions." This statement strongly correlates with Silverman's (2012b:111) view that music education should develop "students' awareness of their responsibilities as democratic citizens, the enhancement of their artistic and academic growth, their personal well-being". This beckons the following question: Should we only aim to empower students through their musical interactions or should this process be taken further to transform the individual and community.

3.4.7 Transforming the individual and community

In this chapter I have argued that music cannot be separated from the community in which the musicking is taking place or from the individuals involved in the process. It is therefore imperative that musicking experiences are: 1) accessible, 2) include peripheral figures, 3) understand and interact with politics, 4) create a safe zone where

diversity is tolerated, 5) empower students and lastly 6) create the opportunity through this empowerment for individual and social transformation. In this subsection I will briefly discuss examples from the literature in which the authors illustrate the impact of making music as ethical action for social justice. These examples illustrate the power of musical experiences to identify injustices and transform these practices through an empowered, tolerant conversation.

Silverman (2013:7-22) investigates her own quest to create a caring, democratic music classroom in an urban school in New York. During this process she evokes a dialogue between herself, the students and the music, which was empowering. Through this critical dialogue, students and the facilitator experienced individual transformation. The dialogue also transformed the community by shifting the focus from the crowded classroom and various other social challenges to a positive conversation through which the students were able to become more aware of themselves and those around them.

Olsen (2005:55-56) views music as a vehicle for self-evaluation and reflection. Music could be employed to create a safe zone in which participants with differing views can enter into a positive conversation. These conversations become rich ground for self-managed learning. Through this process, participants can be empowered to evoke individual and social change. Olsen (2005:58) states that participants experience the power of music to create these initial links between disparate members of the community as a powerful aid to evoke social transformation.

Abrahams *et al.* (2012:70) discuss the powerful way in which an aleatoric activity served as a transformative experience in a prison choir. Through this activity and through the positive musical interactions, members of the choir were liberated from their imprisoned state, if only for a while. The room was transformed into a free, democratic community in which there were no boundaries based on social status.

Heuser (2011:297-302) reflects on how a school music programme in the USA evokes social transformation. Mr. Wakefield, the band director, started by challenging himself to facilitate not only musically stimulating experiences, but also experiences that would help his students develop personally. Initially this included performing at venues such as children's hospitals, orphanages and homeless shelters. After one of the concerts a homeless child expressed her wish to also participate in a band. This led to the realisation that their homeless status denied the children music education. The teacher consequently launched an outreach programme through which the children in his band would teach children from the homeless shelter. The children were also encouraged to interact with one another socially. Parents joined and assisted the homeless children with transport to performance activities. During reflective assignments some of the children, participating as tutors, indicated that their interaction transformed their understanding of what it meant to be homeless. This interaction forced these children, who would usually behave in a self-centred way, to identify an unjust situation and open a caring conversation. Through this conversation they embarked on a journey of self- and social transformation.

Elliott (2012a:26) questions the validity of music education that does not aim to evoke transformation. I believe that all music educators should set aside the time to reflect on the ways in which they are empowering their students to embark on journeys of self-and social transformation.

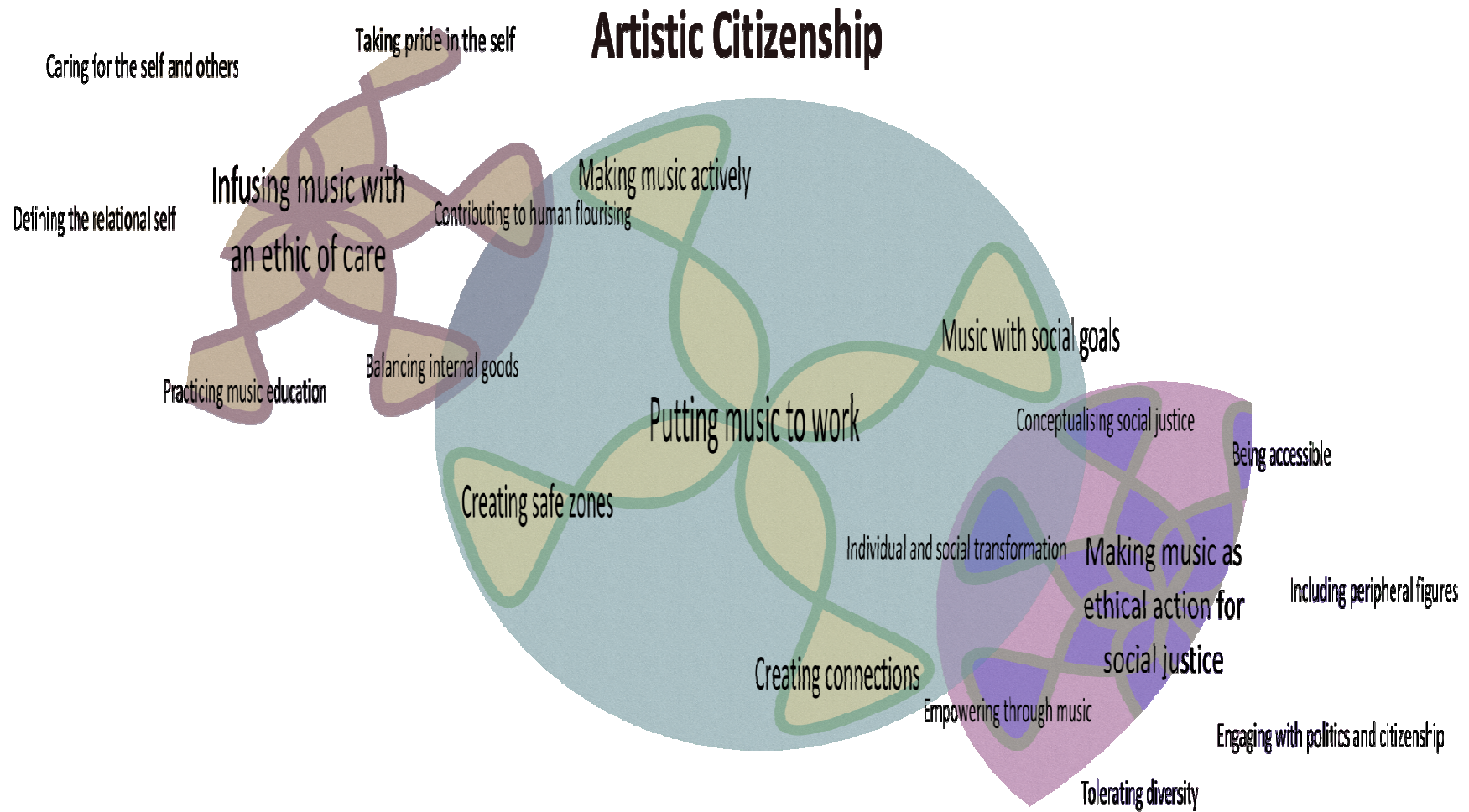


Figure 7: The preliminary theoretical framework for music education as/for artistic citizenship taken from the literature.

Chapter 4

Procedures

During December 2012 I read *Another perspective: Music education as/for artistic citizenship* by David Elliott (2012a) for the first time. I read this article during a time in which I was engaged in a process of self-reflection; trying to realign my vision for myself as music educator and researcher. In this article Elliott stated that music education should be employed to teach students, through music, how to live lives well lived. The term artistic citizenship in particular touched me because of my engagement and contemplation on South Africa's young democracy. This article led to a conversation between my advisor and me after which I decided I would like to examine practical implications of music education as/for artistic citizenship.

4.1 Description of the case

How might the Field Band Foundation in the Gauteng area be described?

The Field Band Foundation sprouted and grew from the tradition of show bands. These bands may be found across the globe. There were various reasons this medium was chosen originally: 1) brass instruments are prominent in South African communities

and 2) the band platform allows for large group participation (Field Band Foundation, 2013). The program may be summarized as follows:

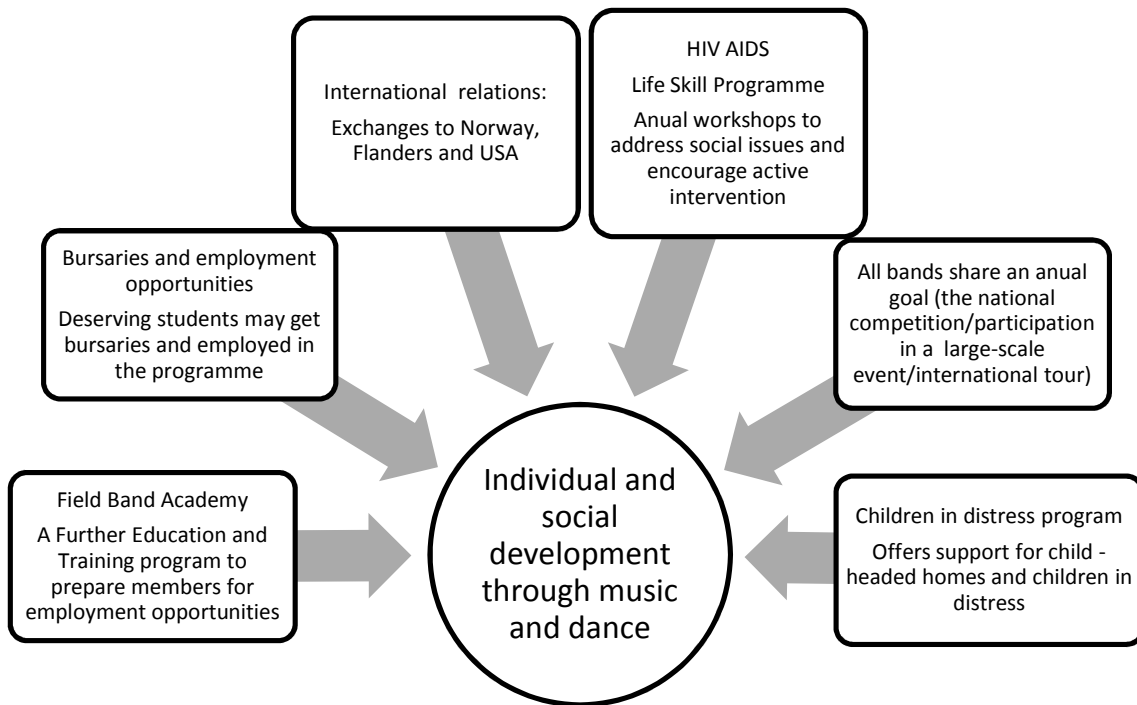


Figure 8: An overview of the Field Band Foundation

The Field Band Foundation consists of 17 projects with approximately 125 members in each project. In Gauteng the Field Band Foundation has bands in Soweto, Alexandra, Springs and Cullinan. In these projects the members participate in the arts to create opportunities to develop socially and gain the necessary life skills to break the destructive social cycles in their communities. The field bands I visited consisted of different sections, each fulfilling a different role in the Field Band Foundation. These

bands consisted of dancers, unpitched percussion, pitched percussion (marimbas and steel drums) and a brass section. Each band has at least two rehearsals per week and approximately 15 performances per year (Field Band Foundation, 2013).

After participants finish school, they may be allowed to join the Field Band Foundation Academy. The academy aims to address educational gaps and to offer participants employment opportunities upon graduating.

Throughout the whole project the Field Band Foundation aligns itself with the United Nations Millennium goals by focusing on six goals in particular:

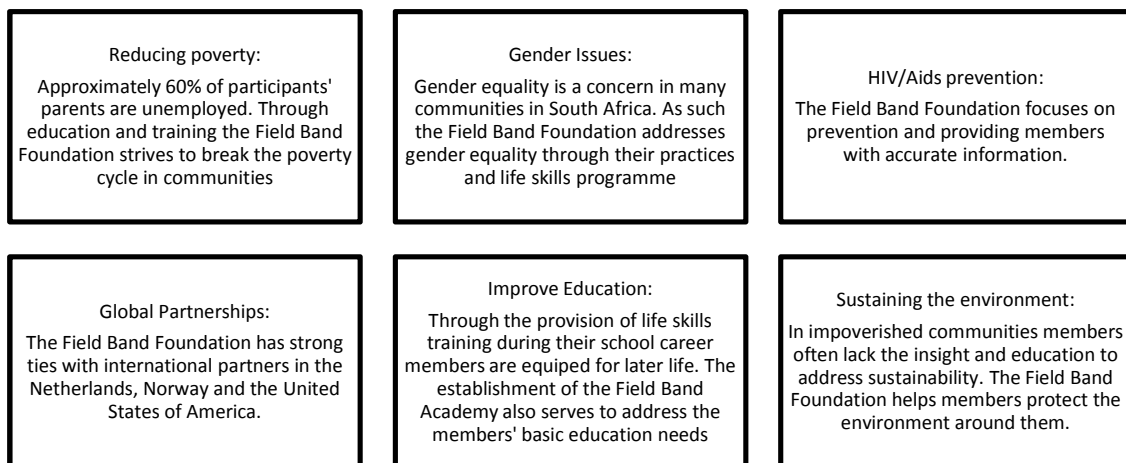


Figure 9: The Field Band Foundation aligns itself with six of the United Nations development goals.

4.2 Research design

This study will be designed as a qualitative inquiry into the relation between the theoretical framework created from the literature related to artistic citizenship and the lived experiences by participants in the Field Band Foundation. As such we need to understand the way in which qualitative research is defined and how this might influence the way in which a study is designed.

In this chapter I will discuss my research design by referring to: 1) the philosophical principles underlying my study, 2) understanding the flexibility needed in my research design to accommodate a multi-faceted view of reality, 3) engaging with participants in their natural setting and 5) understanding complex interactions to develop the relationship between the lived experiences of participants in the Field Band Foundation and the theoretical framework created from the relevant literature.

The philosophical principles underlying qualitative research may explain why it is so hard to define this research design. These philosophic foundations may include constructivism, critical theory, phenomenology and postmodernism (Merriam, 2009:13-14). Each of these views informs a certain perception of what reality entails (ontology) and how knowledge is created (epistemology).

My study is informed by philosophical perspectives taken from constructivism and phenomenology. I believe that the participants' knowledge is gained through interaction between personal and impersonal agents. Therefore knowledge (or what we believe to be true of factual) is also multi-faceted and constructed through various

social interactions. I also believe that participants construct knowledge through their embodied experience of the world. This interest in the lived experiences of participants is informed by phenomenology.

Since the researcher seeks to gain greater understanding into the way in which participants create meaning through their actions and experiences of the world it is important that the researcher engages with participants in a natural setting. This means that the research takes place in the field while participants are engaging in their actions rather than out of context in a laboratory. These settings can be challenging and unpredictable and as such qualitative research designs need to be adaptive and ever-changing (Creswell, 2008:175-176; Merriam, 2009:16). In this study the importance of interacting with participants in their natural setting posed various challenges including: 1) gaining access to participants through gatekeepers, 2) gaining access to areas which may be conceived as dangerous and 3) understanding the change in power relations created by the researcher's presence in the field. All of these challenges will be discussed in greater depth later in the dissertation.

Understanding the complexities contained within qualitative research design articulates the relationship between qualitative research and theoretical concepts. Theory may be introduced in a qualitative study at any point and may serve as a lens through which the researcher engages with the complex phenomenon (Creswell, 2008:176). The relationship between qualitative research and theory (in particular in case studies) will be discussed in greater length later in this chapter.

From this discussion I will formulate the following understanding of what my research design entails: The research design for this study is a multi-faceted approach to understanding complex social phenomena by studying the way in which participants create and re-create meaning at certain points in their lives.

4.3 Approach used

My own involvement with community music projects and my previous orchestral background informed my initial search for a case study. During this process I read a status on *Facebook* posted by a friend in arts administration pertaining to the Field Band Foundation. I immediately “googled” the name and came upon their website. This project stood out from other cases I was considering, since they make their extra-musical goals clear from the outset. The establishment of the Field Band Academy also heightened my interest in the case, since this to me proved that there was sustainability in the community music education program. I contacted the then CEO who referred me to the individual who could be contacted to gain access to the field.

An instrumental case study approach was chosen for this study for the following reasons: 1) case studies aim to understand complex social phenomena in great depth, 2) empirical intimacy allows the researcher to become part of the process and 3) the case study approach is malleable and open to change during the study (Merriam, 2009:8; Campbell, 2012:118; McGloin, 2008:46; Sandelowski, 2011:154).

The case study is not only an approach to describe the social phenomenon, but also a research strategy which leads to greater understanding of the complex interactions within the chosen phenomenon. This realisation accentuates the case study as an approach which is malleable and particularly well suited to the study of complex social phenomenon. The concept of artistic citizenship consists of an intertwined relationship between various complex concepts and social agents. To truly understand the working of music education as/for artistic citizenship the researcher needs to explore these complex relations in great depth (Merriam, 2009:8; Campbell, 2012:118; McGloin, 2008:46; Sandelowski, 2011:154, Yin, 2009:17-19).

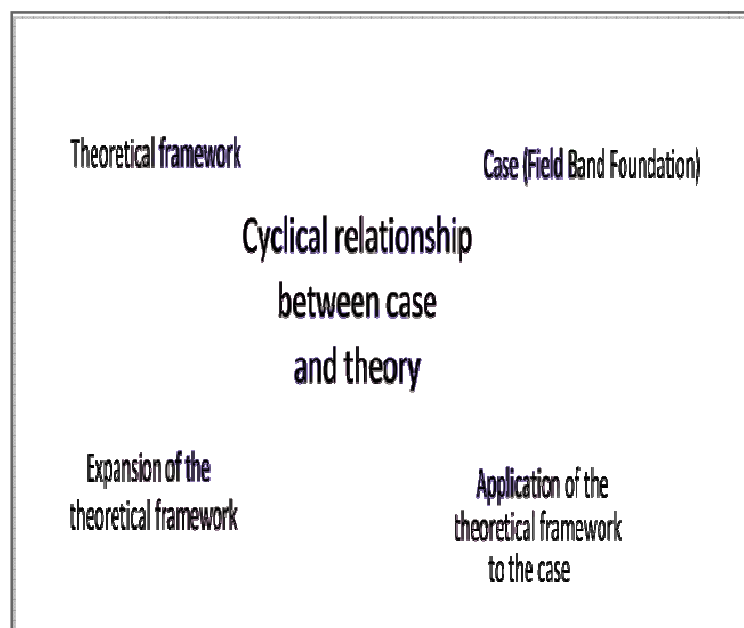


Figure 10: A diagram outlining the relationship¹¹ between the theoretical framework and the case in this study.

¹¹I refer to this relationship as cyclical since I was simultaneously engaging in a creating the theoretical framework and working in the field. In this way the theory was informed by the case and decisions taken in the field were informed by the emerging theory.

To explore the complex relation between each of these concepts I decided to start off by creating a theoretical framework from the applicable literature. The process of creating this framework will be discussed in greater depth later in this chapter. At this point I would like to discuss the relationship between theory and the case in this study (see Figure 10). This relationship will be explored by: 1) investigating theoretical contributions as a responsibility of the researcher, 2) understanding the role theoretical frameworks play in rich, thick descriptions and 3) viewing the interaction between theory and case as fertile soil to develop and enrich practices and scientific inquiry.

If a researcher is true to his/her social justice responsibility he/she will be honest about the extent to which existing theory informed their data collection and analysis process (Charmaz, 2007:81, Creswell, 2008:62). In this study the initial concept and case was influenced by the theoretical concept of artistic citizenship. This concept does not only lie at the heart of the selected case, but was also the primary motivation for me to undertake this study. To more clearly understand the theoretical concept at the heart of this study I undertook the creation of a theoretical framework.

Tensions arise when researchers start inductive coding blindly without being honest about the theoretical framework they are employing (Charmaz, 2007:79). It may be helpful if the researcher views inductive theorizing and deductive theoretical application as two ends of a continuum. Most studies will be somewhere along this continuum rather than just on one of the extremes (Charmaz, 2007:80). This study

leans slightly more towards inductive theorizing than deductive theoretical application since I created the theoretical framework inductively and encouraged interaction between my case and the theoretical framework to adapt it throughout. In this study I used my theoretical framework to create *a priori* codes. The literature was coded inductively, while the primary data set was coded deductively to a great extent. By understanding this continuum (see Figure 11) it became clear that the use of theory in this case study aided me to search for connections and interactions (Thomas, 2013:596; Yin, 2009:35-40). Through my constant reflexive practice I built an intimate relationship with my data and the theoretical framework.

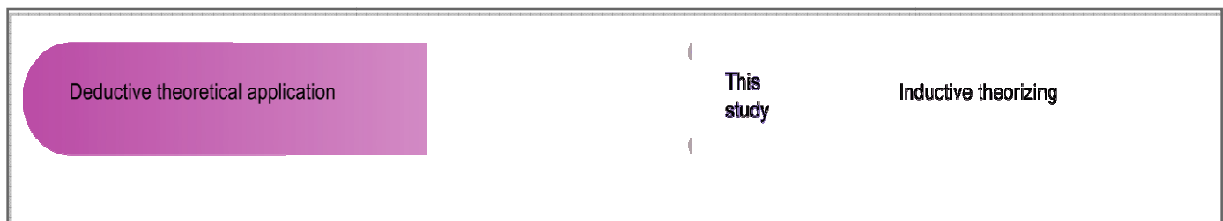


Figure 11: This study placed on a continuum between deductive theoretical application and inductive theorizing.

Through the cyclical relationship between theory and case it was possible to provide the reader with rich, thick descriptions of the complexities in the case. Some literature also suggests that the theory can only be perceived as being well constructed if it aligns closely with real-life experiences (Charmaz, 2007:81-82; Stiles, 2009:10). By understanding my participants' real life experiences I was able to adapt the theoretical framework. Through this process I was constantly engaged in a struggle between

inductive analysis and theory-building. In this instrumental case study constant reflection, in conjunction with an eclectic data set, was employed to reach a new, deeper realm of story-telling (McGloin, 2008:47,49, Radley & Chamberlain, 2012:390, Westerman, 2009:60; Thomas, 2013:593).

The intimate relationship between myself as researcher and data led to the understanding that I had to redefine the case during the course of study. During the course of this study the case was redefined at various points. Initially the focus was only on the Field Band Foundation in Alexandra. Later I met researchers from Norway with similar interest as my own. Through their research I gained access to other sites and was also introduced to participants who were part of the *PULSE*¹² initiative (McGloin, 2008:47, Sandelowski, 2011:155).

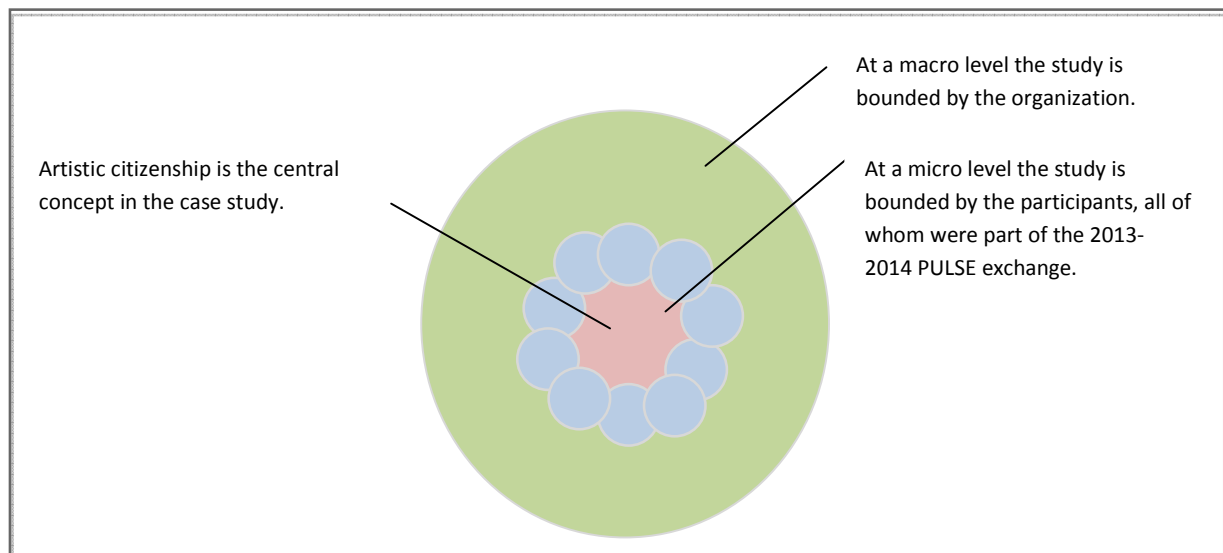


Figure 12: The case study as a bounded system.

¹²*PULSE* refers to the international collaborative program between the Field Band Foundation and Norges Musikkorps Forbund. On their website they describe the program as: "...a music and health project that aims to extend and share knowledge about how musical activities can be a tool for health promotion and social inclusion." (<http://pulsestrongertogether.com>)

Campbell (2012:120) states that the researcher has to identify whether the case is situated on a micro level (individuals) or a macro level (organisations). This study contains insights into both levels, since the data set contains data gathered from individual participants and data produced by the Field Band as an organisation (see Figure 12).

In this study the research approach was therefore malleable enough to understand the complex relations within the Field Band Foundation through an eclectic data set and ethical analysis of this set. This analysis led to a better understanding of the relationship between the theoretical framework and the case. Understanding the relationship between these two entities has in turn enabled me to adapt the theoretical framework to better understand music education as/for artistic citizenship in the Field Band Foundation.

4.4 Role of the researcher

Reflecting on the role the researcher plays is an important part of the research design for qualitative studies. The researcher should honestly explore his/her own perspectives, biases, and previous experience (Charmaz, 2007:80, Yin, 2009:72). I have previous experience with orchestral musicking and believe that this played an important role in my own development as reflexive researcher and educator. I therefore came to this study with a certain bias towards this kind of musicking and

with my orchestral experiences informing the way in which I viewed the Field Band Foundation. This could potentially be challenging since playing in a field band (especially one of the Field Band Foundation bands) is a considerably different experience to playing in a symphony orchestra. I also had to engage reflexively with the participants and data to ensure that I was respectful towards their opinions and that I did not project my own beliefs and biases onto them.

The researcher may, due to prior knowledge and experience, be able to adapt to the field situation and interpret data immediately through an understanding of the implicit meaning of verbal and non-verbal gestures (Merriam, 2009:15, Yin, 2009:70-71). I drew from my experience interacting with children and adolescents in music education settings to inform my behaviour towards younger participants. This ensured that my interactions remained caring throughout the project. An ethic of care also guided my interactions with adult participants. I constantly reminded my participants that they were participating out of free will and that they were welcome to withdraw at any stage during the research. Due to the design of this study I, as the researcher, also had the freedom to incorporate new data during fieldwork or adapt my research approach or data analysis strategies to best suit the situation in the field.

In a qualitative study the researcher should be writing for discovery, rather than writing for reporting. When the researcher writes for discovery he/she is not pre-formed by theoretical concepts, but rather informed (Charmaz, 2007:83). I engaged in a simultaneous data collection and analysis cycle. This meant that I did not have

preconceived ideas of what I would find in the data before I started analyzing it. I created the theoretical framework to understand artistic citizenship from the relevant literature before and during my field work. I was conscious of using this theoretical framework to inform my decisions in the field rather than pre-form my decision.

4.5 Data collection procedure

4.5.1 Interviews

The interviewer has an ethical responsibility to the interviewee. The questions should be constructed to add meaning to the participant's life, not place them in a stressful situation and contribute to the research project (Creswell, 2008:90). These goals may seem noble, but the novice researcher could struggle to reach them without the help of practical guidelines (Price, 2002:273). I therefore searched for practical guidelines to guide me during the interview process.

During this study I followed the steps advised by Raboinet (2011:563) to prepare for the interviews. Firstly I decided to conduct semi-structured interview. To effectively gather data from these interviews the researcher should choose a small sample size and spend more time with each participant (Ponterotto, 2013:21). My sample size was limited to 10 participants¹³ and I held one formal interview with each participant. I also had various informal conversations with them. Secondly I reflected on the ethical challenges within the interview process. The researcher faces the following challenges:

- 1) the data will be affected by the comfort of the participant in the setting and the

¹³See table 2.

agreed upon topics which are discussed, 2) the balance between power during the interview, 3) reading participants' responses well and knowing when to probe, 4) facilitating communication at a level with which the participant feels comfortable, 5) protecting the participants' anonymity while still making recordings for analyses and 6) dealing with the emotional strain of the interview on both the participant and the researcher (Price, 2002:274).

I addressed these challenges by taking the following steps:

1. I decided to conduct the interviews in a location in which both the participants and I felt comfortable.
2. To address the power relation during the interview I empowered the participants by briefing them thoroughly before hand and explaining that participation was voluntary and they could withdraw at any stage (Price, 2002:273). The consent form, which was signed by all participants, may be seen in Appendix A. The way in which the researcher introduces him/herself can play a large role in establishing power relations during the interview (Raboinet, 2011:564). I paid attention to my introduction and ensured to come across as friendly and interested in establishing their voice as possible. I refrained from leading the participants through the questions or "rewarding" them for giving "correct" answers.
3. The questions in the interview protocol were not very intrusive and I read the participant's body language to ensure that they were comfortable before

probing deeper. An example of the interview protocol may be viewed in Appendix B. Price (2002:277) suggests that the researcher should start and end the interview with action questions, while knowledge and philosophy questions should be placed in the middle. The interview protocol was written using Creswell's (2008:183) guidelines.

4. The interview protocol was adapted to suit the education level and age of the various participants to ensure that the questions were not intimidating.
5. The anonymity of the participants was protected by assigning pseudonyms and referring indirectly to the role they fulfil in the Field Band Foundation. I chose to record the interviews using both audio and audio-visual equipment. This was done in a non-intrusive way and with the participant's consent. I refrained from making notes during the interview to ensure that I could fully engage with the participant. My reflective journal entry serves as my notes and observations on the interview.
6. I wrote a reflective journal entry after every interview to ensure that I dealt with the emotional strain of the interview. I debriefed the participants carefully after the interview and maintained contact as long as necessary.

Table 2: An overview of the 10 participants involved in the study.

Name	Age	Duration	Summary of role
Jabu¹⁴ (Rejoice)	22	13 min 30 sec	A percussionist and the tutor in whose group I performed during the <i>Teenage Girl Workshop</i> in Daveyton.
Lwazi (One with knowledge)	30	30 min 26 sec	A tuba and euphonium player from South Africa. He has been involved in the Field Band Foundation since primary school.
Phumlani (Rest)	22	14 min 32 sec	A South African percussionist who has been participating in the Field Band Foundation since 2006.
Nomusa (With kindness)	–	16 min 36 sec	A dance tutor who has been involved in the Field Band Foundation since she worked as a tutor in Plettenberg Bay from 2011.
Msizi (Helper)	27	33 min 06 sec	A trumpeter from South Africa and the conductor of the <i>Teenage Girl Workshop</i> .
Thabo (Happiness)	24	14 min 19 sec	A euphonium player from South Africa. He has been involved in the Field Band Foundation since 2003.
Asta (Love)	30	18 min 39 sec	A music therapist and flautist from Norway.
Gunda(Fight)	25	?	A trumpeter from Norway with a particular interest in addressing issues concerning gender equality.
Marit (Pearl)	25	41 min 01 sec	A trumpeter from Norway working on including minorities into Norwegian bands.
Baldur (He who spreads light)	25		A trombonist from Norway with experience in inclusive bands.

¹⁴ Each participant received a pseudonym reflecting a strong trait I identified with them.

4.5.2 Observations

Delamont (2012:342) simply explains observation as “spending long periods watching people, coupled with talking to them about what they are doing, thinking and saying, designed to see how they understand their world.” She groups observation as a primary data gathering method for ethnographical studies, but as mentioned earlier, observations can also contribute value to the eclectic data set in the case study (Delamont, 2012:342). Observations could help the case study researcher understand the complex social and cultural interactions within the case better (Watts, 2010:302; Creswell, 2013:166-167; Merriam, 2009:117).

As a socially responsible researcher I could not ignore the social and cultural difference between myself, as researcher, and the participants in the Field Band Foundation. Besides age difference, differing education levels and different economic status; I also needed to be aware that the race difference between me and most of the participants in this study could be accompanied by certain expectations and bias. In this light, observations assisted me in gleaming a cultural world vastly different from most education and musical contexts that I was familiar with.

For the researchers to observe and understand the complex workings of a social group he/she has to be as non-intrusive as possible. I was engaged in activities in the Field Band Foundation from August 2013 to July 2014. My engagement in the Field Band Foundation intensified during 2014. I observed rehearsals in the Alexandra Field Band,

attended Regional Championships in 2013 and 2014 and participated in the *Teenage Girl Workshop* in June 2014.

Following Delmont's (2012:344-349) advice I created the following strategy to ensure that my fieldwork was non-intrusive and still yielded rich data:

1. All field notes were taken in short hand in a note book. The use of short hand gave the researcher extra privacy for his/her thoughts.
2. These notes were scanned to .pdf shortly after the observation and saved as part of the preliminary data.
3. Within 24 hours of the observation I transcribed the field notes in greater detail, also adding some reflection.
4. The transcribed notes were analyzed as part of the hermeneutic unit in Atlas.ti7.

4.5.3 Visual and audio-visual data

In Western society we often take our access to high quality visual stimulus for granted, especially in the digital age. In this study I make use of both visual and audio-visual data to supplement my eclectic data set. The photos I gathered were a combination of pictures taken during public performances attended by the researcher and public photos which form part of the Field Band Foundation's website. The photos were used to engage participants in reflection.

The researcher may also use visual data to help construct the context of the case. In this situation it may be valuable to ask questions such as: Who is looking? At what?

Who possesses power in this situation? Who are the peripheral figures? What are the consequences? I not only analyzed the photos and audio-visual material I gathered but will also, as Konecki (2009:66-88) suggests, wrote verbal descriptions for the photos. These descriptions were coded to add greater depth to the data. The descriptions included reference to the physical world as well as interpretations of emotions and interactions. According to Konecki (2009:88) the researcher should pay attention to photos or videos that do not conform with the rest of the data to gain greater insight and open up new categories.

4.5.4 Documents

Document analysis has played a large role in qualitative research. By analyzing documents the researcher hopes to obtain greater insight into their meaning, the 'social facts' they present and the context in which they were created. Documents may be used to add depth to the data since they are easily accessible in the digital age and very economical. When document analysis is used together with other data sources the researcher adds rigour to the process (Bowen, 2009:27-29; Miller & Alvarado, 2005:348). I not only analyzed the documents for their content, but also as commentary on the context (Miller & Alvarado, 2005:350). For the purpose of this study I collected the following types of documents:

1. Literature taken from the fields of community music, music education and music therapy to create a theoretical framework.
2. Newspaper articles and other documents about the history of Alexandra: Since interviews focused on participants who were involved with the Field Band in

Alexandra it was important for me to gain greater insight into the social context. There were also times during the research when it was impossible for me to enter the area due to violence. These included violent protests of electricity and political tensions in the run-up to the National Elections on 7 May 2014. In these instances the documents helped me as the researcher to understand the events.

3. Press releases and other reports written by the Field Band Foundation: These documents gave me insight into the working of the organisation. Since these documents are preserved within time they also provided insight into how the organisation and participants have changed over time (Miller & Alvarado, 2005:349). Documents, especially those produced by an organisation, have a specific target group and serve certain goals. Therefore these documents should be viewed critically and the researcher should pay attention to that which is written as well as what is not written (Bowen, 2009:33, Miller & Alvarado, 2005:349).
4. Blogs: This may be seen as social media, but could be included with the documents since the blogs provide textual data. The blogs gave me insight into how particular participants saw themselves within the organisation. This was also a good source to understand the Field Band Foundation in context.

4.5.5 Social media

I decided to include social media data since the participants were young adults and adolescents. The *Facebook* data ranged from October 2009 until May 2014 and the

Twitter feed from July 2010 until May 2014. The inclusion of social media into the study had several advantages. As with documents social media data are easily accessible and cost-effective. Through the advent of social media society has become more interactive and expressive. Users interact with one another fluently and continuously. As such social media data provided me with very broad data (Blank, 2012:461; Mancaso & Stuth: 2011:32).

I used social media data gathered from the Field Band Foundation, South Africa's *Facebook* page and *Twitter* feed to understand the following:

1. Gaining insight into the ways in which participants communicate about their participation to their peers.
2. Understanding the participants' emotional response to events.
3. Keeping up to date with social and public events organized by the Field Band Foundation (Henderson, 2011:37).

4.6 Data analysis

All data were analyzed using ALTASti7, a qualitative data analysis software program. Through ATLAS.ti¹⁵ the relevant literature was coded inductively. The data collection and analysis was a cyclical process throughout. During the initial literature search and analysis certain codes emerged that sparked a search for literature pertaining to certain fields of study or certain phenomenon. The approach used during the

¹⁵ The copy bundle may be viewed in electronic Appendix D.

analysis of the literature resemble the data analysis approach in grounded theory. Originally I coded the literature inductively.

After approximately 25 articles and chapters were coded I reread the article *Another perspective: Music education as/for artistic citizenship* by David Elliott (2012a). It occurred to me that the three prerequisites for music education to serve as artistic citizenship discussed in the article could serve as categories for my codes. This process may be described as open coding.

Open coding is the first step in Grounded Theory data analysis. During this step categories and sub-categories are developed according to their properties and dimensions. This step in the analysis consists of making comparisons and asking questions of the data. Through the labelling of data clusters start emerging. Individual labels are combined together to form more abstract categories. These categories are expanded through their properties and dimensions. Dimensions indicate how the presence of various properties varies along a continuum (Brown et al. 2002:4-5; Merriam 2009:29-30; Creswell, 2013:208).

The next step in the data analysis is referred to as axial coding. Axial coding is the process of drawing relationships between different categories and sub-categories. This grounded theory approach investigates conditions, actions and interactions and consequences. Conditions leading to the phenomena may be causal, intervening, contextual or a combination of the above. The processes taking place in the phenomena is called actions and interactions (Brown et al. 2002:5, Merriam 2009:29-

30; Creswell, 2013:208). During this process I started gaining greater insight into the theoretical framework I was creating from the literature.

The last step in my analysis of the literature could be described as selective coding. The previous steps serve as foundation for selective coding. During selective coding categories were integrated with the central concept. The central concept should be strong enough to pull all the categories together and account for variance in categories which aren't included. During this step the researcher also creates the story of the phenomena. This story will serve as the basis for the theoretical framework. The story is told at a conceptual level integrating categories and sub-categories. Patterns between the categories and sub-categories help the researcher uncover the consequences of the conditions. The properties and dimensions of each category are used to relate the data to the theoretical framework. These relationships form the basis of the theory (Brown et al. 2002:5 -6; Meriam 2009:29-30; Creswell, 2013:208).

Through this process I created a theoretical framework to understand the concept of artistic citizenship. This framework was applied as *a priori* codes to code the data gathered from the case. It is important to note that there was a constant critical dialogue between the theoretical framework, created from the literature, and the data, collected from the Field Band Foundation. Through this dialogue the theoretical framework created from the literature was adapted and expanded to understand the concept of music education as/for artistic citizenship in the Field Band Foundation and included much more than the initial *a priori* codes. After applying the *a priori* codes in

Atlas.ti⁷ I moved away from the software and organized the categories created into smaller sub-categories. These sub-categories serve to expand the theoretical framework created from the literature (examples of the documents created during this stage may be viewed in electronic Appendix E¹⁶).

4.7 Measures to ensure rigour

The following steps were taken to ensure that the findings of this study are credible, dependable and as transferable as possible:

1. **Crystallization:** Through crystallization (Richardson, 1994:522) the researcher is able to interpret the participant's response against other members of the same community, but also against other sources (Ambert, 1995:885). By increasing the different types of data used I constantly examined the interactions and connections drawn critically. Ellingson (2008) also suggests that crystallization leads to richer thicker descriptions. Besides contributing to richer thicker description the act of constantly evaluating different types of data was used to justify themes (Creswell, 2008:191).
2. **Reflexivity:** In qualitative research we understand that the research is in part a product of the researcher's interpretation of the phenomenon through their uniquely tinted lenses. It is however important that the researcher ensures, through a process of reflexivity, that the decision trail remains clear and logical. To ensure that I constantly engaged in reflexivity I kept a research diary

¹⁶ Please note that these documents are only provided to ensure transparency in the analysis process. These documents were not edited.

containing my personal feelings with regards to the research, emotional reactions to participants and questions regarding the validity of my data collection and analysis (Houghton *et al*, 2013:15). Through asking these questions I ensured that I engaged in reflexive action (questioning my assumptions and making changes where necessary).

- 3. Rich, thick descriptions:** By acknowledging different perceptions and providing a comprehensive description of these perspectives I ensured that my descriptions were rich and thick. By providing these rich, thick descriptions I believe it was possible to move beyond what Charmaz (2007:79) refers to as the “public relations view”. It is also possible to make the study as transferable as possible through these rich, thick descriptions, since other researchers are able to understand the context, and therefore the applicability to another context, better (Yin, 2009:42-45).

The measures discussed above aided me during my data collection and data analysis. These measures served to ensure that, not only are my findings valid, but also that I interacted ethically with the participants and contributed in some way to their practice.

Chapter 5

Findings

In this chapter I will: 1) discuss the themes, categories and sub-categories that emerged during an analysis of the data gathered from the Field Band Foundation, 2) explore preliminary relationships between these themes, categories and subcategories and 3) provide the expanded theoretical framework¹⁷ for music education as/for artistic citizenship in the Field Band Foundation. The table below provides an overview of the themes, categories and sub-categories identified during data analysis:

Table 3: A table summarizing the themes, categories and sub-categories identified during data analysis:

Themes	Categories	Subcategories
Putting music to work	Making music actively	Engaging in different musical activities
		Musicking to counteract challenges
		The role of everyday music.
	Returning to music with social goals	How the organisation views itself
		How the members view the organisation
		How the partners view the organisation
	Creating connections	Between individuals
		The organisation and the communities
		The organisation and business

¹⁷ The final expanded theoretical framework may be viewed in Appendix C.

		The organisation and the South African government	
		The organisation and various international partners	
	Creating safe zones	Providing non-judgemental leadership	
		Creating an environment of trust and respect	
		Helping members move past social stigmatisation	
	Infusing music with an ethic of care	Caring for the self	Finding a meaning to life
Growing through music			
Expressing emotion and regulating stress levels			
Caring for others		Understanding the reciprocal relationship between the self and others	
		The way in which members grow together	
		Alleviating immediate problems	
		Being a point of stability	
Taking pride in the self		The importance of reaching goals	
		Boosting self-confidence	
		Against isolation and marginalisation	
		Becoming a role model or leader	
Contributing to human flourishing		Infusing the atmosphere with joy and happiness	
		Musicking to make life worth living	
		Balancing internal and	

	external goods	
Making music as ethical action for social justice	Being accessible	The organisation as an accessible entity
		Musicking as an accessible practice
	Including peripheral figures	Members on the socio-economic periphery
		Members with disabilities
		Female members
		Gay and lesbian members
	Embracing diversity	Breaking down cultural boundaries
		Learning to listen and accept
	Engaging with politics and aspects of citizenship	The politics of music and music education
		The portrayal of South African citizenship
	Providing education	Education in the bands
		The Field Band Foundation Academy
		Educative partnerships
		Educating the wider community
	Empowering through music	Gender relations in the Field Band Foundation
		Breaking the cycle of poverty
Finding your voice		
Transforming through music	Transforming the individual	
	Transforming the community	

5.1 Putting music to work

As mentioned in Chapter 3, music can no longer be viewed as a product, but should rather be seen as a socially embedded practice. In the Field Band Foundation music is viewed as a vehicle through which social change may be achieved. This subsection details the ways in which the process of musicking is pursued in the Field Band Foundation.

5.1.1 Making music actively

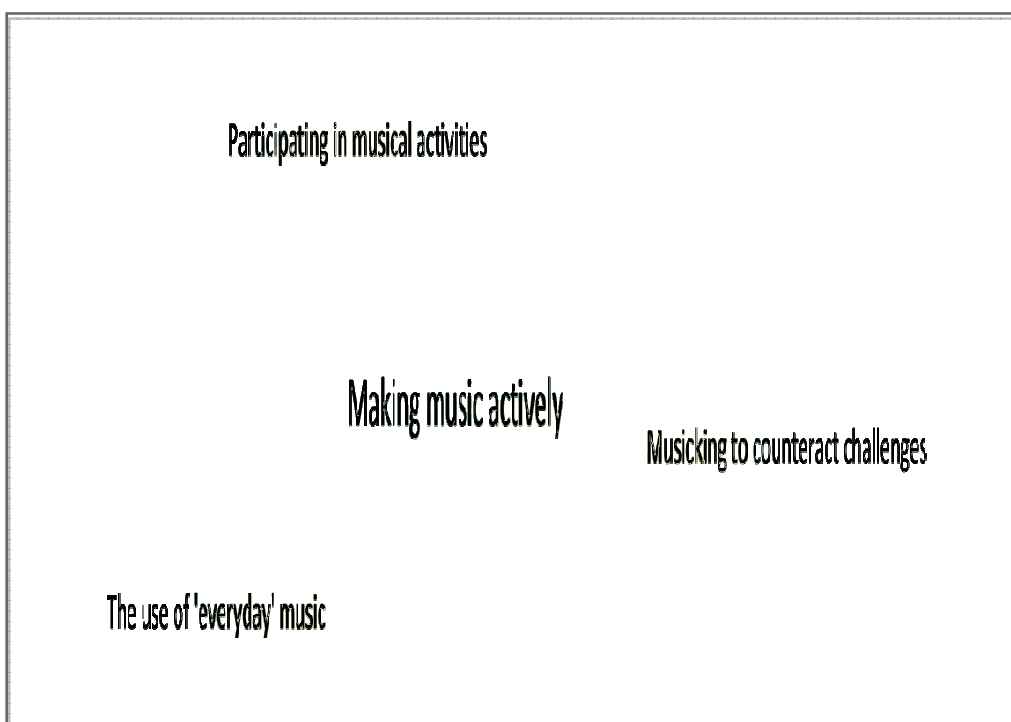


Figure 13: The category *making music actively* in relation to the subcategories contained within.

When we view music as a process or an activity it may be seen as common-sense to place musicking at the centre of our understanding of music education and community music. In this subsection I will investigate how music is made actively in the Field Band

Foundation by referring to musical activities engaged in by participants, musicking to counteract challenges, and the role everyday music plays in the Field Band Foundation.

a) Musical activities engaged in by participants

When we look at the Field Band Foundation's online presence it is clear that musicking, in all forms, plays a central role in their activities. This is evident by looking at their *Facebook* page and *Twitter* feed. Both of these online platforms show members engaging in various performance activities including workshops, sponsorship performances, commercial performances and various Field Band Foundation championship events. Participants parade in their immaculate uniforms, while holding instruments high and waving flags with pride. It may be easy to assume that these photos are merely there to convince an audience of potential sponsors that the project is worth investing in, but the participants reiterated the importance of musicking, in various contexts, during the interviews.

To break the ice during the interviews, I asked each South African participant to reflect on a positive performance experience. During these reflections the meaning of making music actively came to the foreground. Lwazi, a male brass player, related his first experience when playing in the Field Band during a rehearsal for the first time. The transcendental wonder in his voice shines through when he states that:

"Like when I started to play drum, like WOW! I can do something! You know, like...like...WOW! For the first time I'm touching a drum...I can...you know?"

Similarly Jabu, a pit percussion¹⁸ player related his emotional engagement during performances:

“Hahaha, I’ll be so happy! Yoh! Haha!”

Msizi, a trumpeter, reflects on various performances in the community. In this particular quote he tells about performing at a wedding. He emphasises the inclusivity when music is made actively. His excitement and experience during musicking is so profound that he cannot help himself – he wants to include everyone around him. He wants to make his music theirs.

“You want to play and then at the same time you want to leave your instrument and then when the other brass players, if they are playing, you want to take the bridesmaids and then dance with them and then dance with the music, you know to show that whatever we are doing we do it for everyone, even though music is different” (Msizi)

Thabo, a euphonium player, reflects on his most meaningful moments in the Field Band. He views making music as the most enjoyable aspect of his employment:

“Making music...I enjoy making music. I enjoy when the kids come and we unpack the truck and then I stand in front of them and we make a song...especially a new song that I have just finished arranging...aahh...that’s the best thing that I enjoy actually...” (Thabo)

b) Musicking to counteract challenges

When faced with challenges in the Field Band Foundation, some participants also saw making music as contributing to a solution to the problem. Baldur, a Norwegian

¹⁸ The Field Band Foundation refers to pitched percussion as pit percussion. This would include steel drums and marimbas.

participant, reflects on the difficulty contained in defining their new role. During their interaction with the tutors, band coordinators and project officers in the Free State, they had to redefine their involvement from teachers to advisers. They were also faced with various difficulties originally, since the tutors were afraid that they were there to evaluate their performance and report back to the head office. This fear of the “spies” in their midst led to some resilience to their advice. Baldur states that they solved this problem, in part, by returning to active music making. He started a band in which the tutors taught each other their instruments. Each week they would cover various topics to address the weaknesses the two advisors (Baldur and Marit) identified in the bands.

Thabo faced various challenges in the community he is active in. There had been some disagreements between the previous band coordinator and senior members of the community. Thabo set out to resolve the tension by taking a two-pronged approach. He firstly visited the homes of members with a social officer and secondly drew on the importance of musicking to strengthen the bond between participants. In part he addressed this by creating an auxiliary band, in which he included the more advanced members of the Field Band:

“I really tried my best to take that bad vibe and make it something good, because the Field Band is good, especially for the community I work in. It is something great and it shouldn’t be taken away from them, or else there is no future for those kids. So I had to go out of my way to create that trust, but that’s what I did. I also created a brass band on the side. So, every Saturday I would go fetch the Field Band truck and pick up a few kids, the advanced ones, and we would just make music. That was...that was great!”

(Thabo)

c) The role everyday music plays in the Field Band Foundation

Through these quotes it becomes clear that music plays an integral part in the participants' daily lives. During the 2013 Regional Championship at Alexandra Stadium one of the things that I noticed was the presence of everyday music. The music played at the championships included: *Just the way you are* by Bruno Mars, songs by Adele and *Chasing Cars* by Snow Patrol. All of these songs form a part of the members' daily musical lives and help them to engage in active musicking with greater ease. The dancers also infuse traditional dance steps with steps taken from kwaito and hip hop. Gunda, a Norwegian participant, believes that the use of everyday music sets the Field Band apart from marching bands in Norway. She states that the use of urban South African musics (such as kwaito and kwela) and dance styles contributes to livening up the performances. She juxtaposes this with the Norwegian bands that play "a march that is made in the 18 hundreds."

During the course of this chapter it will become clear how the organisation and participants employ musicking as a way of understanding the human condition, especially in communities that are rife with social problems such as drug and alcohol abuse, poverty and domestic violence. Some of these realisations, which will be discussed in greater depth, include: musicking as a way to regulate emotions and control stress and anxiety, musicking as a way to embrace diversity in communities prone to homophobia and xenophobia and musicking as way to create safe zones, in which people without stable homes may find a place to belong.

5.1.2 Returning to music with social goals



Figure 14: The category *returning to music with social goals* in relation to sub-categories contained within.

As discussed in Chapter 2, music education and all forms of musicking should be viewed as socially embedded practices. From this point of view it becomes clear that an organisation such as the Field Band Foundation should set out to fulfil certain social goals. During this section I will discuss the different perspectives various stakeholders have of the organisation. These perspectives will shed some light on the way in which the Field Band Foundation grew from an organisation to a community and in this way embedded itself within the communities it serves. These perspectives will include: how the organisation views itself, how the members view the organisation, and how the partners view the organisation.

a) How the organisation views itself

The Field Band Foundation's slogan is "Music for life". Many of the Field Band Foundation's goals are contained within this short statement. Through this statement it becomes clear that the Field Band Foundation views musicking as a way of life. This is more than an afternoon activity – it is more than flashy Regional and National Championships. The Field Band Foundation views its bands as communities in which members who otherwise feel detached from South African society, may find meaning in their lives (see Figure 15). They strive to help their members thrive in a diverse and challenging landscape:

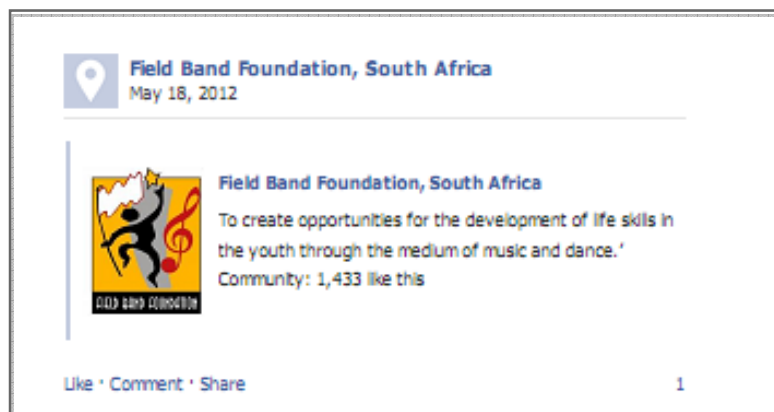


Figure 15: A post on the Field Band Foundation's *Facebook* page describing the goals of the organisation (Field Band Foundation, 2012).

b) How the members view the organisation

Through my interviews with the South African *PULSE* participants I gained a unique glimpse into the way members view the organisation. At this point it is important to

note that these individuals have all been part of the Field Band Foundation for numerous years (the longest participation dates back to 1997) and they have fulfilled various roles within the organisation, including: being members of bands, acting as tutors in the bands, being students at the Field Band Academy and being band coordinators. Due to their long engagement with the organisation, I believe their perspective holds valuable insights into the social goals set by the Field Band Foundation.

In this subsection I would like to highlight the way in which two participants view the organisation's social goals. Msizi explains that part of the education provided in the Field Band Foundation stretches beyond musical training. He explains how he had to become aware of the social goals set by the Field Band foundation to truly understand what it meant to be part of the band. Originally his participation was driven by "music and fun", but later he realised that the Field Band Foundation could also teach him "other different things".

Lwazi shared an anecdote about meeting some of the members in his band in a local shopping mall. He describes the experience as follows:

"WOW! This is Lwazi! Mommy look this is Lwazi!" You know, like then the mothers will say: "Wow! Thanks for helping out my kid. Because my kid...I see my kid is enjoying it." You know, like...those things...like changing some people's lives. You know like, at home those kids are so different, but when they start to join the Field Band what we teach them then...the way we teach them music...we teach them to...how to conduct themselves in life. It makes a huge difference and that's what we enjoy a lot.

(Lwazi)

From this little anecdote it becomes clear that the members of the organisation experience their duty as stretching beyond teaching music. Lwazi views music as a tool through which he can teach members about conducting themselves in society. As such, in the way that music education was explained in Chapter 3, Lwazi sees the organisation as providing music education and not merely musical training.

c) How the partners view the organisation

My understanding of how partners¹⁹ view the organisation's social goals is limited to the view of *PULSE* participants. I also gained some insight through press releases and internet documents posted by various other partners. In the February blog posting the *PULSE* participants describe various strategic meetings held between themselves and members of the Field Band Foundation management team. In these entries it becomes clear that *PULSE* acknowledges the social goals set by the Field Band Foundation. They also reflect on the role the network between *PULSE* and the Field Band Foundation may play in realizing these social goals. This reflection is demonstrated by an entry written in the February 2014 blog by Gunda in which she shares that they may differ in their opinions on how to improve the organisation, but they all “shared a common passion for South Africa's youth”. This passion drives their goals to “empower and create opportunities and possibilities for disadvantaged kids through music and dance.”

This reflective acknowledgement of the social goals set by the Field Band Foundation is also reflected in an article published by *ClassicFM*. In this article a spokesperson for the

¹⁹ The Field Band Foundation refers to all sponsors as partners on their own website and in their reports.

Department of Arts and Culture is quoted as saying:

"The Field Band Foundation dovetails with the new vision of the Department of Arts and Culture, which goes beyond social cohesion and nourishing the soul of the nation. Arts and culture play a pivotal role in the economic self-determination and skills development of our young people as articulated in our Mzansi's Golden Economy (MGE). The MGE is a DAC initiative that seeks to position and propel the creative and heritage sector to be the significant driver of economic growth and job creation in line with the New Growth Path. Our partnership with Field Band Foundation seeks to support community and national development whilst simultaneously providing an opportunity for young people to access opportunities to acquire skills in music and movement, ultimately leading to employment and income generation."

These two instances show that the Field Band Foundation's partners view the organisation as teaching through music to achieve certain social goals. The goals stated by these partners include: providing members with a means to regulate their emotions and stress levels, fostering social cohesion in a country whose history is marred by intolerance and violence and empowering members to become active citizens. All of these goals will be discussed in greater detail later in this chapter.

5.1.3 Creating connections

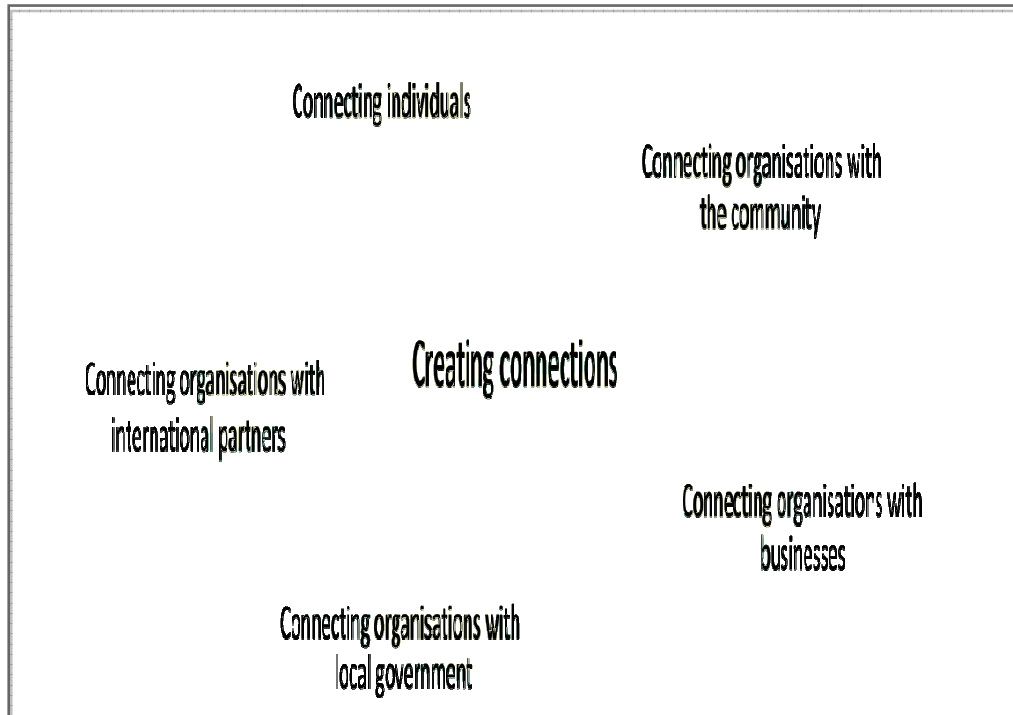


Figure 16: The category *creating connections* in relation to the sub-categories contained within.

This category is by far the most saturated, containing 346 quotes in total. As such I believe that creating connections is one of the most important aspects of the Field Band Foundation. These connections are created between individuals, the organisation and the communities in which the bands operate, the organisation and big business in South Africa, the organisation and the South African government and the organisation and various international partners. Through these connections the Field Band Foundation places itself and its members in a stronger position. They are employing their musicking not only to create a community, but also to expand their reach and transformational power (see Figure17).



Figure 17: A photo depicting dancers reaching out to take each other by the hand.

a) Connections between individuals

In both the March and April 2014 blog, *PULSE* describes how members found a network of friends by joining the Field Band Foundation. The Status Quo Report on Music and Health, conducted by *PULSE* during March and April 2014, also affirms the importance of connecting isolated individuals through musical participation. This support network, created between peers in the Field Band Foundation, is seen as one of the strongest indication of health benefits associated with participation (Svendsen & Larsen, 2014b: 10-16).

During my own interviews with participants this notion was affirmed. Many participants stated that they had been shy or quiet before joining the Field Band Foundation, but that their participation opened them up to a world of friends and new

experiences. Through these connections they became their empowered selves. Jabu not only found new friends, but also found that together with these friends he had the opportunity to explore a world which had suddenly become wide open.

These new friends become truly part of the members' lives and help to alleviate the monotony faced by children in the townships. Having something to do, or having a viable alternative comes forward in many of the interviews. Lwazi describes life in the Field Band Foundation as continuing. At times in the afternoons you would "get visits from your Field Band tutors or your Field Band friends". These visits and constant positive connections made life "interesting". By offering members the opportunity to make friends and to alleviate the monotony of everyday life, the Field Band also offers members an opportunity to envision themselves in a better reality.

Marit and Baldur, two Norwegian participants, also remarked that the connections created between members of the Field Band Foundation stretch further than the rehearsals. In their experience members did anything they could to prolong their time together. They found that especially in the Parys band children would be "hanging around while the truck is being packed" to prolong their engagement with each other.

The connections created between individuals in the Field Band Foundation empower members to break free from harmful conventions and outdated beliefs. These harmful conventions will be discussed in greater detail later in this chapter. For the moment Lwazi explains it as follows:

...if like I'm alone and I don't know what to do I can pick up my phone and call. "Eish, I have this problem. Do you know? Do you perhaps have an idea how can I solve this?" You know you get...like...if they say: "Eish, ask someone like this..." because you know you get help...you know. It's not like....eehh...in a box...you are in a box. All your family who doesn't know what to do. You are stuck, you know. At least you are...your life is open wide and it is out of the box. (Lwazi)

Some participants drew my attention to the fact that these connections run deeper than friendships. In many cases the members may not have stable home lives. Their parents may be unemployed and they may live with grandparents or other relatives. The participants indicated that the connections between individuals in the Field Band Foundation serve to remedy their isolation. Nomusa, a dancer, describes the members as a tight knit family in which you can share your problems without fear of prejudice.

Thabo describes the continuous relationship when he discusses the possibility of collaborating with and assisting fellow Field Band members:

"If I am struggling with a song I can just call a colleague of mine and he would give me the chords or arrange it for me even. So, it's something great. Should I have a performance and somebody wants a small ensemble it is easy for me to pick up the phone and call my fellow musician friends in the Field Band. We can organise a small band and we do something...so...ja...it's great actually." (Thabo)

The participants described the importance of creating connections between individuals by affirming that their peers offered them an alternative to their isolation. By interacting with people, especially young adult role models, who have experienced the same social challenges as you, the members find that they don't have to live "in the box" anymore. Their relationships and experiences in the Field Band Foundation open up their lives and introduce a glimmer of hope on the smog filled horizon. This glimmer

of hope is multiplied through the members' musicking and soon spreads to the entire community surrounding the bands.

b) Connections between the field bands and communities

Another finding in the *Status Quo Report on Music and Health* stresses the importance of performing in the community to strengthen ties (Svendsen & Larsen, 2014b: 22). During the interview Thabo discussed the importance of creating positive connections between the bands and the communities. The band cannot exist without the support of the community in which it operates. Similarly the community reaps various benefits from the bands' presence. As mentioned earlier, Thabo acted as band coordinator in a band in which the connections with the community had been damaged. He organised a concert to celebrate actively mending these ties. Initially some members were still apprehensive, but after experiencing the joy and growth through music they changed their approach to the field band:

"So then we decided to have a concert and we invited everyone and you know people come only...just to see what you are up to, but actually in the end they were quite surprised and amazed at how the kids have grown and we managed to play a popular song that they loved and it was awesome. And our sponsors were also there in this performance so it was quite great. That was the best performance ever." (Thabo)

The Field Band Foundation not only focuses on creating connections between individual bands and their communities, but also on creating a communal connection between different bands. This is evident by the team building workshops held at the Field Band Academy in September 2013. Various bands were invited to participate

including teams from Plettenberg Bay, Emalaheni, Kwa-Zulu Natal, Thabazimbi, Bafokeng, Musina and Blouberg (Field Band Foundation, 2013).

Although it is important to create a communal connection between different bands within the Field Band Foundation, the foundation also realises that it is important to become part of the greater music community in South Africa. As such they perform at various public events such as the *Edge of Wrong*²⁰ festival. The Field Band Foundation also has strong ties with the South African National Youth Orchestra Foundation. The South African National Youth Orchestra Foundation's auditions, courses and performances are shared on the Field Band Foundation's *Facebook* wall and in their *Twitter* feed. The Field Band Foundation also posts photos of members participating in these courses. The South African National Youth Orchestra Foundation allows members of the Field Band Foundation the opportunity to interact with young musicians in South Africa from a different socio-economical background and also to learn from eminent South African and international conductors and performers.

c) Connections between the Field Band Foundation and macro enterprise

The Field Band Foundation further forms connections with macro enterprises in South Africa. Many of the bands are financially supported by big mining companies, such as De Beers and Anglo American, industrial leaders such as PPC Cement, PG Bison, Investec and Black Like Me. These connections, at least in my view, are extremely important in a country characterised by violent protest action such as the Marikana

²⁰ The *Edge of Wrong* festival is an exploratory arts festival held in Johannesburg, Cape Town and Oslo aiming to create a sustainable arts environment.

miners' strike²¹ and the strike of the National Union of Metalworkers of South Africa²².

Involvement in this community music project affords large companies the chance to change their employees' lives, in some ways, and to contribute to the flourishing of ordinary South Africans.

d) Connections between the Field Band Foundation and the South African government

The Field Band Foundation also shares strong connections with the South African government. Both in 2012 and 2013, the Regional and National championships were sponsored by the Department of Arts and Culture and in 2012 the event was opened by an address by the Minister of Arts and Culture, Paul Mashatile. Besides support from the national government, the Field Band Foundation also received support from local municipalities, such as in Dordrecht/Indwe in the Emalahleni District in the Eastern Cape. This band is completely supported by the local municipality (Cilliers, 2010:2). Another example of the connection between the Field Band Foundation and local government is the Field Band in Grahamstown, which is supported jointly by PPC Cement and the Grahamstown Municipality.

²¹ On 16 August 2012 44 mineworkers were killed by the South African Police Service during a wildcat strike at Lonim's mine just outside of Rustenburg. This massacre, as it came to be known in the media, was a culmination of weeks of violent protesting and murders in the mining community.

²² NUMSA members went on strike on 1 July 2014. This strike was characterised by violence including the looting of the central business district in Johannesburg and attacks on non-striking workers. One can refer to Eyewitness News, one of South Africa's independent news services for further details on this strike.

e) Connections between the Field Band Foundation and international partners

Besides strong connections among members in the arts community and the local and national government; the Field Band Foundation also has strong ties internationally. One of the strongest international connections is between the Field Band Foundation and the Norwegian Band Foundation. This relationship is currently (2014) in its 12th year and has evolved throughout to accommodate the growth and changing needs within the Field Band Foundation. Originally exchange programs took place under the helm of *Bands Crossing Borders*. During this exchange, Field Band Foundation members were given the opportunity to teach and study in Norway, while Norwegian participants were granted to act as tutors and facilitators in the Field Band Foundation and at the Field Band Academy in South Africa (Field Band Academy: 2012). This relationship has entered a new phase with the launch of the *PULSE* project in 2013. Through this project, Norwegian participants become advisors to the Field Band Foundation and help them study, understand and improve the health benefits members experience through participation.

During interviews with the Norwegian participants they described their role in the Field Band Foundation as researchers, advisors and participants. Gunda describes the transition she felt as an outsider (being a researcher from Norway) to becoming a “member” of the Field Band Foundation:

“You were like an outside researcher. Not really...uh...for me at least that’s how it felt. But then we started to do interviews with members, which made a lot more sense, cause then you kinda got the

inside perspectives of it and now these months are for me the most important, where we actually work with the South participants after they came back. Where we are actually working with like practical workshops and you are working with like spreading knowledge and working with South Africans that you kind of get to know and you also get to love and you get attached and you build relations.” (Gunda)

Marit shared a very insightful perspective on the connection between the Field Band Foundation and their international partners. During *Bands Crossing Borders* the focus was on teaching music. She viewed her role as empowering her students musically. In *PULSE* she sees herself as a liaison between different stakeholders in the Field Band Foundation and strives to empower them to understand the link between the Field Band Foundation’s musicking and health. Since she visited South Africa as a part of *Bands Crossing Borders* in 2011 and in 2013 as part of the *PULSE* project, she understood the evolution of this relationship. Baldur accentuates this notion by stating that they want to bring greater awareness to the Field Band Foundation of “how it is actually helping all these children through music.” He believes that this is important since they will be able to “change a lot more lives” if they become conscious of the value they are contributing to members’ lives.

In these interviews it became clear that the international connection between the Field Band Foundation and the Norwegian Band Foundation built a reciprocal relationship. Both entities benefit from the existence and growth of this relationship.

The Field Band also shares strong connections with the USA Pioneer Drum Corps. In 2013 four Field Band members went on a three month long exchange to participate in the drum corpse’s summer activities. VLAMO (the Flemish Association for Music Bands

and Musicians) also contribute towards skills development in the Field Band Foundation by providing workshops in disciplines not present in the Norwegian exchange, such as dance and choreography (Field Band Foundation, 2014).

By connecting individual members, the Field Band Foundation helps to draw South African youth on the periphery of society out of isolation. They provide them with strong role models and a network of peers. Together with these peers the members are able to experience a wide open world; a world that seemed distant in the barren township streets. The Field Band Foundation also connects itself with the communities in which it operates; spreading little glimmers of hope in a divided South African society. By stretching beyond the communities and into the wider arts community, the Field Band Foundation offers its members the opportunity to participate in enriching activities and learn from the best international and South African musicians. The support of big business in South Africa provides the Field Band Foundation with greater financial stability, while at the same time helping businesses address negative social images. Stretching further abroad, the Field Band also engages in reciprocal relationships with various global partners to enrich inter-cultural understanding and cooperation; while at the same time offering members previously unimaginable opportunities. These connections, however, also aid the Field Band Foundation to create safe zones in which its members are able to reflect on and overcome their social challenges.

5.1.4 Creating safe zones

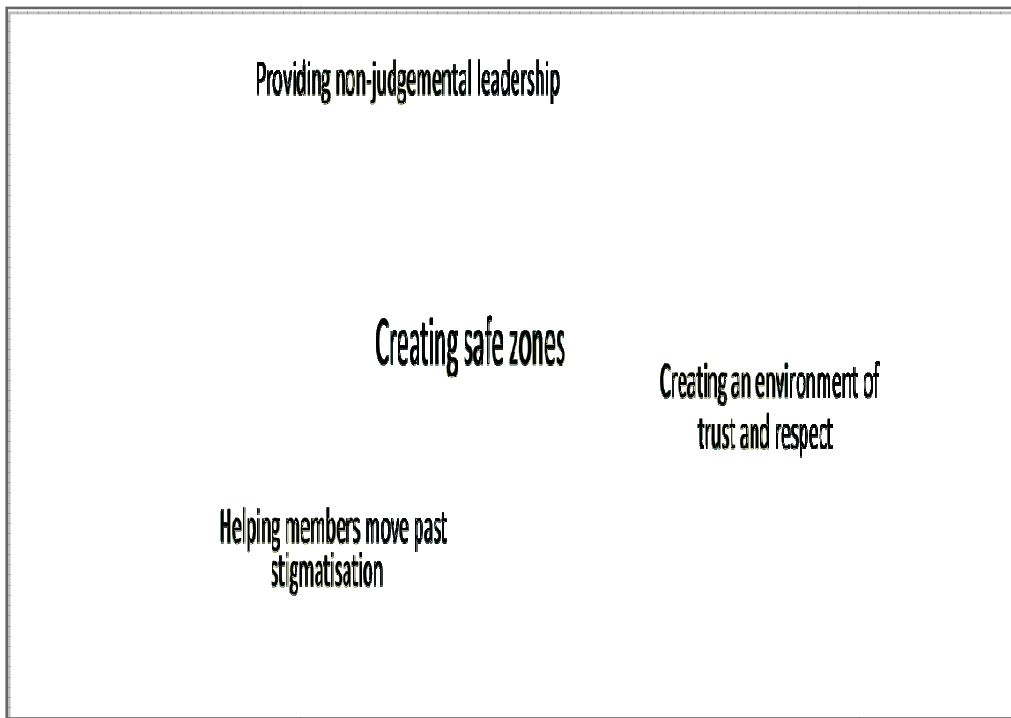


Figure 18: The category creating connections in relation to the sub-categories contained within.

The connections created through musicking in and by the Field Band Foundation play an integral part in the creation of safe zones for the members. Many members come from homes that are unstable due to the prevalence of unemployment, poverty, gender violence and illnesses such as HIV/Aids. In this subsection I will investigate how the Field Band Foundation creates safe zones for the members by: providing non-judgemental leadership, creating an environment of trust and respect, offering an alternative to harmful social conventions and helping members move past social stigmatisation.

a) Providing non-judgemental leadership

The participants in this study have all worked in various leadership positions within the Field Band Foundation. Marit and Baldur provided the Free State teaching teams with capacity-building workshops, while Gunda organised and ran a female empowerment workshop in Daveyton. Marit also worked as a facilitator at the Field Band Academy during her exchange in 2011.

She shared her experience with a student who struggled with alcohol abuse. In her reflection there is no judgement. Rather than condemning the student she saw him as an individual human being struggling to become the best he could be. She also viewed her own role as that of a safe place, where he would not feel judged. She felt that it was an “amazing experience to be that safe person”.

Msizi similarly speaks about his role as advisor to the members in the bands in which he has worked. He does not judge the members when they share their problems with him, but rather tries to empower them by engaging them in finding a solution:

“...cause then they will come to me and share their problems and then we will try, not only alone, but together with them to ease the situation or try to solve the situation together with them.” (Msizi)

These two examples point to the fact that the leadership in the Field Band Foundation strive to be non-judgemental and accepting. In this way Marit compares the leadership to a family. In this family you have “grown-ups to talk to, you have good role models, you have all those kinds of things...” Through these relationships, members are able to help and support each other.

b) Creating an environment of trust and respect

The accepting attitude discussed by the participants in this study shows how the leaders and members collaborate to create an environment of trust and respect. During the interviews, both Msizi and Lwazi stated that they felt as though they were not “heard” at home. The *PULSE* blog during March shows that other members also felt that they were not “heard” at home or at school. These members, however, found that they became proud and self-confident after they joined the Field Band Foundation. This sense of pride will be discussed in greater detail later in this chapter. For now, it is important to note that by acknowledging the importance of individual members’ opinions and experiences, the Field Band Foundation is able to create safe zones in the bands and environments of trust and respect. Asta notes that some tutors have a strong ability to make it “very fun and safe and easy to feel mastery in their sections”.

In the September posting on the *PULSE* blog the Norwegian participants reflect on their first impression of the Field Band Foundation-the 2013 National Championships. During this reflection they state that, through musicking, the participants become part of a team, they learn to perform and express themselves through their instruments, but most of all they feel as though they belong. This feeling of belonging is also extended to participants who are often stigmatised.

c) Helping members move past stigmatisation

In their *Status Quo Report on Gender Relations in the FBF*, Svensen & Larson (2014:20) discuss the difficulties faced by homosexual members²³. Through their interviews they found that members who were openly homosexual felt accepted in the Field Band Foundation. This resistance to stigmatisation will be discussed in greater detail later in this chapter. For now, it suffices to say that the environment for trust created in the Field Band Foundation also means that there is an accepting space in which members with alternate sexualities may express themselves without feeling persecuted. This was also evident during the *Teenage Girl Workshop* I attended in Daveyton in June 2014 (see electronic Appendix F). At this workshop there was one openly lesbian girl present. It was remarkable to note that the other girls accepted her from the Friday afternoon and that she participated in the workshop wholeheartedly. She was also afforded the opportunity to play an improvised solo during the performance on the Sunday.

By allowing members who would otherwise be stigmatised to express themselves freely, the Field Band Foundation resists harmful conventions. The Field Band Foundation also offers members an alternative to such harmful conventions by providing them with a network of peers who actively resist these conventions. Jabu describes this network as a “safe environment.” Similarly, Baldur remarks that the

²³ It is possible to ascribe this intolerance to a very conventional view of gender roles in these communities. There have also been various examples of such intolerances in South African societies with a focus on so-called corrective rapes. For more examples of these intolerances view Hazelton's article accessible on <http://www.dailymail.co.uk/news/article-2055289/Corrective-rape-South-Africa-women-attcked-cure-lesbians.html>

Field Band provides members with a safe zone, which in turn allows them to find community in the band instead of turning to gangsterism.

The creation of a safe environment through musicking together is an integral part of the active citizenship set forth in the Field Band Foundation. The members are often so-called “at-risk” youth. Through their social circumstances they may at times feel that society expects them to become involved in crime, contribute to rising gender violence or stigmatise people who are different. In the Field Band, however, leaders aim to act without judgement and strive to create an environment of trust and acceptance. In this environment it becomes possible for the members to feel safe and at home.

5.2 Infusing music with an ethic of care

In the Field Band Foundation music is for life. In this way it would stand to reason that musicking should contribute to living a life well-lived. From this point of view it becomes clear that music should therefore be infused with an ethic of care. In this section I will investigate the ways in which music is infused with an ethic of care in the Field Band Foundation.

5.2.1 Caring for the self



Figure 19: The category *caring for the self* in relation to the sub-categories contained within.

In the photo (Figure 20) the members are completely engulfed in the musical experience. When we become completely engulfed in a musical activity, we are able to care for the self through that engulfment. In this subsection I will discuss how members experience musicking, in particular participating in the Field Band Foundation, as a way in which they can care for themselves. This will be discussed by paying attention to: finding a meaning to life, growing through music and expressing emotion and regulating stress levels



Figure 20: Young musicians expressing themselves through musicking during the Regional Championship in 2013.

a) Finding a meaning to life

Many of the members resort to careless behaviour due to a disempowered feeling when looking at the seemingly insurmountable circumstances they face each day. The Field Band Foundation sees it as their duty to show members that they can take responsibility for themselves. Members learn to care about their actions and the impact of these actions on themselves through musicking.

Both Phumlani and Thabo indicated that participating in the Field Band Foundation gave their lives meaning. They both saw that caring for others was in turn helping them realise what was important to them and thereby helped them to care for themselves. Pumlani believes that he participates in the Field Band Foundation

“because of if changes other people’s lives and it also change your life.”[sic] Similarly, Marit felt that her participation gave new meaning to her life by helping her realise “what I wanted to do and what I thought was important.” This was a development that she treasured and took back with her to Norway after her first exchange to South Africa in 2011.

b) Growing through music

Many participants believe that one can grow into a more empowered version of your own self by musicking together. Thabo spoke passionately about his love for musicking, especially with the members of his band, and also alluded to the way in which musicking helped him develop and grow. He believed that participating in the Field Band Foundation was about “being happy”, “growing” and “doing what you love”. Other participants expressed a similar realisation. Asta states that music can provide the individual with an opportunity to “develop so much and grow so much as a person”.

Msizi found that he was passionate about playing trumpet and that he wanted to use his ability to propel himself forward. He didn’t necessarily think about the health benefits as Asta did, but rather saw his musicking as a way to “somehow I push myself hard to be better”.

c) Expressing emotion and regulating stress levels

It is possible that musicking, by providing meaning to the lives of participants and providing them with opportunities for growth, may also provide them with the reflective tools to express their emotions in a constructive way and regulate their

stress levels. Svensen & Larsen (2014:12) found that the participants in their survey felt that expressing their emotions and regulating their stress were some of the greatest benefits from participating in the Field Band Foundation. Asta reflects on this by stating that:

“...they find out in such an early age: okay, I’m stressed because of certain circumstances which many of them have at home, but I come to the Field Band and I dance and I dance and my body gets more relaxed.” (Asta)

Asta believes that the simple action of dancing to the pounding kwaito beats of the Field Band Foundation empowers an individual to overcome an obstacle which might have felt very “absolute, but it’s not cause I can do something and it turn out another way”. Lwazi affirms this observation by reflecting on the way in which musicking in the Field Band Foundation helps him forget about “everything that is happening”.

From these reflections it becomes clear that the participants develop a very keen emotional intelligence through their participation in the Field Band Foundation. Through reflection they are able to better understand their own needs and emotions and also become able to cope with the stresses of their lives in a productive way.

5.2.2 Caring for others

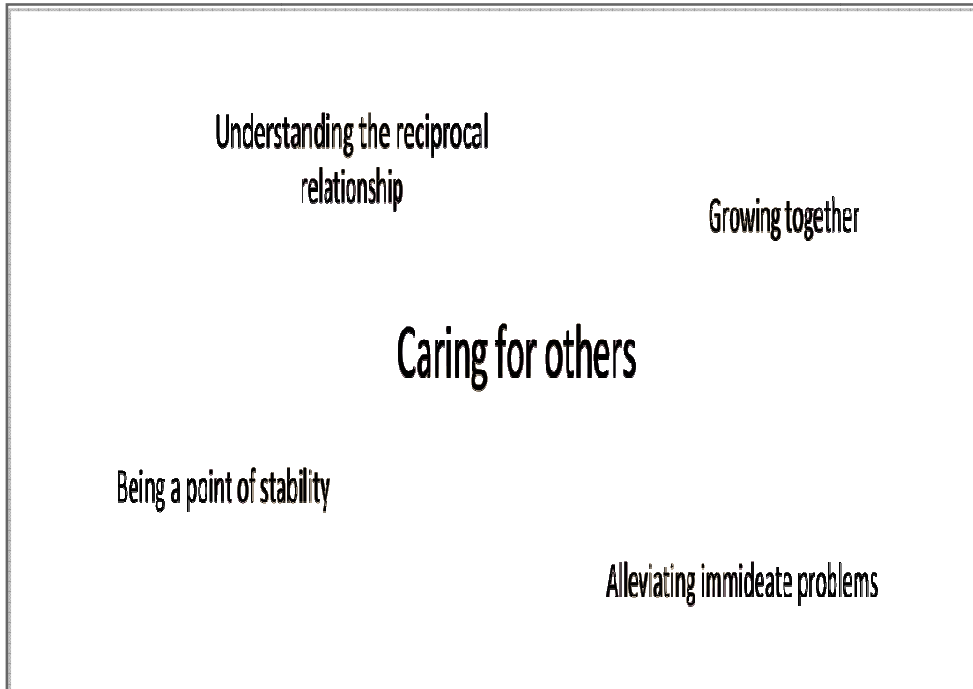


Figure 21: The category *caring for others* in relation to the sub-categories contained within.

Although the participants view musicking as a way in which they may grow and take care of themselves, they also acknowledge that there is a reciprocal relationship between the self and others. I will discuss the ways in which the participants feel they are caring for others by pointing to the following: participants' understanding of the reciprocal relationship between the self and others, the way in which members grow together, alleviating immediate problems and being a point of stability.

a) Participants' understanding of the reciprocal relationship between the self and others

I had not expected the participants to show such a keen understanding of the reciprocal relationship between the self and others, but during my interviews it became more and more clear that they have been taught to think of themselves as part of a community sharing a fate. Therefore the achievements of one may be celebrated as the achievements of all. In the February blog entry the *PULSE* participants reflect on this by stating that improving the quality of life of one member will in turn improve the quality of life of the entire community, which will in turn improve the lives of South Africans.

Gunda reflects on this reciprocal identity as she experienced it during the National Championships in 2013. During this experience she was astounded by the importance this event holds, not only for members of the bands, but also for the band coordinators and project officers. Msizi affirms Gunda's observation by explaining how he views his students' achievements as his own achievements, since his goal was to be able to contribute, in some way, to the lives of others. In this way, if one of his students is able to overcome their challenges and rise to new heights, he feels a sense of accomplishment:

"I wish to teach somebody something and then to see him or her doing the same thing to another person, doing great at school and stuff like that, so...it's all the things that I achieved."

(Msizi)

b) The way in which members grow together

Msizi's statement leads us to the next observation. Participants believe that they can grow together, by caring for each other. Jabu reflects on his experience as an exchange student in Norway. He believes that he learnt how music may be used to "uplift each other", as opposed to in the township where "we rather take music for competition". Gunda, a Norwegian participant, made a similar observation about the way in which music is used to uplift the members in South Africa, as opposed to the competitive nature of bands in Norway. It is therefore possible that the observations are not context specific, but that the participants were forced to be more reflective due to the challenges posed by a new context.

Nomusa shares how being with an inclusive band in the Free State has taught her to grow together with her section members. She originally did not believe that they would be capable of dancing, but by keeping an open mind and teaching them with kindness and care, she was proven wrong and grew as a teacher in the process. The members' achievements made her not only a better teacher but also "so much happy".

Phumlani found that he wanted to share all his new experiences with his community. During his exchange to Norway he learnt to play the saxophone. Upon his return he wanted to share his growth by providing a similar opportunity to children in his community. He is not keeping his growth to himself, but rather reaching out and sharing his experiences with those around him.

c) Alleviating immediate problems

While Phumlani is sharing his personal growth with his community, Lwazi believes that he cares for the members in his band by alleviating the immediate social pressures they experience. Sometimes a member might tell him that "...last night we didn't eat". He knows that he helps the children grow despite their problems when he looks and sees "the smile".

d) Being a point of stability

Msizi sees his role as being that of an advisor to the members in his band. He had to overcome various challenges in his life and finds it fulfilling when members "share their problems" with him. He is then able to draw on his own experience to help the members in the band resolve problems and challenges they may be facing. By sharing his experiences and challenges, Msizi shows the members that he is also fallible. This creates an environment of acceptance and fosters a deep friendship.

Lwazi shares a ritual he has during the practises that also fosters this attitude of acceptance and friendship:

Whenever we practise we...we always tell your person next to you: "That was great! Nice playing, but you can improve that!" You know...like...the spirit like we say: "Ah! This was nice." So this is when you get this best performance ever, like you said-WOW! You go and you say: "WOW!" The most thing...the best gift when we do it right it's your next door player saying to you: "Well done!" You know: "This is great!" (Lwazi)

During the analysis of the data it became increasingly clear that, even though I may be separating the self from the other in my coding, these two entities cannot grow and

transform separately, but that it is important to realise that the self is in a reciprocal relationship if we are to empower through music and evoke personal and social transformation.

5.2.3 Taking pride in the self

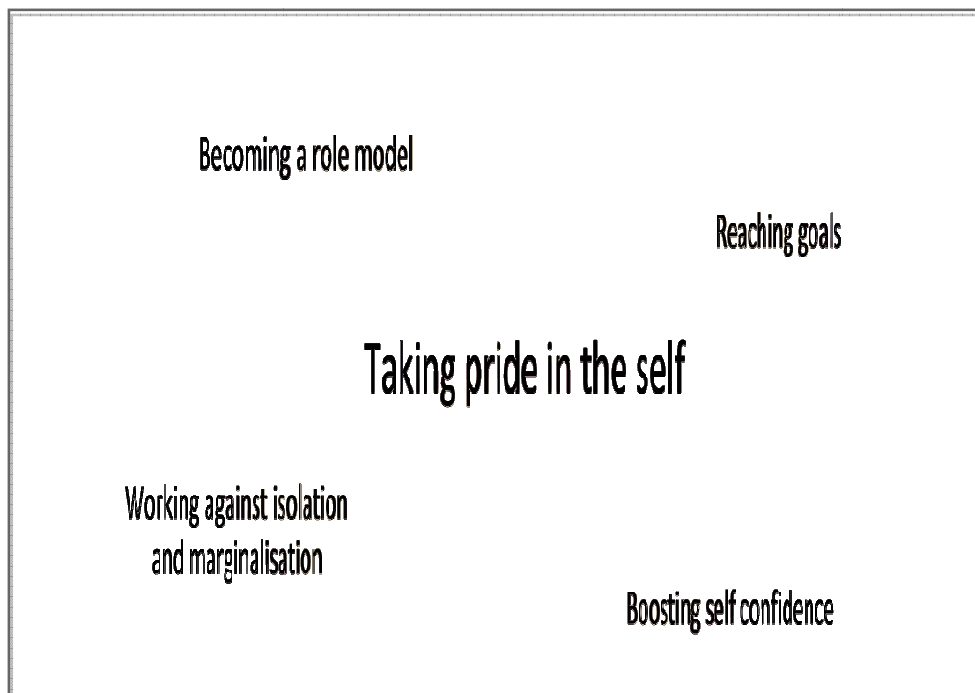


Figure 22: The category *taking pride in the self* in relation to the sub-categories contained within.

When taking the social circumstance faced by many members in the Field Band Foundation into consideration, it becomes clear why so many feel that they are not worthy of love, or that they do not deserve living a life with meaning. The Field Band Foundation wishes to address these feelings. The posting below serves as evidence of this need (see Figure 23):

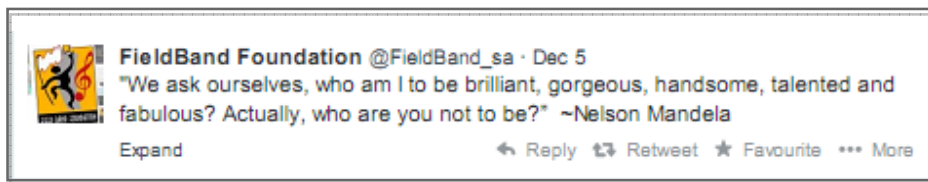


Figure 23: Nelson Mandela quoted by the Field Band foundation in their Twitter feed, shortly after his passing.

As mentioned previously, the social circumstances in which many members find themselves may lead to a lack of self-esteem. It is therefore important for members to realise that musicking can help them take pride in themselves and that their interactions with members in the bands may also contribute to growth in self-esteem and self-worth. In this subsection I will discuss the ways in which musicking in the Field Band Foundation helps members take pride in the self by discussing: the importance of reaching goals, boosting self-confidence, working against isolation and marginalisation and becoming a role model or leader.



Figure 24: A member beaming with pride in a brightly coloured uniform during the Regional Championships in 2013.

a) The importance of reaching goals

The photo above (see Figure 24) shows the amount of pride members exude during the annual Regional and National Championships. These performances give members a goal that they work towards. Participating at this level may help members contribute meaning to their lives and therefore take greater pride in their actions. Similarly, the Field Band Foundation's participation during the opening- and closing ceremonies of the FIFA world cup in 2010 gave many members a goal to work towards. This experience served as a wonderful opportunity for members to reflect on the value they place on themselves and their musicking (Cilliers, 2010).

b) Boosting self-confidence

During the interviews I asked participants to reflect on their feelings when performing well. Jabu shook his head and exclaimed: "Hahaha, I'll be so happy! Yoh! Haha! I will feel so great and I...it...puts my self-confidence if I performing well. But me as a person it can boost me to see that I am somebody-I've done something."

Msizi also speaks reflectively about a poor performance he had in Norway. He expresses his joy at being asked to perform as solo, after he had knuckled down and grown as a musician. During the performance, however, he experienced severe anxiety and was not able to perform the solo as he had wished. After the first performance he reflected on his lack of self-belief. This reflection helped him gain the trust he once had in himself as a musician:

“And then that is another thing that, you know, boost my self-esteem. Like, okay, they believe in me; why don’t I believe in myself as well? And then it comes to the second round and then it was like I was happy and the energy was there and then after it was like: “Ah! Awesome!” And then ja...it was like....the audience was like going crazy as well, because I was doing something like South African way and they are used to Norwegian way. It is like playing at the same time dancing, you know, doing all those things.” (Msizi)

Both Jabu’s joyful exclamation and Msizi’s contemplative self-reflection led me to an important realisation. By providing members with meaningful musicking opportunities, the Field Band Foundation not only helps them to take pride in their selves, but through this process also teaches them that they are a self worth recognizing. This experience could help humanise an individual who has been dehumanised by severe social and economic oppression. This process of humanisation is aided by actively working to boost self-confidence by challenging the circumstances that lead to isolation and marginalisation.

c) Working against isolation and marginalisation

Lwazi explains how the Field Band Foundation provides meaning to individuals who may otherwise feel alone and worthless when he describes how he felt before joining the Field Band Foundation: “I don’t belong to someone so I...uhm...I’m useless, you know.” He believes that the Field Band Foundation counters this isolation by saying to its members that “You have something in you...” Later during the interview he reiterates the importance of resisting social isolation and marginalisation of members. He reflects on the way in which you feel as part of the band by saying that: “You know,

like you feel like ...okay, fine...I'm someone also."

d) Becoming a role model or leader

Once members have been drawn out of isolation, their self-confidence may be further boosted by providing them with opportunities to become leaders within the organisation and role models to their peers. Svenson and Larson (2014:21) state that giving members responsibilities in their sections may help them take pride in the self, since they feel recognized. Lwazi believes that he has "become someone" because his community views him as a leader. He describes his journey in the Field Band as "from no one to someone..."

During the *Teenage Girl Workshop* in Daveyton (See electronic Appendix F) the girls engaged with each other during various life skills sessions. During one of the sessions, girls were asked to identify reasons why there were fewer female leaders in the Field Band Foundation than male leaders and to provide solutions to the challenges they identified. This exercise gave the girls a chance to feel acknowledged, to take up a leadership position and to take pride in themselves as female members of the Field Band Foundation. One of the challenges female members face include high incidences of teenage pregnancy and social conventions then forcing them to become "housewives". The female participants believed that improving their self-confidence could help them resist these harmful situations. Another group also experienced that female tutors felt less competent to fulfil leadership positions and proposed that they need to start taking pride to ensure that there will be more strong female leaders in future.

5.2.4 Contributing to human flourishing

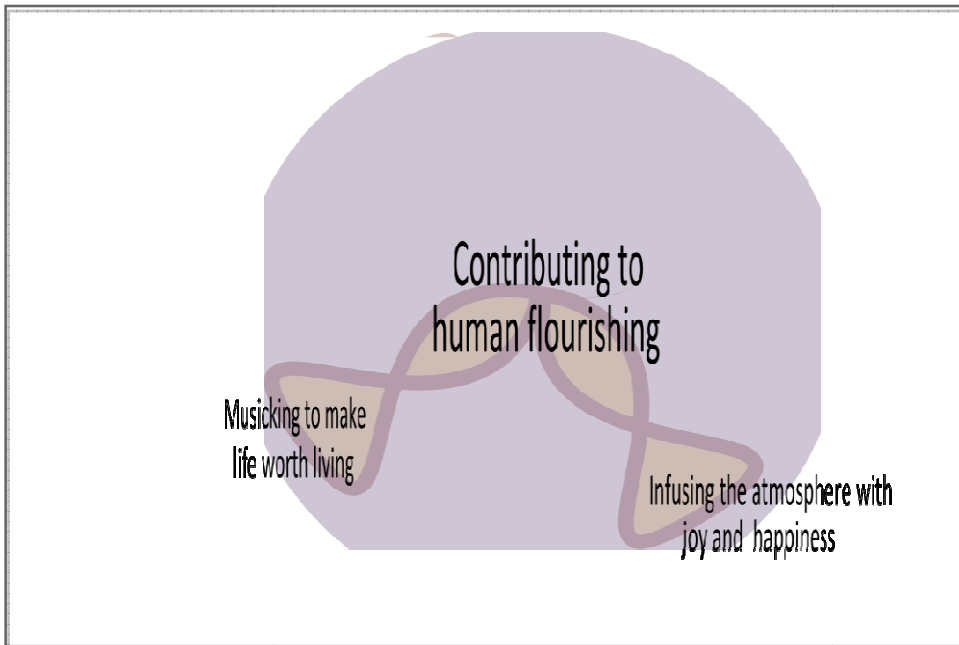


Figure 24: The category *contributing to human flourishing* in relation to the sub-categories contained within.



Figure 26: A post from the Field Band Academy's *Facebook* page showing their vegetable garden.

In the photo above (see Figure 26) we see small saplings starting to grow in the Field Band Academy vegetable garden. Thabo, the euphonium player, shared the importance of the Field Band Foundation vegetable gardens with me during our interviews. While coding the data this photo, together with the anecdote shared by Thabo, became a symbol for the way in which the Field Band Foundation takes meticulous care of its members to ensure that they bloom. In this subsection I will investigate the ways in which the Field Band Foundation contributes to human flourishing by referring to the ways in which members and myself experienced the Field Band Foundation: infusing the atmosphere with joy and happiness and musicking to make life worth living.

a) Infusing the atmosphere with joy and happiness

*I stand next to the column of participants with an indescribable eagerness bubbling inside me. I am not sure when this workshop transformed from a **them and me** to an **us**, but I am excited. I want the whole community to experience the joy and exuberance I feel when I play the simple chord progression to Mango Groove's 'Special Star' on the steel pans later during the performance. The parade is about to begin and Nomusa is lining the dancers up. Behind me I hear Msizi talking excitedly with some of the brass players²⁴.*

In the vignette above I reflect on my own experience of the parade held during the *Teenage Girl Workshop* in Daveyton during June 2014 (see electronic Appendix F). I experienced a similar atmosphere of joy and excitement during the Regional

²⁴ See electronic Appendix F.

Championships in 2013 at the Alexandra Stadium, but during the parade in Daveyton I had become part of it-it was in my blood and it was coursing through my veins. It is hard to believe that one of the happiest moments in my life as a musician was during a performance of a simple repetitive song in a dusty township just outside of Johannesburg, not on a well-lit stage in a prestigious university concert hall.

Some participants shared this excitement and happiness with me during the interviews. They were primarily reflecting on the happiness they felt when performing and on the happiness they believed they brought to the members of their bands by being mentors and points of stability in otherwise tumultuous lives. Thabo and Phumlani share their experience of this contagious happiness when they reflect on teaching South African music to special needs learners in the November entry on the *PULSE* blog. This experience, together with their visit to an old age home in Oslo, helped them understand the ways in which they may contribute to human flourishing by sharing the joy and happiness they feel when musicking.

b) Musicking to make life worth living

Thabo, Nomusa, Phumlani, Lwazi and Msizi expressed the importance of the Field Band Foundation values during the interviews. These values make up the acronym HIRED SEED and they stand for honesty, integrity, respect, discipline, self-belief, equality, empathy and diversity. In the September 2013 blog entry, Thabo shares how important it was to him to share these values with his class members in Norway. He describes it as a “privilege to teach this to her and the rest of the class.” Through my

interviews and interactions with the participants it became clear to me that in a life filled with challenges, these values are what make their lives worth living for many of the participants.

These values, when infused with musicking, become a way of life to the members. When I asked Gunda what she thought would happen if the Field Band Foundation ceased to exist, she stated strongly that both members and employees would lose “the whole essence or meaning of their life.” Similarly, Jabu describes his musicking as equivocal to his life when he says that “music is life.” He further reflects on this statement by saying that he had no purpose in life before, but through his participation in the Field Band Foundation he became “a person with a purpose.”

Nomusa believes that it is her responsibility as a tutor to teach the members of her bands what it means to live a life worth living. She states that, like herself and many other tutors, the members in her bands come from homes where they face many challenges and where they may not have role models to teach them about living lives that are meaningful. She states that she needs to make sure that they need to “take that mentality out of them and bring happiness to them...make them believe they can do...anything.”

Lwazi states that this way of life is transferred to other members of the community. He believes that while members of the community observe the Field Band Foundation’s activities in the community, they in turn also learn this “way of living” and they realise that “there’s hope in anything.”

5.4.2 Balancing internal and external goods

It is of utmost importance for the Field Band Foundation to intricately balance internal and external goods. Since external goods are easier to measure, it is often these goods that motivate partners to continue contributing monetarily to the foundation. It is, however, also very important for the foundation to remain focused on the internal goods, since these are the goods that keep participants thriving. Most of the other categories discuss these internal goods. These goods are reflected in, but not limited to, the participants' experience of community in the Field Band Foundation, their portrayal of the Field Band Foundation values and the ways in which musicking contributes to social justice in the communities in which the Field Band Foundation operate. All of these goods are discussed in detail in other parts of this chapter. In this section I will therefore only discuss selected external goods.

On the Field Band Foundation's *Facebook* page one can view many photos of the National and Regional Championships. My first interaction with the Field Band Foundation was the Regional Championship in Alexandra in 2013. Similarly, one of the first events attended by the Norwegian *PULSE* participants was the National Championship in Johannesburg in 2013. Many of the participants reiterated the importance of these championships in building the community, since they provide members with a tangible goal to work towards. Phumlani reiterates the importance of these tangible goals by stating that "the children are going to be happy to get the trophies and they can come back again and still stick together and perform."

The Field Band Foundation also participated in major events such as the opening and closing ceremonies of the 2010 FIFA²⁵ World Cup and the 2013 closing ceremony of AFCON²⁶. As part of sponsorship agreements, the Field Band Foundation also performs at various occasions for the sponsors. Furthermore, the Field Band Foundations' bands have performed with major South African celebrities such as the Bala Brothers. These performances may also serve as tangible goals that members can strive towards and that the outward success of the foundation may be measured against.

5.5 Making music as ethical action for social justice

The complexities surrounding conversations about social justice have been discussed in great detail in Chapter 2. For the purpose of this study actions are not deemed to be either just or unjust, but rather placed on a continuum. The purpose of conversations surrounding social justice should not be to merely identify unjust practices, but also to underline our views with care and dictate our actions through love. In this subsection I will investigate the perceptions and challenges posed when making music as ethical action for social justice in the Field Band Foundation.

²⁵Fédération Internationale de Football Association

²⁶ Africa Cup of Nations

5.5.2 Being accessible

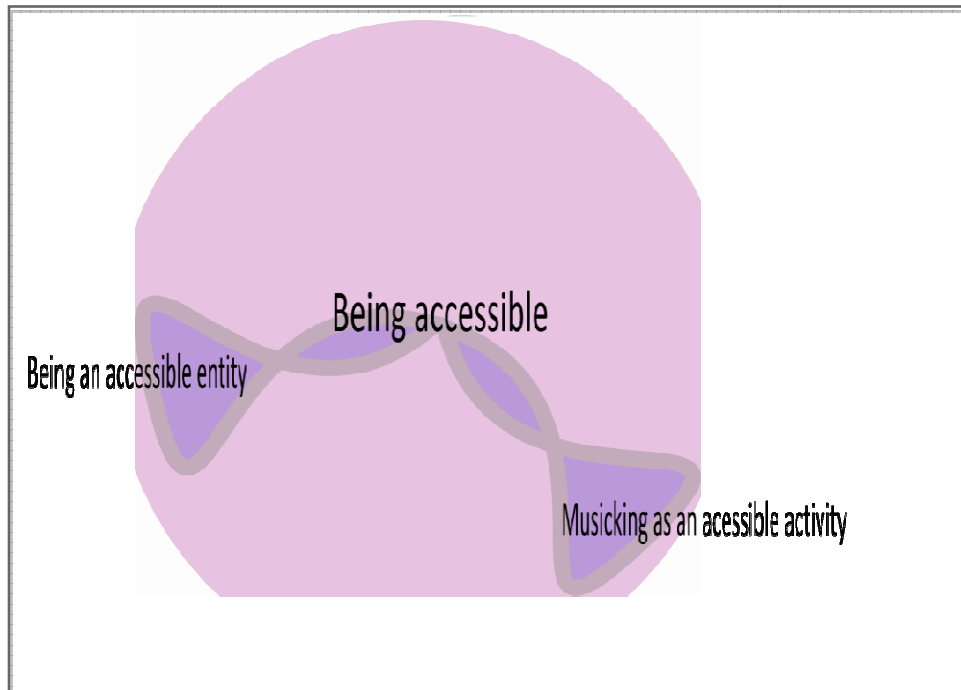


Figure 27: The category *being accessible* in relation to the sub-categories contained within.

The Field Band Foundation sets out to uplift the communities in which it operates. In order for the foundation to reach these goals, they have to remain accessible to the communities they hope to serve. In this section I will investigate the Field Band Foundation as an accessible entity and musicking in the Field Band Foundation as an accessible practice.

a) The Field Band Foundation as an accessible entity

Phumlani reflects fondly on the process through which he became a member of the Field Band Foundation. Originally he was not a member, but enjoyed watching the

rehearsals. He attended the rehearsals as an onlooker for almost a year before he was persuaded to join. I observed a similar situation during a rehearsal in Alexandra. During this rehearsal two boys, approximately 12 years old, played in the rehearsal space and observed the Alexandra Field Band rehearsing. At the same rehearsal there was also an informal soccer game taking place right next to the Field Band Foundation truck²⁷. During the unpitched percussion rehearsal, children flocked to the fence to watch the members practice and seamlessly disappeared once they stopped rehearsing. Msizi stated that he believes it is important to impart the Field Band “way of life” on all members of the community, whether they are members of the band or not.

b) Musicking in the Field Band Foundation as an accessible activity

Svendsen and Larsen (2014a:4) describe the Field Band Foundation as an adaptation of the American marching band tradition to incorporate South African “rhythms and styles”. This observation points to an important aspect of the accessibility of the bands. The bands remain accessible to their members through the music they choose to play and the unique dance style the bands have developed. Gunda states that participating in a marching band in Norway is not seen as a “very popular” activity. Similarly Asta, the only Norwegian participant who did not come from the band tradition, says that her friends laughed at the thought of her participating in marching bands. Gunda states that musicking in the Field Band Foundation differs from musicking in Norwegian marching because they help the members “connect with their

²⁷ The Field Band truck is also a symbol of the foundation’s accessibility. One truck often serves multiple bands and the tattered music instruments that are offloaded from this truck provide members with the opportunity to interact with each other musically.

roots.” She believes that the Field Band Foundation is able to communicate with the members through “the dance, the South African music that they have in their communities”.

During the 2013 Regional Championships in Alexandra I remarked that the music chosen was particularly accessible, including songs by popular artists such as Snow Patrol and Adele. I experienced the accessibility of the music once again during the *Teenage Girl Workshop* in 2014 when we performed *Special Star* by Mango Groove.

Musicking as an accessible practice does not end with the choices of music played in the Field Band Foundation. The street parades serve as an important example of the ways in which musicking can be accessible. During the two parades I witnessed (at the 2013 Regional Championships and at the *Teenage Girl Workshop*) it was clear that the bands wanted to invite the entire community to share in their musicking. Besides entrance being free, the parades also make the community aware of the bands’ actions through an accessible medium. These parades serve as a link between the bands and the communities in which they operate and as a tangible example of the accessible and inclusive spirit of the Field Band Foundation.

5.5.3 Including peripheral figures

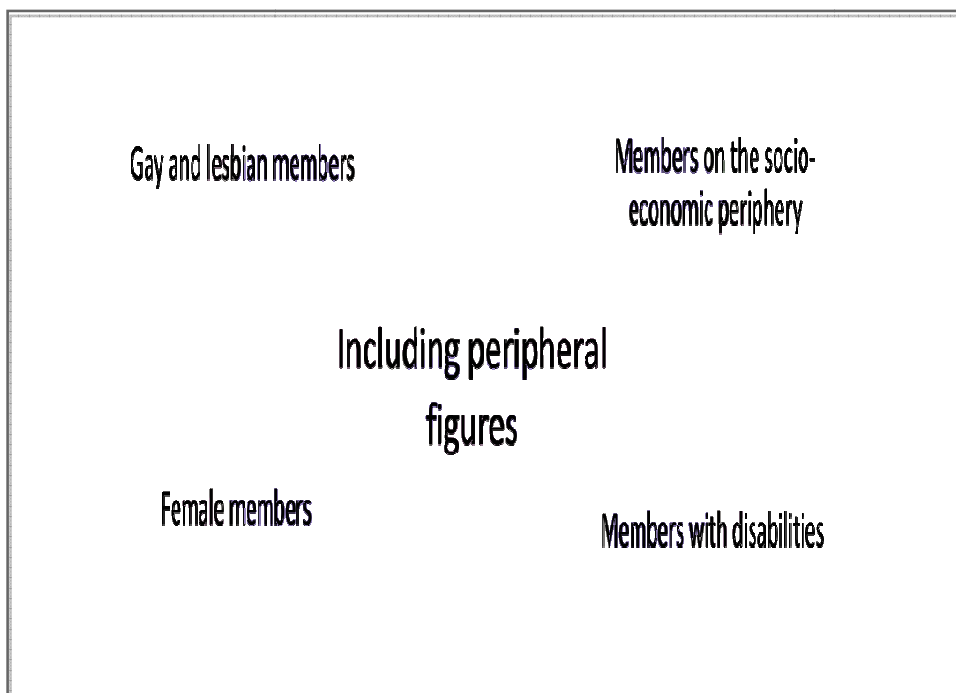


Figure 28: The category *including peripheral figures* in relation to the sub-categories contained within.

The inclusive spirit in the Field Band Foundation reaches out to all members of the communities in which they operate and beyond. I will investigate the ways in which the Field Band Foundation includes peripheral figures by referring to members from the following groups: members on the socio-economic periphery, members with disabilities, female members and gay and lesbian members.

a) Members on the socio-economic periphery

The Field Band's objective is to provide music education to youth within socially and economically disadvantaged communities. As such the members in the Field Band

Foundation would often find themselves on the periphery of society, looking in to a world which might appear just beyond their grasp. According to the Field Band Foundation's website, most of the children in the bands come from homes where both their parents are unemployed and 1.8% of the members come from child-headed homes. Some members also live with relatives, such as grandparents or aunts and uncles, since their parents cannot provide for them. As such the members also do not have access to high quality education and, according to the website, 92.7% of members had no other access to arts education.

b) Members with disabilities

The *PULSE* participants, both in South Africa and in Norway were encouraged to investigate ways in which musicking can be made more accessible to members with disabilities. Baldur and Marit worked closely with an inclusive band in Parys. In this band, members with disabilities work together with members without disabilities. This helps the members understand each other and recognise the similarities between differently abled individuals. Similarly, South African *PULSE* participants were encouraged to investigate the inclusion of members with disabilities through their formal training in music and health and by teaching South African music to disabled children.

Du Plessis and Oksfjellel (2014:2-6) chronicle both the Norwegian participants' interaction with disabled members in Parys and the South African participants'

interactions with disabled children in Oslo. Thabo believes that this experience showed him that:

“it was real how music can make you feel alive, happy, wanted and that you belong, no matter who you are.”

Similarly, Baldur writes in the March blog posting about visiting one of the disabled members’ homes. When asked about the importance of the Field Band Foundation in her grandson’s life, the grandmother said: “He is always happy when he comes home from Field Band.”

Jabu believes that, through musicking, disabled members may not only be happier, but also “able, not disabled.” Nomusa experienced this first-hand in the band in which she works as tutor. She teaches dance to the disabled members. She originally thought that they would not be able to participate, but they surprised her and themselves. She stated excitedly:

“But after 2 weeks, yoh, I was so amazed and I was so proud of myself that, ha, I've changed lives here. Because they also didn't know they can build like that.”

c) Female members

According to Svendsen and Larsen (2014a:10-11), most of the tutors and band coordinators, who will serve as creative role models for members, are male. The Field Band Foundation, together with *PULSE*, is making a concerted effort to understand why, and to address the shortage of strong female leadership in the Field Band Foundation. The *Teenage Girl* workshop, held in Daveyton (see electronic Appendix F),

serves as a sterling example of these efforts. These efforts will be further discussed under the heading Empowering through music. I would like to refer to an exercise conducted during one of the life skills sessions. The girls were divided into groups and asked to give reasons for the lack of female leadership and participation in certain sections and to also provide possible solutions for these challenges. One of the groups provided the following as a solution. This excerpt (see Figure 29) speaks of the inclusion of peripheral figures by stating the “no1 should feel out of place.”

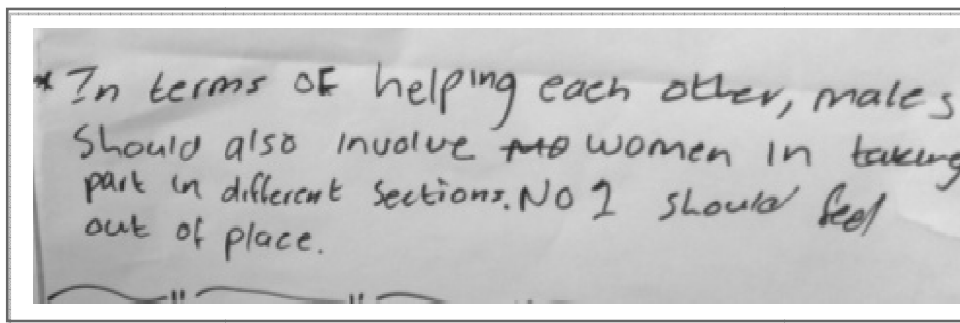


Figure 29: An excerpt from one of the posters designed during a life skills session at the *Teenage Girls* workshop in Daveyton.

d) Gay and lesbian members

In the April blog entry, the *PULSE* participants share the story of a dance instructor in Alexandra called Emmanuel. He believes that he only started feeling like the “real” Emmanuel when he started participating in the Field Band Foundation. By dancing he was able to fill “the space that was empty inside” of him. Through his dancing he also gained recognition, which he would otherwise not have experienced. Marit and Baldur also noticed that the Field Band Foundation offers a safe zone and unconditional

acceptance to members with alternate sexualities. They view the Field Band Foundation's attitude towards people who don't "belong like gays" as "very healthy". I observed an accepting attitude towards members with alternate sexualities, both during the 2013 Regional Championship in Alexandra and during the *Teenage Girl* workshop in Daveyton (see electronic Appendix F).

From this discussion it becomes clear that the Field Band Foundation is not only an inclusive safe zone for members who are on the economical periphery of the South African society, but also for members who would be pushed to the outskirts of society for various other reasons. These members, including disabled members, female members and members with alternate sexualities, are all welcomed and treated with equality and respect within the Field Band Foundation. This may be ascribed to the Field Band Foundation's stance towards diversity. Within its ranks, diversity is not seen as a cause for discomfort, but rather as fertile soil for members to learn from each other and grow together.

5.5.4 Embracing diversity

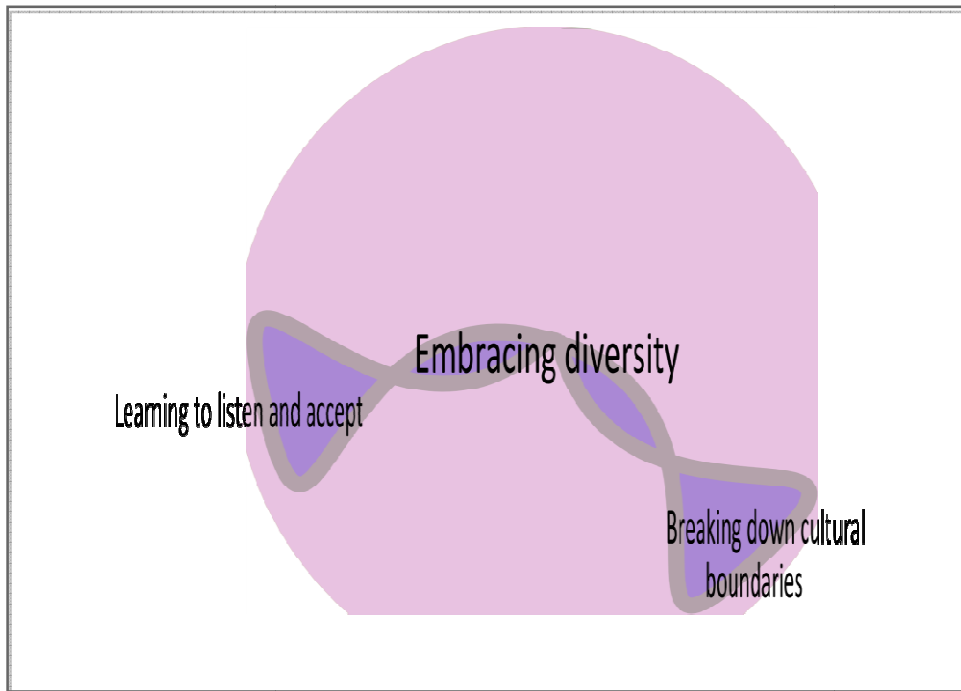


Figure 30: The category *embracing diversity* in relation to the sub-categories contained within.

Du Plessis and Oksfjelle (2014:2-6) hint at the Field Band Foundation’s embrace of diversity when they state that: “Of course we have our different cultures and ways of doing things, but in the end we are all just people with many of the same needs, and we can learn from each other.” In this subsection I will investigate the ways in which the Field Band Foundation embraces diversity through their practice by referring to breaking down cultural boundaries and learning to listen and accept.

a) **Breaking down cultural boundaries**

Msizi shared some of his own prejudices before joining the Field Band Foundation during the interview:

"I'm gonna start with cultures, cause we have like coloureds, we have Tswana and in South Africa we have 11 official languages, so it is like a problem when it comes to language. Sometimes we think that Zulu are better than Xhosa. It is like that. I was like that, you know, because I am a Zulu speaker so I am going to talk back with Xhosas or Tswanas. Like: "Eh, they like to tell lies. Tswanas they are stingy."
(Msizi)

He believes that by playing the music of different cultures in South Africa and interacting with different members of the Field Band Foundation he learnt to overcome his prejudices. He therefore strives to also include music from different cultures in his band's repertoire. He wants to teach his band that "it doesn't matter where do you come from or you are black or white or what, what, but through music it is one language²⁸ that brings people together." These statements allude to the absence of racial conflict in the Field Band Foundation. Nomusa also feels that this is one of the aspects of the Field Band Foundation she enjoys the most. She works in Viljoenskroon, an area which, according to her perception, is still filled with racism, but in the Field Band "there's no racism". She states that the fact that "we are equal, we are Field Band, we are one family."

Lwazi believes that interacting with lots of different people from different areas has helped him to "learn to live with people". In the Field Band Foundation he believes that everyone, no matter what cultural group you form part of, is "entitled to your own belief". This is very different from growing "up as a kid" in a house where you only believe what your parents teach you. He states that, by interacting with members from

²⁸ Many participants used the word language to refer to the meaning of music. This study does not aim to understand the complex relation between music and language, but rather the experiences and perceptions of the participants.

different cultural backgrounds, he has learnt to respect and embrace these differences and that this in turn has taught him to respect and embrace diversities in wider society as well: “it open my brain and my...my heart to...to everyone around me, not specifically the Field Band.”

The Norwegian participants shared a similar perception. Marit learnt that “people are just very similar.” She learnt that, even though we may have vastly different cultural backgrounds “we all have our basic needs and we want to be recognized, we want to be seen, we want to be able to tell our opinion.” When reflecting on working with people with such different beliefs and cultures in the Field Band, Asta said that it can be “annoying and frustrating”, but that “it’s really cool” to get to know people in greater depth and understand how “they have grown up”. She got closer to the members by listening to their “life stories”. Teaching the members on all levels to listen and accept each other plays an important part in teaching them to embrace diversity.

b) Learning to listen and accept

Gunda believes that one of the skills that she has learnt through her interaction with the Field Band Foundation is to be “better at listening to people and accepting other people...”. Svendsen and Larsen (2014a:29) believe the fact that many members in the Field Band Foundation do not “neatly fall into the conventional and stereotypical categories of hetero-normal girl or boy” teaches the members to listen to and accept minorities who would otherwise be seen as “abnormal”. In the Field Band there are

many different cultural identities and therefore, through the interaction with other people who may be seen as different or on the periphery of society, members learn to listen and negotiate the differences in an environment in which the focus is not on “members’ differences and abnormalities but rather on being part of the musical and social group.” (Svendsen & Larsen, 2014b:20). Msizi believes that these “different opinions” amongst his friends have opened him up to conversations about seeing himself in “better places”.

5.5.5 Engaging with politics and aspects of citizenship

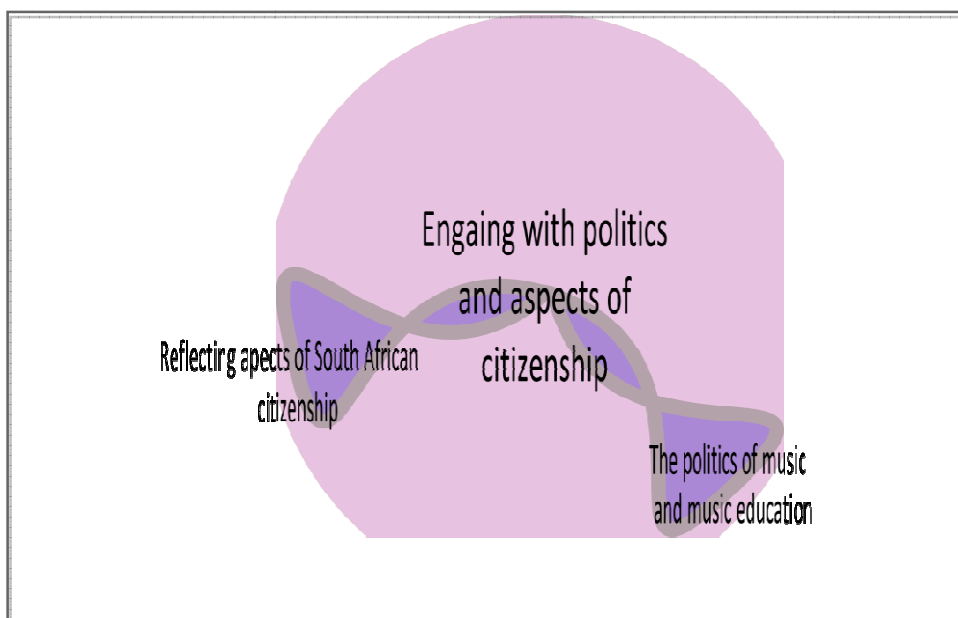


Figure 31: The category *engaging with politics and aspects of citizenship* in relation to the sub-categories contained within.

In the Field Band Foundation, members become politically active citizens on two levels: the politics of music and music education and as South African citizens. In this section I will investigate what it means to be an active musical citizen in the Field Band Foundation and also what kind of South African citizenship is mirrored through the foundation.

a) The politics of music and music education

At the Society for Music Education in Ireland conference in Dublin in 2013, I presented a paper on a pilot study done in the Field Band Foundation. During the question session after my presentation a prominent scholar, also a fellow South African, asked

me how I felt about the Euro-centric brand of music education engaged in by the Field Band Foundation. Up until that point the foundation had not struck me as particularly imperialistic in its aims or methods, but this question did awaken me to the politics in every form of musicking, especially in a country with a background such as South Africa.

The medium through which the Field Band Foundation has decided to provide music education does come from the American marching band tradition, but has, as previously mentioned, been adapted to suit the South African context (see Figures 32 and 33). Similarly, the music played by the bands reflects a cosmopolitan mixture of South African traditional and contemporary musics as well as Western (perhaps rather American) popular music.



Figure 32: A photo portraying the use of marimbas and steel pans during the Regional Championship in 2013.



Figure 33: Members performing on black industrial dust bins during the Regional Championships in 2013.

I believe that the choice in medium as well as the musics performed by the Field Band Foundation serves as a true reflection of the communities in which the members live. In these communities Western cultures, in particular hip hop urban culture, have had an important impact on the musical and social identities of members. I believe that restricting the musics and brand of music education to that which may be seen as “traditional” would be false and deny the dynamisms of urban culture. Therefore the Field Band Foundation remains true to its own evolving culture by playing the musics that remain relevant to its members in a format that was viewed as practical and accessible by the founders and sponsors. Furthermore, choosing to form part of the marching band tradition opened up various global partnerships which have played an important role in the dynamic growth of the foundation as a whole and in the development of individual members.

b) The portrayal of South African citizenship



Figure34: A young member proudly embracing the portrayal of South African citizenship as portrayed by the Field Band Foundation.

The Field Band Foundation engages with a portrayal of South African citizenship that is engaging and active. They participate and comment on various political days in South Africa. Above (see Figure 34) is a posting from the Field Band Foundation *Facebook* page depicting a proud young member as an icon for Freedom Day.

Similarly, the *Twitter* post below (see Figure 35) shows a foundation in which the members are actively involved in the creation of South African national pride. The reference #20YearsOfDDemocracy refers to the celebration of South Africa's 20th anniversary of the 1994 elections during 2014.



Figure 35: A post from Twitter depicting pride in the 20 year old South African democracy.

While the nation was mourning the passing of Nelson Mandela during December 2014 the South African *PULSE* participants in Norway performed at a memorial service held in Oslo (see Figure 36). In a posting from the *PULSE Facebook* page they thank the Norwegians for their support and refer to it as "ONE LOVE". This points to the fact that these participants have not only negotiated a positive view of themselves as South African citizens, but also, through their exchange period and the connections created abroad, developed a view of themselves as global citizens.



Figure 36: A photo of the South African *PULSE* participants playing at a memorial service for Nelson Mandela in Oslo. This photo was shared on the *PULSE Facebook* page.

5.5.6 Providing education

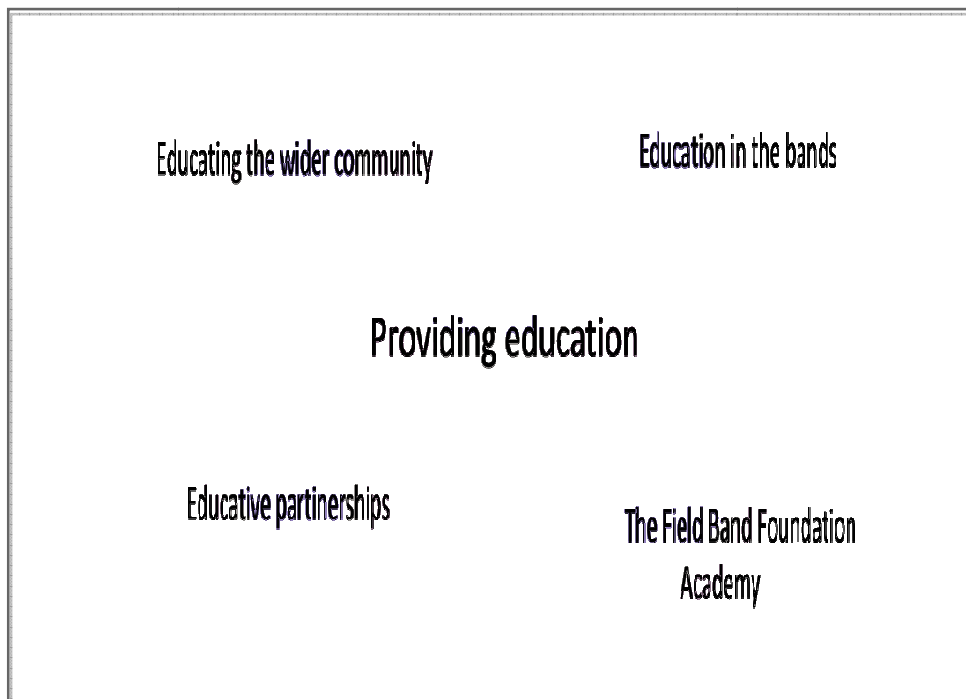


Figure 37: The category *providing education* in relation to the sub-categories contained within.

This category did not stand out predominantly in the literature and in the original theoretical framework, but during my analysis of the data gathered at the Field Band Foundation it became clear that providing an education was an important aspect of their active artistic citizenship. In this subsection I will discuss ways in which education is provided at various levels within the organisation, referring to education in the bands, the Field Band Foundation Academy, educative partnerships, and educating the wider community.

a) Education in the bands

During her interviews with members, Asta met various members who shared their experiences in the Field Band Foundation with great excitement. The tours, trips and performances outside of their immediate area serve as a wonderful educative opportunity to many participants in the bands. One girl told Asta about a trip to Durban where she got to see the “sea for the first time.” According to Asta, these performance opportunities and trips “open up possibilities.”

These possibilities open up a realm that was previously closed to the members. Through the hope that filters through the ranks of the Field Band Foundation, members are educated and prepared for a life filled with challenges and change. Lwazi believes that the Field Band Foundation “teaches you a purpose in life.” He feels that he didn’t only receive a music education, but that the Field Band Foundation uses “music as a tool to be someone in life” and that members learn “how to conduct your [their] life[s]”. They didn’t prescribe a single truth, but rather taught him how to

evaluate different opinions and “how to survive outside”. Msizi believes that through music he learnt from “having some friends with different opinions.”

Msizi and Phumlani also believe that life skills are an extremely important part of the education in the Field Band Foundation. Some of the skills Phumlani felt he learnt included “how to live a good life, a good budgeting,” and also “computer skills”. Thabo believes that these life skills he learnt during his participation in the Field Band Foundation’s bands, but also later as a band co-ordinator, helped him become “a leader that the community can look up to”. The education through music in the Field Band Foundation does not stop with the bands, but is rather a continuous process that runs throughout the organisation.

b) The Field Band Foundation Academy

The Field Band Foundation identified limited access to high quality education as a major challenge their members face. Since many members do not have the financial means to access Higher Education and Training, and in other cases are ill-equipped to face the challenges posed at university level, the Field Band Foundation founded the Field Band Foundation Academy (later referred to as the Academy) to equip selected members with specific skills. The first intake into the Academy happened during 2010 and in 2014 they enrolled the fourth group of students to complete a one-year training program. The Academy not only strives to equip members with skills needed for further study, but also aims at improving the level of competence throughout the

organisation. The Foundation realises that, by raising the level of competence across the organisation, they will ensure ultimate flourishing (Field Band Foundation, 2014).

The original curriculum at the Academy addressed four learning areas: 1) teaching skills, 2) leadership skills, 3) management skills, 4) artistic skills (including music and dance). In teaching skills the students are equipped to understand the different roles and relationship required in the educational context, to plan effectively, to understand the learning process, to motivate learners and to evaluate their progress. Leadership skills focus on the development of effective communication skills, problem solving skills, providing peer counselling and gaining greater insight into leadership roles and global citizenship. In management skills the students learn basic skills needed to organise events and performances including administrative skills, computer skills and planning and implementation skills. The arts component of the curriculum consists of practical training in music and dances as well as aspects of show design, performance principles, conducting and interpretation, and instrument care and repair. All of these skills equip students at the Academy to become competent tutors, band co-ordinators and project officers (Field Band Foundation, 2010).

c) Educative partnerships

During the interviews with South African *PULSE* participants it became clear that the exchange not only gave them hope for a better life, but also that the exchange challenged and developed them in ways that would not have been otherwise possible. Jabu describes being able to travel to Norway as “a big one”, while Lwazi sees it as “an

achievement". Jabu felt that he gained a better understanding of "music and music and health" through the exchange and that he became sure that he wanted to "do music as a living" while on the exchange program. Lwazi believes that he learnt greater resilience since it was "difficult" but that the achievement of staying in Norway for a year made him "proud" of himself. By 2012 this exchange program had afforded 42 Field Band Foundation members the opportunity to study at the Toneheim Folkehøy Skule in Norway.

Understanding the reciprocal nature of the self means that we understand that no two people, or in this case organisations, can enter into a partnership without both being affected. In this light it was also interesting for me to ask the 2014 Norwegian *PULSE* participants what kinds of knowledge they will be taking back to Norway with them. All four participants, Asta, Gunda, Marit and Baldur, mentioned the importance of co-operation and negotiating with people who come from vastly different backgrounds. Gunda felt that her stay in South Africa helped her gain greater knowledge about how "other people live." She also believes that she now understands the "connection between tutor and members" and that she finds it "kind of amazing." She believes that her bands in Norway will benefit greatly from creating such connections between tutors/facilitators and members. Baldur believes that the challenges he faced in South Africa have contributed to his growth and that he learnt a lot from the kindness he experienced while playing in a community church band in Parys. He further believes that the he has had to function under stressful conditions in South Africa and that this has taught him how to "become better at tackling stress".

d) Educating the wider community

The education provided to members and to partners through positive change and action in the Field Band Foundation also seeps through and educates the community around the members as well. Lwazi shared that his mother became more accepting of diverse worldviews and people through interaction with his friends from the Field Band Foundation. He recalls an incident where he met a gay friend at his parents' home. He states that his parents did not believe that being gay is "something right", but after getting to know his gay friends from the Field Band Foundation, his mother "love(s) them." His father was also educated through the Field Band Foundation. He "grew up in the Apartheid time" and he had a strong dislike towards all "white people", but after spending time with the Norwegian *PULSE* participants he said that he did not know that he "had a soft spot for white people" and that he learnt that they are not "all the same." By opening up a world filled with diversity, Lwazi's parents became "open to things." Therefore they became better equipped for a changing world and they value his opinion more, because they "see what is around" him is "helping a lot."

Msizi believes that one of the reasons he has stayed involved in the Field Band Foundation over such an extended time period is because he is able to teach his community through music and life skills. He developed as a teacher between 2007 and 2010 (when he attended the Academy) and now wants to teach members in his community "How to do things, cause you know, for me it was like I walked in a wrong path so I didn't want them to experience the same thing that I did."

The Field Band Foundation not only educates communities in South Africa, but also, through their interaction with the Norwegian Band Federation, helps equip members of Norwegian communities to function better in a changing world. Gunda's father had various preconceptions about South Africa and the communities in which she would be involved. He refused to come and visit her while she was in South Africa, but after her mother visited her, her father has also become more accepting of her decision to work in Johannesburg for a year and might even "come visit now."

The education the Field Band provides to the wider community may not be direct, but they are able to equip community members better for a world filled with change and diversity. By providing these experiences and chances for reflection, the Field Band Foundation is spreading their values to communities at large and affecting great change in perceptions and prejudice.

5.5.7 Empowering through music



Figure 38: The category *empowering through music* in relation to the sub-categories contained within.

To understand how musicking is empowering members in the Field Band Foundation, we need to reflect on different power relations in greater detail. To gain greater understanding of these relations I will discuss the following themes: negotiating gender relations in the Field Band Foundation, breaking the cycle of poverty and finding your voice.

a) Gender relations in the Field Band Foundation

One of the main focus areas of the *PULSE* project is addressing gender inequalities within the Field Band Foundation. In the March blog entry the *PULSE* group states that

they aim to “help girls overcome these socio-cultural environmental barriers that prevent girls from exercising their rights to equal participation opportunities”. To better understand gender relations within the Field Band Foundation, two participants compiled a *Status Quo Report on Gender Relations in the FBF*. The *PULSE* participants also arranged a *Teenage Girl Workshop* in Daveyton during July 2014 (see electronic Appendix F). It is from these two sets of data that I gained a greater understanding into the gender relations in the Field Band and the measures that participants are taking to address gender inequalities.

According to Svensen and Larsen (2014:9), females have an “unequal starting point” within South African communities. As such it is especially important that the Field Band Foundation aims to empower female members. The Foundation aims to empower female members at an organisational level by: 1) following Black Economic Empowerment processes and 2) by awarding annual prizes to the best Female tutor at the National Championships. Svendsen and Larsen (2014a:16) also found that the number of female members participating in the Tutor in Training is more balanced than the number of females represented in the circles of tutors and band coordinators. It was, however, also noted that fewer females participate in the brass and percussion sections of the bands.

During the *Teenage Girl Workshop* in Daveyton (see electronic Appendix F), female members from bands across Gauteng were invited to reflect on some of the challenges they faced. During a life skills session they were also encouraged to contribute

solutions to these challenges. The following quotes (see Figure 39) depict some of the solutions given by the groups:

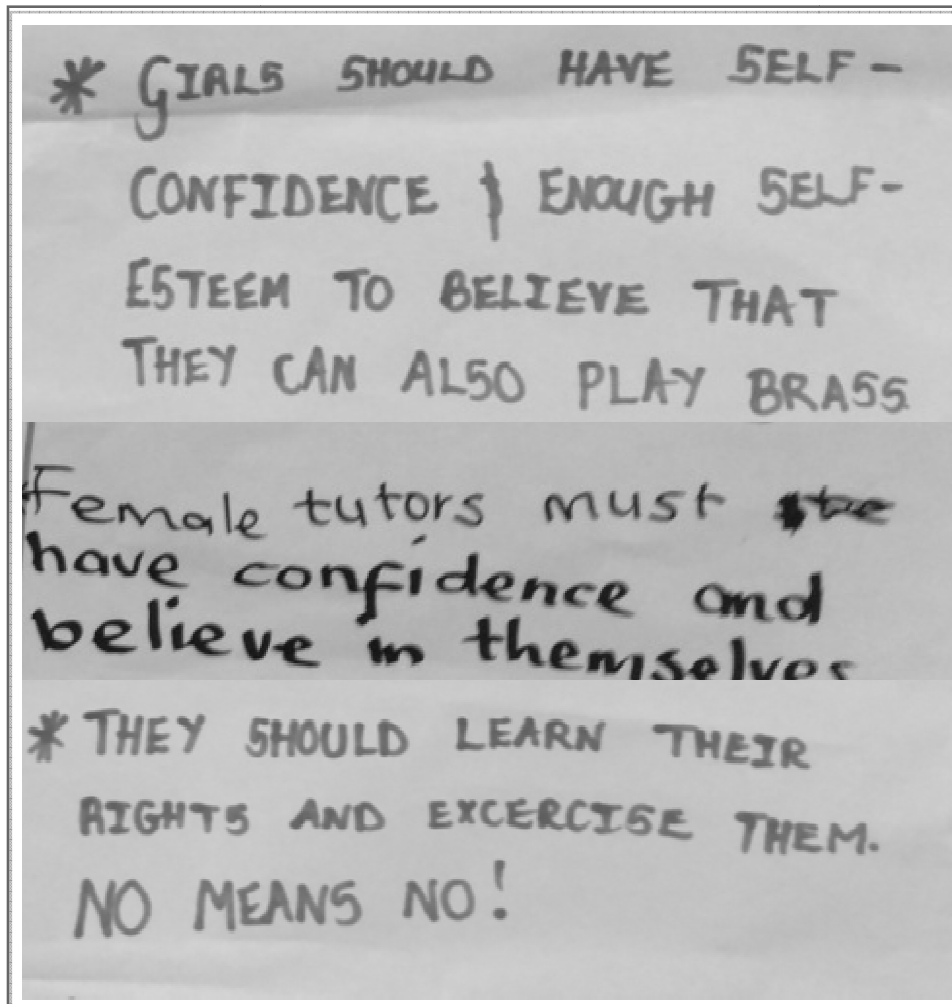


Figure 39: Quotes taken from posters designed by participants in the *Teenage Girl Workshop*

b) Breaking the cycle of poverty

During the interviews, South African participants accentuated the ways in which the Field Band Foundation helps to break the cycle of poverty. Jabu found that he could make music “for any living” by participating in the Field Band Foundation. During his exchange to Norway he had the opportunity to study music and health and now he is

sure that he wants to make his living through music. Nomusa also stated that being financially independent is one of her greatest achievements. Instead of asking for money from her parents she is able to “give them money”. She is particularly proud of this achievement since she is “still young to be independent...” Thabo also views the food gardens initiative as a way in which the Field Band Foundation helps communities break the cycle of poverty.

c) Finding your voice

Nomusa believes that most members in the Field Band Foundation come from “families where by there are no freedom, no freedom of speech...” Similarly, Asta observed that “there is not so much space to be the empowered you and stand up, you know for your rights or opinions or whatever, cause it is so many that try to keep you, somehow, in some specific role.” Lwazi describes his childhood as growing up in a home where “you get punished a lot and you get beaten a lot”.

Nomusa counters these harmful conventions by letting the participants “feel free” and by letting them know that they (the tutors) “are open”. Gunda believes that the creativity members employ when designing shows contributes to the fun and may help members feel free. Lwazi states that, before he joined the Field Band Foundation, he was a “shy person and keeping to (him)self”, but through participation in the Field Band Foundation he found his own unique voice and learnt to be himself.

5.5.8 Transforming the individual and community

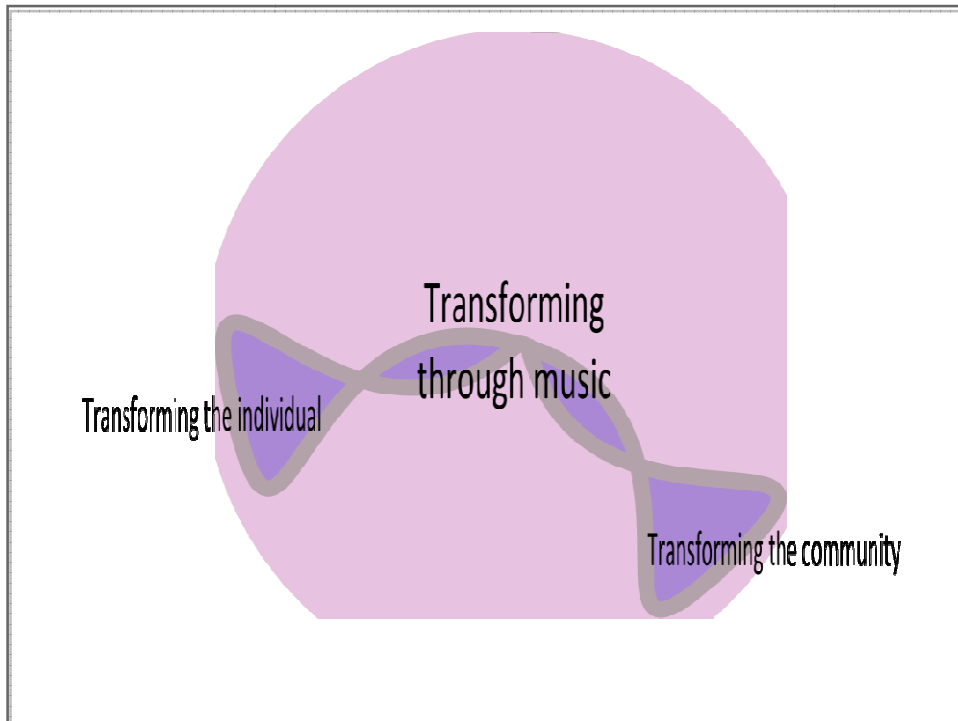


Figure 40: The category *transforming through music* in relation to the sub-categories contained within.

By putting music to work, infusing music with an ethic of care, and making music as ethical action for social justice, the Field Band Foundation is able to not only empower individual members, but also to evoke transformation within these members and the communities they live in. As a postlude to this chapter I will describe the ways in which some of the South African and Norwegian participants described to me their own individual transformation through participation in the Field Band Foundation.

Asta states that “it is very interesting to see just how much of life is affected by what you fill it with.” She has been driven to become more decisive and to choose a proactive approach to filling her life with transformative musicking. As such she has decided to start a choir in the community she will be working in Norway. She has always wanted to sing and wants to fill her life with the joys of the choir.

Marit and Baldur will both return to Norway with a greater focus on encouraging minorities to join bands. After returning from South African for the first time, Marit began volunteering at the Red Cross resource centre. This change was brought about by her interactions with students at the Field Band Foundation Academy. Baldur will, upon his return, take up a position in Gyldendal in Oslo and work to encourage minorities to join the bands.

Jabu believes that through the Field Band Foundation he has been transformed. He describes his transformation as: “I am going somewhere and I am doing something and I am doing good things and uplifting some other youth in the community...” This transformation has earned him his family’s support.

Lwazi believes that the Field Band Foundation is not just about music, but rather about “a lot of opportunities” and the “influence Field Band is doing to the communities”. He believes that by including people who are not part of the Field Band Foundation they are transforming the communities in which they work. He states that “people will come along to watch Field Band practice. No matter they are not a part of Field Band... so they learn.” While they are watching the Field Band rehearse they are influenced by

the “way of living” and this way of living teaches them that “there’s hope in anything”. He also believes that the Field Band transforms members’ lives by encouraging them to be active in the communities. By encouraging members to become involved they are taking the “shyness away of like thinking of I don’t belong there.” He also has been transformed by the empowered realisation that: “As long as you can say something it can change.”

Msizi shared his transformation from disempowered, trouble-making teenager to empowered community role model. He believes that his teaching engagement, since 2007, his studies at the Field Band Foundation Academy in 2010, and the opportunity to study in Norway have prepared him well for this role. He uses his influence in the community to reach beyond himself and to transform the lives of those around him. He also believes that the community should be involved and that they do their best to “make sure that we do what is good in our community.”

Through my analysis of data gathered at various points throughout 2013 and 2014, I built an ideal of what it meant to be a member of the Field Band Foundation. It was only later during the interviews and through my participation in the *Teenage Girls Workshop* that I truly gained understanding into the transformative experience the Field Band Foundation offers members and the communities in which they work.

Chapter 6

Discussion

Traditionally, the last chapter of a dissertation is most often seen as a brief summary of the study. In this chapter I have, however, set out slightly different goals. In this chapter I will: 1) provide a brief summary of the findings and link the three themes with current literature, 2) discuss the implications this study has for different audiences and 3) make suggestions for further study. These goals were greatly influenced by Silverman's (2013:373-381) suggestions for writing the final chapter for a dissertation.

6.1 Linking the themes with recent contributions in the literature

For the purpose of this chapter I have chosen two recently published books, both of which contribute expansively to the fields of music education, community music and community music therapy. These books are *Music Matters: A philosophy of music education* (Elliott & Silverman, 2014) and *Music asylums: Wellbeing through music in everyday life* (DeNora, 2013). The views expressed in these two sources will be supplemented by various other articles.

Elliott and Silverman (2014:52) state that their book contributes a praxial philosophy of music education since it “emphasizes that (1) music should be an *active reflection and critically reflective action* dedicated to supporting and advancing *human flourishing and well-being, the ethical care* of others, and the positive *transformation* of people’s everyday lives; and (2) that each instance of music should be conceived, taught and learnt as *social praxis...*” In this statement it is clear that Elliot and Silverman (2014:52) set out to create a philosophy which closely relates to the theoretical framework set out in this study. DeNora (2013:1) states that the purpose of her book is “to develop a grounded theoretical account of how music can be understood to create conditions conducive to well-being and what, if anything, might be special about music in this regard.” This purpose similarly aligns very closely with the theoretical framework set out in this study. It is therefore my goal to link certain central concepts and theoretical tenets set out in these books with the findings of this study.

6.1.1 Putting music to work

From the literature analysed in Chapter 3 it became increasingly clear that music education is no longer viewed as exclusively aesthetic education, but rather that musicking (and therefore also music education) is an activity which requires active participation on various levels. This engagement with the self and others (on various levels and in various forms) should fulfil certain social goals and guide participants to understanding their own humanity in a new light. In Chapter 5 these understandings were employed to analyse and interpret data gathered from the Field Band Foundation. The data gathered from the Field Band Foundation aligned closely with

the categories proposed through an analysis of the literature. Therefore the categories remained the same, but sub-categories were added. This helped me understand the intricate processes (or as DeNora [2013:139-142] puts it-the “magic”) at work while individuals music.

6.1.1.1 Making music actively

In Chapter 3, the views of various community music practitioners were analysed to understand how musicking (making music actively) may serve as a prerequisite to putting music to work. DeNora (2013:138-139) suggests that merely employing randomised trials will not help us understand the mechanisms at work when music promotes well-being; rather we should open up “the black box” and begin by studying the time during which participants are musically engaged. During this study I gained a glimpse into the Field Band Foundation’s own unique “musical black box” and gained the understanding that participants employ diverse musicking activities to counteract challenges through relatable “everyday” music. During an analysis of the data gathered from the Field Band Foundation, the category of *making music actively* was further enriched by adding the following sub-categories:

Musical activities engaged in by participants: The Field Band Foundation depicts itself as an organisation constantly engaged in a diverse set of musical activities. These activities include performance activities including workshops, sponsorship performances, commercial performances and various Field Band Foundation championship events. During interviews participants reflected fondly on the wide

range of musicking they have taken part in during their participation in the Field Band Foundation. Larken (2014:28) suggests that engaging in a wide variety of musicking may promote “emotional, social and spiritual wellness”.

Musicking to counteract challenges: Participants at various levels within the organisation view musicking as a way to counteract challenges. Musicking may serve as a bridge to help alleviate social tensions (as was the case with Marit and Baldur in the Free State) and it may also serve as a means to reach out to disgruntle members of the community (as was the case with Thabo).

The role everyday music plays in the Field Band Foundation: Participants described music as playing a vital role in their daily lives. This may be because they identify particularly with the choice of music in the Field Band Foundation. The Regional Championships in Alexandra and *Teenage Girl Workshop* displayed the importance of relatable, everyday music within the Field Band Foundation.

Elliott and Silverman (2014:100-101) suggest that any specific musical praxis consists of “four basic dimensions”. These four dimensions are: 1) “the people or *music doers*”, 2) “*musical processes or doings*”, 3) “*Musical products*” and 4) “*musical contexts*”. They depict the interactions between these four dimensions in two circle diagrams (see Figure 41).

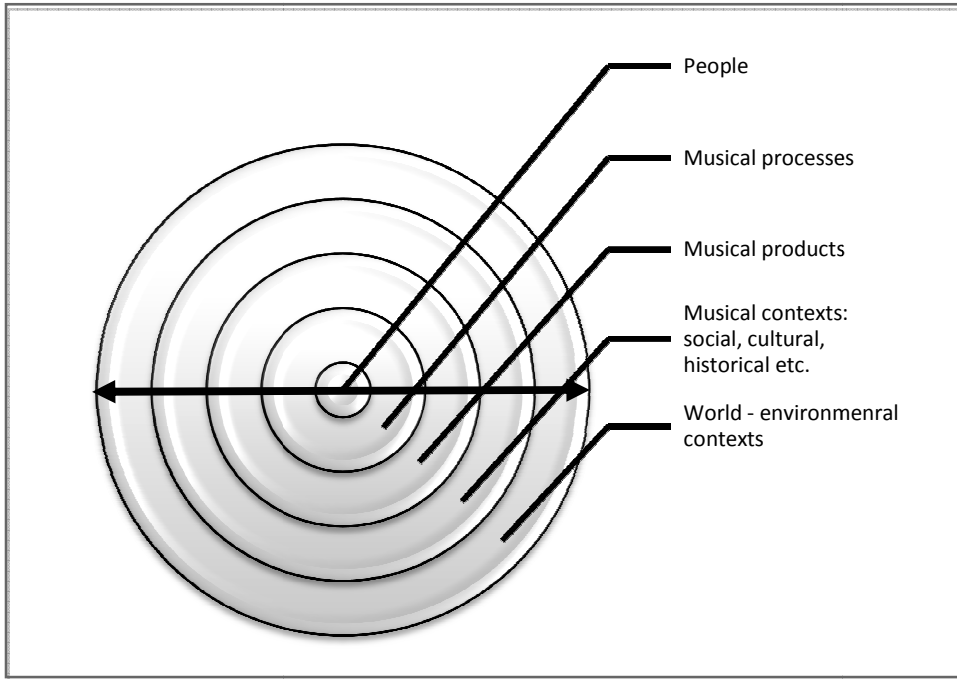


Figure 41: A recreation of the four dimensions in any specific musical praxis (Elliott and Silverman, 2014: 101).

The diagram above suggests further possible relationships and dimensions to explore when considering making music actively. Each of these dimensions would have an effect on the sub-categories identified during this study. These relationships could possibly be depicted as follows (see Figure 42):

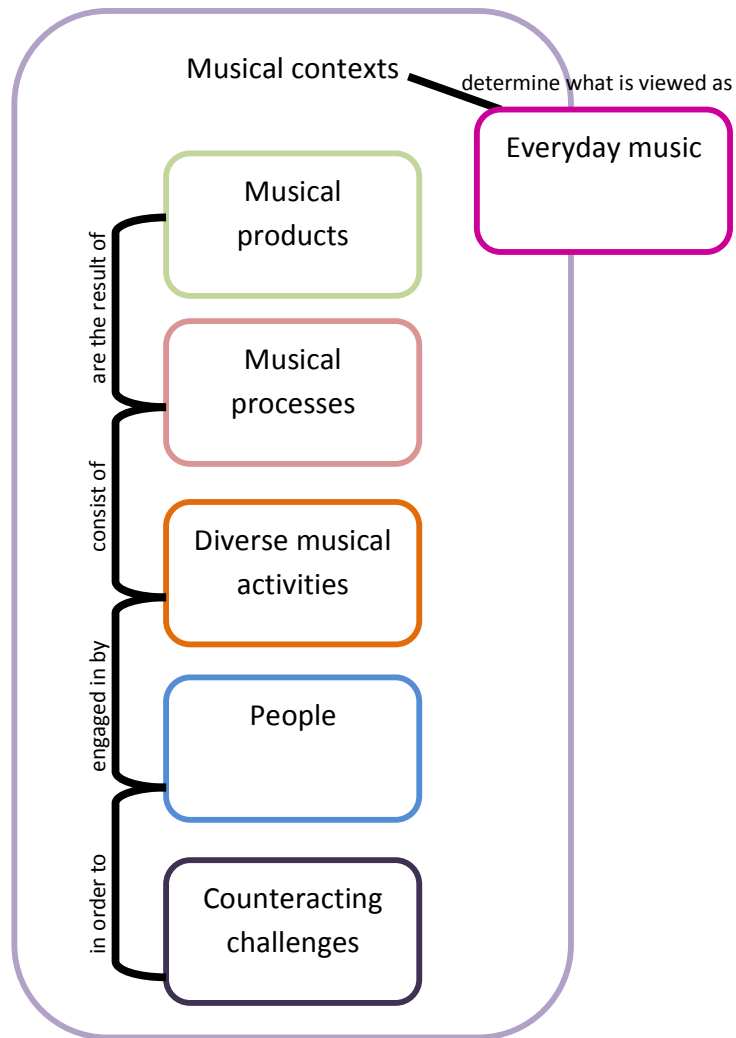


Figure 42: A possible set of relationships between the four basic dimensions of musical praxis and the sub-categories of making music actively.

6.1.1.2 Returning to music with social goals

In Chapter 3 I asserted that, through a thorough study of the literature, it becomes clear that one of the primary social goals of music is to provide disenfranchised members of the community the opportunity to interactions which may fuel personal transformation and thereby empower them. This process of empowerment will lead to greater interpersonal/intercultural understanding and interaction. These new interpersonal/ intercultural understandings fuel the creation of connections between individuals and groups. In Chapter 3 it is asserted that these connections, along with the transformative interactions, serve as the fuel for music as a social driving force. During the analysis of data gathered in the Field Band Foundation the category *returning to music with social goals* was expanded by adding the following sub-categories:

How the organisation views itself: The Field Band Foundation views musicking as a way of life. Their goals, besides striving towards certain aesthetic goals, centre around social challenges faced by members. By empowering members to live through music, they strive to help members thrive in a socially challenging landscape.

How the members view the organisation: Through interviews with members of the organisation it became clear that the members view the organisation as more than musical training. Instead they view the organisation as serving the communities in which it operates and they realise that the organisation's influence stretches far beyond "music and fun".

How the partners view the organisation: Through the analysis of the data it is clear that the partnership between the Field Band Foundation and the PULSE initiative serves many social goals. Similarly many other partners, such as the Department of Arts and Culture, view the organisation as a body with many social goals, reached through music education.

The two major literature contributions discussed in this chapter both acknowledge and accentuate different social goals we may reach through musicking. Elliott and Silverman (2014:382-383) assert that we become familiar with music's social goals from a young age, since most human endeavours contain some form of musicking. Similarly, DeNora (2013:97-98) explores "muzicalizing consciousness". Through this process she wishes to understand how music may help humans "be functional in the world" and "to relate to others" amongst others. Elliott and Silverman (2014:382-383) assert that when we "experience music socially", social capital grows. From their point of view social capital is the product of interconnectedness within a community. Therefore understanding how music contributes to the building of social capital may help us to understand how we may "be functional in the world" and "relate to others". They, however, also continue to warn against blindly pursuing music for its ability to foster social capital, since such strong interconnectedness may in some cases also lead to a loss of individuality, which in turn may hinder effective teaching and learning practices.

6.1.1.3 Creating connections

In Chapter 3 I investigate the intricate connections created when music is put to work. These connections may be found at various stages in the musicking process and are defined by the human needs they fulfil. It is useful to refer back to Bimstein's (2010:607) analogy of a jazz ensemble as the ultimate form of citizenship. In this analogy we can begin understanding the intricate connections created at each level, the players with their own selves and within the community in which they find themselves. These multi-dimensional connections were further elaborated on during the study of the Field Band and defined in the sub-categories as:

Connections between individuals: During the interviews conducted with participants and an analysis of the data gathered from internet documents, blog entries and reports it became clear that many members in the Field Band Foundation felt isolated before joining. Through meaningful connections with individuals from similar socio-economic backgrounds they were able to foster healthy relationships and reap the benefits associated with participation and acceptance into a caring community. These relationships were often equated to familial bonds. These bonds play an extremely important role to individuals who may come from dysfunctional or unstable families. Boyce-Tillman (2012:29) identifies the struggle for connection between individuals in contemporary society. It is my belief that the Field Band Foundation recognises the need for such connections and successfully foster them.

Connections between the field bands and communities: Long (2013:37) urges researchers to pay greater attention to the encounters created by musicking at different levels within a community. During this study it became clear that the Field Band Foundation acknowledges the importance of connections between the bands as entities and between the bands and the communities in which they operate. The relationship between the bands and the communities in which they operate is seen as reciprocal, since the bands cannot exist without the support of the community and the community reaps various benefits from the band's activities. This communal bond is also stretched beyond the individual bands and the communities in which they operate to create a community bond between different bands and different communities within the Field Band Foundation. From these communities the Field Band Foundation stretches its reach further to the broader South African community by participation in various public events.

Connections between the Field Band Foundation and macro enterprise: Through the Field Band Foundation, various companies in South Africa may prove their social responsibility. This is particularly important in mining communities and townships where individuals may feel isolated and marginalised. On the backdrop of social and labour unrest it becomes increasingly important for businesses to show their care for, and involvement in, communities.

Connections between the Field Band Foundation and the South African government: To reach the goals the Field Band Foundation set out, it is important to create strong connections throughout the broader community. As such it is also important for the

organisation to share strong connections with the South African government. Some bands receive sponsorship from their local government and the organisation also receives support from the Department of Arts and Culture.

Connections between the Field Band Foundation and international partners:

Connections within the Field Band Foundation stretch out far beyond the South African borders. Amongst the international connections are strong ties with the Norwegian Band Foundation. The strength in this relationship lies in its dynamic character. Therefore the Field Band Foundation's international partners do not oppress the organisation by defining a stagnant relationship, but rather empower it by creating opportunities to redefine relationships as the organisation grows.

Returning to the two literature sources linked to this discussion it becomes clear that connections created through musicking play an important role in both books' central arguments. DeNora (2013:79) states that the mobilisation and privatisation of musical listening devices has enabled the individual to "refurbish the perceived world" and thereby explore various connections within the self. Elliott and Silverman, (2014:153-191) explore these connections within the self to a great extent in their chapter on *Personhood*. In this chapter they identify 15 dimensions of personhood. These dimensions remain constantly interconnected. If one of these dimensions becomes compromised the personhood of the individual becomes compromised as well.

These connections may be drawn to the outside when musicking together. According to DeNora (2013:79), when individuals music together their efforts become more than "the sum of their parts." These musical interactions are not merely individuals trying to

understand and connect with the world around them, but rather a means for people to connect to the world and their state of being within it. When we refer back to the four dimensions of musical praxis, we see that the connections experienced by individuals during collective musicking are ways in which to interact with and connect with musical contexts and environmental contexts.

6.1.1.4 Creating safe zones

During the literature analysis in Chapter 3, the creation of safe zones was attributed to mutual acceptance of the self and other. Through examples from the literature the following four attributes of musical safe zones were identified: 1) providing non-judgemental leadership, 2) sympathising with the unique needs of participants, 3) creating an environment of trust and respect and 4) helping students move past social stigmatisation. During the analysis of the data gathered from the Field Band Foundation these four attributes we used as a guideline and led to the creation of two sub-categories:

Providing non-judgmental leadership: The participants expressed their interest in being a “safe person” for the members they serve. They also saw themselves as non-judgemental advisors. This role proved particularly challenging in certain circumstances (such as when Marit and Baldur originally started working in the Free State). The leadership structure within the Field Band was also compared to a family, where older siblings and grown-ups guide you, without judging your actions.

Creating an environment of trust and respect: At the Field Band Foundation it is important for the leaders to “hear” members; since they often feel “unheard” in their homes and in their communities in general. McCarthy (2013:11) accentuates the importance of listening attentively to the individual spiritual needs of individuals. During this study it became clear that the participants understood the lack of individual recognition and believed that the bands offered them an environment in which this could be addressed. The acceptance offered to members stretch further to include members who would otherwise be on the periphery of the communities. These groups include female members and homosexual members.

The concept of a musical safe zone corresponds very closely to DeNora’s (2013) concept of the music asylum. DeNora (2013:136) describes the concept of the music asylum as “a making of room-for creativity, expressivity, flow and flourishing; on the other hand, it is a way of gaining distance (space) from pathogenic factors that foster distress, pain or oppression.” This description of the music asylum relates closely with the way in which members within the Field Band Foundation use musicking as a way to create a literal safe zone (a bubble) which distances them, temporarily, from the hardships they face in their communities.

Elliott and Silverman (2014:374-377), on the other hand, sees the concept of safety within music, not so much as a space (as indicated in the concept of a safe zone or music asylum), but rather as “...developing the knowledge required to meet significant challenges in particular contexts or domains of effort...” They believe that when people

feel safe to take risks it enables them to achieve greater levels of flourishing and self-growth.

I agree with DeNora (2013:136) that musicking may provide individuals with room or space to express themselves creatively and gain greater distance from their challenges and ailments, but I do not associate this space with the word asylum, since this word has an inherently negative connotation. When we incorporate the idea of musicking to create safety as a process of acquiring knowledge and safety as a special concept we may think of it as expressed in Figure 43:

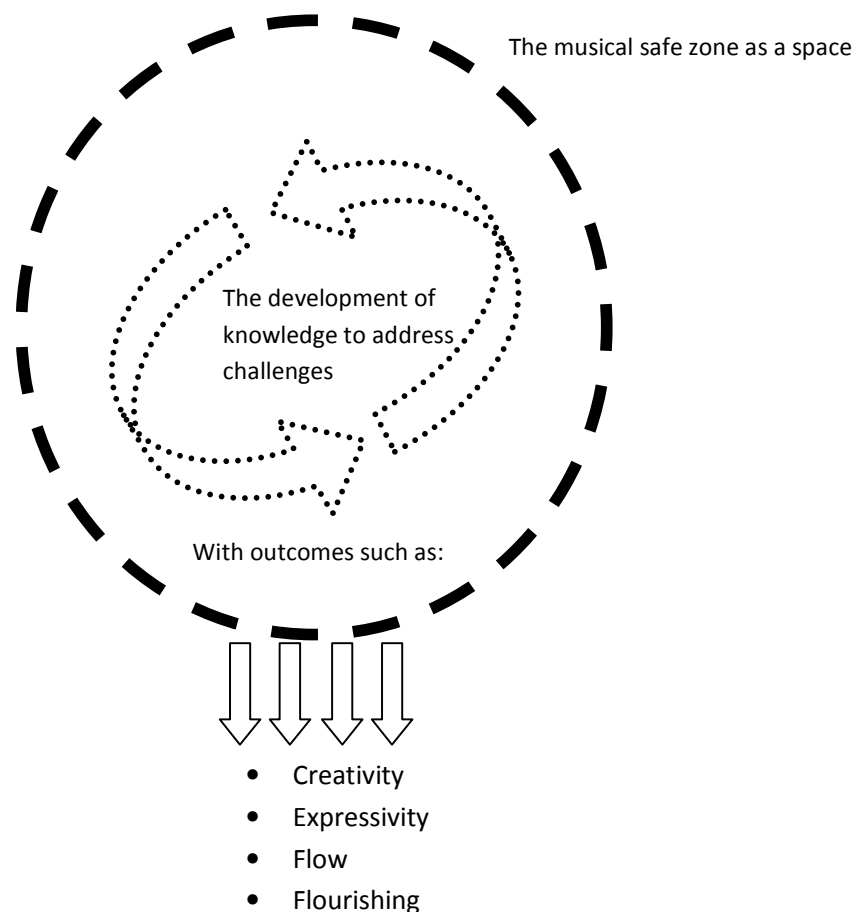


Figure 43: A figure combining DeNora's (2013:136) concept of the safe zone as a space with the concept of the musical safe zone as a process.

6.1.2 Infusing music with an ethic of care

As explained in Chapter 3, care ethics originated in 20th century feminist philosophy. These philosophers investigated how the world would be different if it were guided by what they perceived to be a feminine instinct to care. During the literature review, the concepts interconnectedness and self-fullness came to the fore as ways in which to understand an ethic of care. This led to the drawing of four categories. Each of these categories was expanded to include various sub-categories during the analysis of data gathered from the Field Band Foundation. One of the most surprising findings during my interaction with participants in the Field Band Foundation was their acute awareness of the reciprocal relationship between the self and others. I will shortly discuss the categories and sub-categories as found in the expanded theoretical framework²⁹.

6.1.2.1 Caring for the self

Helping professions are often viewed as altruistic, but when we strive to infuse our practices with an ethic of care we need to move beyond this altruism, which denies the self, towards self-fullness. In Chapter 3 it became clear that merely caring for others, without regard for the self, creates a dangerous dualism, which deprives all participants of the rich interactions inherent in good teaching and learning practices.

Musicking involves complete emergence in the activity and requires complete devotion to the now. Members in the Field Band Foundation found that this emergence in an activity, so far removed from their experiences of poverty and

²⁹ The final expanded theoretical framework may be viewed in Appendix C.

hardship, helped them learn to take better care of the self. The following sub-categories emerged during data analysis:

Finding a meaning to life: Members who feel disempowered may act in a careless way. This carelessness may be addressed by giving members a reason for living, or helping them find meaning in their lives. Through musicking, members find a reason to devote greater care to themselves, since they realise that they can affect change in the community around them.

Growing through music: During the study many participants expressed a belief that it is possible for the individual to achieve great self-growth by participating in an activity that he/she loves. Through developing a greater passion for music and the community around them, participants were propelled forward while growing as empowered musicians. These findings align with King's (2013:14) view that engagement in musicking helps children develop their "spiritual potential" and helps them to "see more deeply."

Expressing emotion and regulating stress levels: While musicking provided participants with the opportunity to grow, it also provided them with the tools they needed to better express their own views and emotions. Musicking does not only empower participants to express their emotions better, but through the embodiment they also realise that the stresses, which might have seemed insurmountable, become more manageable. This aligns with McFerran and Saarikallio's (2014:95) view that you people are able to employ situational knowledge (knowledge gained from being in

similar situations) to understand the way in which musicking may help alleviate stress and anxiety.

Elliott and Silverman (2014:371) suggest that when we are completely engulfed in musicking, we lose self-consciousness. This in turn implies that we do not possess enough attention to over-analyse ourselves or the situation in which we may be. The lack of self-analysis may help us understand why participants experience musicking as a way in which they may care for the self.

Elliott and Silverman (2014:190) further suggest that the way in which we communicate about musical products (such as expressing a *love* for a certain kind of music or experiencing music as being *alive*) may show that we experience music as an interpersonal experience. I would further suggest that when looking at musicking as a way of caring for the self-we may experience music in a similar way therapists use puppets. We may be able to project our weaker selves onto the musical product and use musicking as a means to interact with and care for this self.

DeNora (2013:141) similarly discusses the medieval concept of *musica humana* to understand how audible music becomes a way of being. This brings us back to the therapeutic (or caring) value of musicking. When we interact with music in this way, it may become a temporarily transformative practice. Therefore I am what I music. From this perspective then, I do not use music as a way to tend to my weaker self, but rather as a way to protect myself against onslaughts. In a complex fashion-if I am strong while musicking (for instance while playing a march in a brass section), I walk out of the

musicking experience temporarily transformed into a stronger being. This may also be seen as a way in which I may care for the self through musicking.

6.1.2.2 Caring for others

As discussed in Chapter 3, it is important to realise that there is a reciprocal relationship between the self and others. Therefore we once again return to the notion of connectedness and inter-dependence. When we care for others we are granted the opportunity to become our best ethical selves. In this way, caring for others is in fact a realisation, to some extent, of caring for the self. During this study the following sub-categories became important when speaking about caring for others:

Participants' understanding of the reciprocal relationship between the self and others: In the Field Band Foundation it is clear that participants view themselves as having shared fate. Therefore, an achievement by one participant is viewed as an achievement by all members. This view leads to the belief that an individual can meaningfully contribute to the development of others through musicking together and interacting within the Field Band Foundation. Similar to Tan (2014:70) I also found that there is a link between the reciprocal relationship, the understanding of this relationship and the amount of cooperation experienced in the bands.

The way in which members grow together: Through caring for each other, participants believe that they not only grow as individuals, but also experience collective growth as a group. Therefore the atmosphere within the bands are not competitive, as some

participants described band cultures elsewhere, but rather fostering, nurturing and caring.

Alleviating immediate problems: It is important to note that many members in the bands face constant struggles in their daily existence. As such some participants also believed that, when caring for others, it is important to alleviate these problems through advice, and providing distraction from the dire circumstances.

Being a point of stability: When we ponder the importance of providing advice and serving as a role model in the Field Band Foundation, we realise that in many cases the Field Band Foundation community is one of the only points of stability in members' lives. Some participants believe that they can become a point of stability by relating to the members and sharing their own experiences to foster deep and lasting friendships. Elliott and Silverman (2014:18) capture the importance of being a carer in musical learning and teaching situations. When we disregard this central role, we also place far too great a focus on external goods. It is once again important to steer clear of any dualisms (such as self and other, internal and external goods).

DeNora (2013:131) expresses this realisation by placing health/illness on a continuum; stating that we experience fluctuating degrees of healthiness or illness at varying points in time. This continuum may similarly be applied to the reciprocal relationship between the self and other. This helps us understand that selfishness and altruism are opposing ends of a continuum with varying degrees of self-fullness in between. As such, when we interact and care for the other through musicking, we find ourselves

being self-full to various degrees. We can but hope to glimpse moments of true self-fullness. Similarly, a continuum may be applied to understand the caring for members with disabilities within in the Field Band Foundation. When we view ability/disability as two points on a continuum, we realise that through musicking, members who usually find themselves on the disability pole may become more able, even if this lasts only briefly.

6.1.2.3 Taking pride in the self

In Chapter 3, some of the literature suggesting that music education may lead to increased self-confidence was discussed. Some studies also suggested that there may be a discrepancy between self-pride and the pride taken in musical performance. During data analysis, the following sub-categories were identified:

The importance of reaching goals: The annual Regional and National Championships as well as various other public events give members tangible goals to work towards. Reaching these goals may contribute to the worth they ascribe to their lives.

Boosting self-confidence: Participants expressed the importance of positive performance experiences in boosting their self-confidence. They also expressed the importance of having someone to guide and help you reflect on the impact of negative performance experiences in order to see this as a building block, rather than breaking down self-confidence. Hess (2014:244) accentuates the struggles faced by individuals, who because of their socio-economic position, deem themselves to be worthless.

During this study it became apparent that the Field Band Foundation, not only acknowledges this reality, but also actively combats it.

Working against isolation and marginalisation: Some participants expressed a feeling that they don't belong before joining the Field Band Foundation. The Field Band Foundation taught them that they were a self worth recognising by offering them a place to belong.

Becoming a role model or leader: Throughout the organisation's structure there are various points at which members may be afforded the opportunity to become a role model or leader. These opportunities include becoming a tutor in training and attending the Field Band Foundation Academy. King (2013:14) found that children thrive spiritually when they have examples and guidance with which they can identify. Therefore the leadership opportunities provided in the Field Band Foundation uplifts the entire organisation, since the young members are able to identify with older members from similar backgrounds.

Self-esteem (which relates closely to taking pride in the self) is amongst the "life goals", identified by Elliott and Silverman (2014:143), with which music education as a social praxis should identify. They further also assert that we cannot merely assume that a greater level of musical skill will contribute to the development of these values (including but not limited to self-esteem), but rather that involving the self to a greater degree will help develop these values and ultimately lead to human flourishing. Therefore music as a social praxis offers participants certain "challenges and meaning"

that help them ascribe greater worth to their lives and therefore take greater pride in it (Elliott and Silverman, 2014:279).

6.1.2.4 Contributing to human flourishing

As discussed in Chapter 3, music education and musicking in general may contribute to human flourishing when we become aware of the ways in which music may contribute to living a life well lived. In Chapter 5 it became clear that, when all the categories in the theme *infusing music with an ethic of care* interact and contribute to each other, musicking may contribute to human flourishing. The flourishing achieved through musicking may be evident in the following sub-categories discussed in the category *contributing to human flourishing*:

Infusing the atmosphere with joy and happiness: During interviews conducted with participants, many shared the joy and happiness they felt while performing. I also experienced this sense of joy and happiness while I was rehearsing and performing during the *Teenage Girl Workshop*. Through this sense of joy and happiness participants are able to influence the community around them and contribute to human flourishing. Larkin (2014:27) found that musicking may contribute to a positive atmosphere in old age homes. These findings correlate with the joy spread through the Field Band Foundation and into the communities they serve.

Musicking to make life worth living: The values of the Field Band Foundation (HIRED SEED) provide members with a definite purpose in life. When members infuse these values with communal musicking they create a flourishing way of life for themselves and the communities in which they live.

Elliott and Silverman (2014:48) articulate the importance of teaching “not only *in* and *about* music but also *through music*” to contribute to human flourishing. DeNora (2013:141) similarly expresses musicking as “a way of being”. It is clear that this education through music aligns closely with many of the themes, categories and sub-categories discussed in this study, but most importantly that these themes, categories and sub-categories interact in complex ways to contribute towards human flourishing.

6.1.3 Making music as ethical action for social justice

In Chapter 3 the prickly issues pertaining to social justice were addressed by stating that virtue alone cannot inform us adequately as to what is entailed by the term social justice. We need to inform our understanding of social justice through love as action and continued caring conversations. In Chapter 5, the data gathered in the Field Band Foundation was discussed under the following categories and sub-categories, which emerged and were expanded during the data analysis.

6.1.3.1 Being accessible

In Chapter 3, accessibility in various music education and community music endeavours was discussed under: 1) affordability, 2) locality, 3) flexibility and 4) fluidity. During an analysis of the data gathered in the Field Band Foundation the

following sub-categories emerged and expanded on the concept of accessibility as discussed in Chapter 3:

The Field Band Foundation as an accessible entity: The Field Band Foundation reaches out to members of the community irrespective of whether they are members of the band or not. Many participants shared stories of how they were welcomed during rehearsals without being members or how they extend a hand of friendship to community members who are not involved in the Field Band Foundation.

Musicking in the Field Band Foundation as an accessible activity: The music played in the Field Band Foundation is relatable to members. Many band traditions are adapted to become more relatable to members within the South African context, such as the particular style of dancing, the music chosen and the instruments present in the bands.

6.1.3.2 Including peripheral figures

During a discussion of the literature in Chapter 3, it became clear that many community music initiatives are aimed at the so-called “disadvantaged members” of society. During my data analysis, however, it was seen that, although members on the socio-economic periphery need to be included, there are many individuals who find themselves on the periphery of society because of other circumstances. These members added to the sub-categories discussed during the data analysis in Chapter 5:

Members on the socio-economic periphery: One of the main objectives of the organisation is to provide music education to youth within socially and economically disadvantaged communities. As such, most members find themselves on the socio-

economic periphery and communities in which the Field Band Foundation operates generally have high instances of unemployment.

Members with disabilities: Through the PULSE exchange, the organisation is equipping tutors of inclusive bands to better accommodate members with disabilities. Similar to the views expressed by the participants in this study, Tamplin (2013:938) also believes that it is paramount to include members with disabilities in musicking. This will provide them with “the opportunity and support to participate in something enjoyable, achievable, and therefore meaningful” (Tamplin, 2013:938).

Female members: As an organisation, the Field Band Foundation is aware of the great gender inequalities present in the communities they serve and within the bands at various levels. These inequalities were addressed at the *Teenage Girl Workshop*.

Gay and lesbian members: The communities served by the Field Band Foundation often have very high instances of homophobia. During the data analysis, many narratives pertaining to the inclusion of people with alternate sexualities came forward. This included references on the blogs and anecdotes shared during interviews.

Elliott and Silverman (2014:347-377) share a particularly touching experience of inclusion by examining the teaching and performing situation experienced by a gay choral conductor named Casey Hayes. He had found himself on the social periphery in Indiana and was asked to resign from his position due to his sexuality. After moving to

New York, he became actively involved in the GLBT choral world and performed and conducted works aimed at educating the greater community about artistic citizenship.

6.1.3.3 Embracing diversity

In the discussion of the literature in Chapter 3 and in the original theoretical framework, this category was called *tolerating diversity*. As such the discussion around this category centred around 1) the discussion opened through acknowledging diversity in music practices, 2) the challenges posed by these diversities and 3) the opportunities that arise from these interactions. During interaction with the Field Band Foundation it became clear that the organisation and its members not only tolerated members from diverse backgrounds, but in fact embraced diversity as an asset to the organisation. The following sub-categories were identified during data analysis:

Breaking down cultural boundaries: In a country as divided as South Africa it is important to address cultural boundaries, stereotypes and misconceptions. The Field Band Foundation contributes to this discussion by introducing members to music from different cultural groups and also through their embrace of diversity. This ensures that bands are made up of members from different cultural groups. Through caring interaction with members from different cultural groups, members are taught to overcome their prejudice. During interviews with the PULSE participants, the ripple effect caused by these interactions also became clear.

Learning to listen and accept: Many participants expressed the importance of learning to listen to people with vastly different backgrounds and views than your own. The skill to listen and accept different views does not only pertain to cross-cultural interaction, but also to understanding the differences between individuals within the same socio-economic class, as expressed by the Norwegian participants.

Elliott and Silverman (2014:31) state that “philosophically minded teachers” aim to find balanced views of the world. This yearning for balance means that we incorporate the views of diverse members of society into our own. This in turn means that we have the capacity to not only criticise the beliefs of others, but also to criticise our own beliefs. Through this criticism we make a “sincere effort to hear and understand *fully* what the other person is trying to say.” The search for balance ties in strongly with acceptance of diversity and in particular the sub-category *learning to listen and accept*.

6.1.3.4 Engaging with politics and aspects of citizenship

During the analysis of the literature in Chapter 3, it became clear that music plays an important role in power struggles. During the discussion in Chapter 3 the following functions were identified: 1) developing a political identity, 2) facilitating political engagement, 3) modelling democratic principles and 4) offering political alternatives. Music praxes are also filled with concepts of politics and citizenship. These may include perceptions about what constitutes *good music* or what kinds of music should be taught and in which ways. This realisation led to the following sub-categories emerging in Chapter 5:

The politics of music and music education: Whenever and however we interact with music and musicking, there will always be conceptions pertaining to good music and good music educational practices. Tan (2014:62) raises the following question: “Can instrumental music education be construed in democratic terms?” It is my belief that this study has answered this question in various ways. The medium through which music education is provided in the Field Band Foundation is a Euro-centric model, but it has been adapted throughout the organisation’s existence to suit the needs of the members. This is evident in the choice of music, the style of dance and the instruments used during performances.

The portrayal of South African citizenship: The Field Band Foundation portrays South African citizenship as active and proud. They openly support various political initiatives and engage with prominent political figures, such as the Minister of Arts and Culture. Elliott and Silverman (2014:379) agree that one of the reasons “musickers” (the term they use to imply various kinds of performers and creators of music) created pieces is for “musical expression” of, amongst other things, political beliefs. They also engage with the politics of music and music education at great lengths in their chapters on *musical values* (Elliott and Silverman, 2014:360-388), and Part III of their book is entitled *Music and-as-in Education* (Elliott and Silverman, 2014:389-467). In this section they argue that all musical educational endeavours and community music projects should “be carried out as reflective musical practicums³⁰.”

³⁰The term “reflective musical practicum” may be briefly defined as “a close approximation of music-praxis situations” (Elliott and Silverman, 2014:420). Although this definition provides us with a brief

6.1.3.5 Providing education

This category did not stand out during the analysis of the literature, but was very prominent in the data gathered from the Field Band Foundation. During the analysis process the following sub-categories were identified:

Education in the bands: Being a member of one of the bands offers children from socio-economically challenging circumstances various educational opportunities. The organisation participates in tours, large international events and offers members the chance to participate at Regional and National Championships. Besides these opportunities the organisation also provides training in life skills. According to some participants, the mere knowledge that further opportunities exist, such as the Field Band Foundation Academy and the exchange programmes, gave them hope and helped them strive for greater excellence in their education.

The Field Band Foundation Academy: The Field Band Foundation Academy has provided members with various educational opportunities since 2010. Through the integrated learning areas members are equipped to serve as strong leaders in bands and in the organisation.

Educative partnerships: Through our understanding of the relationship between self and other it becomes clear that no two entities can interact without influencing each other in some way. As such the Field Band Foundation and PULSE have interacted in an educative way with each other. The partnership not only served to open up

overview the term is rich and dense enough to warrant greater consideration, but due to time and space constraints this consideration cannot be given to it at this stage.

educational experiences for South African participants, but also equipped Norwegian participants with important reflective opportunities and challenges that helped them grow.

Educating the wider community: Through the education of members within the bands and the leadership of the bands the organisation also educates the wider community. Participants shared anecdotes pertaining to their parents' growth through interaction with the organisation. Some participants believed that, because they were better equipped for a changing society, they could influence and change their parents' outlook and perspectives.

Elliott and Silverman (2014:105-152) discuss the complex term education in great lengths. They differentiate between education and Education. They briefly define Education (Elliott and Silverman, 2014:151) as including, but not limited to: 1) the people who learn and teach music for the "values and human goods they obtain from doing so and for the values *their musics* provide to other." 2) "The processes of musicking and listening (and dancing, worshipping etc.) that the learners and teachers of a specific musical praxis decide to use, develop, integrate, perpetuate, elaborate, change radically and so forth." 3) "The wide range of educational and musical values...as these come about in and through the processes, encounters, and relationships involved in learning to make and listen to musics of many kinds." 4) "The contextual details...that have myriad effects on a specific instance of music teaching and learning." Lower case education, according to Elliott and Silverman (2014:151), aligns with the third point above, but in the case of praxial music education should

focus on human flourishing through music. In this view it becomes clear that *providing education* in the context of the Field Band Foundation correlates with both these definitions of what education may be. It is by straddling both of these definitions that education in the Field Band Foundation becomes the gateway to *empowering through music*.

6.1.3.6 Empowering through music

During the discussion in Chapter 3 it became clear that music educators should not merely assume that their practices empower students, but should always question the power structures inherent in their practices. They should also provide participants with the skills to engage in critical reflections about the power structures in which they find themselves; thereby empowering them. During the data analysis the following sub-categories emerged for this category:

Gender relations in the Field Band Foundation: As previously mentioned, gender relations pose a great challenge to the Field Band Foundation as an organisation and the individual bands. The organisation, along with their PULSE partners, is addressing these challenges through research and workshops to empower female members. During interviews and informal conversations, PULSE participants also expressed the desire to host future workshops for male members; where they would be able to explore aspects pertaining to masculine identity.

Breaking the cycle of poverty: Providing members with the education necessary to contribute effectively to the economy enables them to start breaking the cycle of

poverty. The organisation equips members with the skills needed to fulfil leadership roles and offers them the opportunities to investigate further ventures. Financial independence stepped forward as an important benefit for some participants during the interviews.

Finding your voice: The image of being silenced or not having a voice played an important role during the interviews with participants. Some participants shared their experience of growing up in homes where they were not allowed to express themselves freely or where they were abused. Many participants also ascribed their lack of self-esteem to these situations. They believed that, through participation in the Field Band Foundation, they found their own unique voice and were taught how to express it effectively and with care and respect for those around them. Rimmer (2013:142) underpins the importance of these findings by stating that the notion of voice is not aligned with diversity but rather with the need for “social-democratic civic entitlement.”

Elliott and Silverman (2014:43-44) state that when we view music education as a praxis we strive to empower our students musically. This shows the relation between the categories *providing education* and *empowering through music*. They further assert that, although music education and community music endeavours should teach students and participants musical skills (thus empowering them musically), this cannot be the only end to which they strive. Music education settings should “empower

people's capacity for *personhood*". This shows the strong correlation between *caring for the self, caring for others and empowering through music*.

6.1.3.7 Transforming the individual and community

In Chapter 3, individual and communal transformation is discussed as the end product of musicking as ethical action for social justice. Therefore, I assert, merely becoming aware of (empowering) power structures is not enough. Participants and students should be equipped to address unjust practices. In Chapter 5, the personal and communal transformations experienced by individual participants were discussed as a reflection on the ways in which musicking in the Field Band Foundation has transformed the individual and community.

DeNora (2013:132) suggests in a similar vein that "we want to become what music can make us." This musical transformation is initially only momentary, but through prolonged engagement with the music we would like to become, this transformation may have longer lasting effects (DeNora, 2013:140-141). In this way it is important to realise that the data gathered from interviews reflect the view of participants who have been involved in collective musicking of a certain kind (the culture of show bands and in the case of South African participants the Field Band Foundation) for a very long time.

6.2 Implications for different audiences

6.2.1 Researchers

This theoretical framework may serve as a spring board for the evaluation of the concept of artistic citizenship. It may also be possible for researchers to further evaluate, adapt and expand the theoretical framework. It may also give researchers a starting point for investigating the rich and complex phenomena contained within this study. I also hope that the conceptualisations of social justice as acts of love and the relationship between social justice and care ethics as discussed within this study will open new discussions and negotiations about the meaning and application of these terms.

6.2.2 Management and government

This theoretical framework may provide government and management in corporate South Africa, and hopefully the world, with greater insight into the working of community music and music education projects. It is my hope that greater insight will also lead to greater appreciation for the people who are actively engaging with the youth of South Africa.

6.2.3 Community music practitioners and music educators

Elliott and Silverman (2014:36-43) make a compelling argument for the difference between music education philosophy and music education advocacy. In this argument they also attribute the values of each of these fields. It is therefore not necessary to enter into this argument, at this point in time, suffice it to say, I do not intend this

study as a form of music education advocacy, but rather as an investigation into a possible understanding of the rich possibilities for musicking and social transformation when we combine rich philosophical and theoretical understandings with practical applications. It is therefore my wish that music educators and community music practitioners use the theoretical framework created in this study to inform, adapt and enrich their existing practices. I would encourage reflective journaling to investigate the measure to which their practices are informed by artistic citizenship, as outlined in this study. These journal entries may serve as a rich reflection to inform and adapt existing practices to ensure that social transformation through musicking reaches the wider South African community, and the world as a whole.

6.3 Suggestions for further study

After creating the theoretical framework, one might investigate the transferability of this framework further. This may be achieved by applying this framework to various other community music and music education settings. This application may lead to adaptations and expansions of the existing framework.

Each theme may also be explored in greater detail and applied across various settings. Although each of these themes do, in fact, refer to independent fields of study, I hope that the categories and sub-categories may provide further insight into the ways in which these complex phenomena interact with one another.

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Appendix A

Music education as/for artistic citizenship in the Field Band Foundation

Janelize van der Merwe: janelizevdm@gmail.com

Hallo,

My name is Janelize van der Merwe and I am a student at the Music Department of the North West University. I am a bassoonist and a music teacher.

As part of my degree I need to submit a dissertation. You have been invited to participate in my research about music education as/for artistic citizenship. If you agree to participate in my study you will be asked to have an interview with me concerning your participation and experiences in the Field Band Foundation.

There are no known risks for participating in this research besides the normal risks involved in everyday life. Please read the following general principles that will apply during the study:

1. Participation in the study is completely voluntary and no pressure, however subtle, may be placed on you to take part.
2. It is possible that you may not derive any benefit personally from your participation in the study, although the knowledge that may be gained by means of the study may benefit other persons or communities.
3. You are free to withdraw from the study at any time, without stating reasons, and you will in no way be harmed by so doing. You may also request that your data no longer be used in the study.
4. You will be given access to a transcript of your interview after the course of the interview and the analysis of your interview upon request.
5. You are encouraged to ask me any questions you may have regarding the study and the related procedures at any stage. I will gladly answer your queries.
6. If you are a minor, the written consent of your parent or legal guardian is required before you participate in this assignment, as well as (in writing if possible) your voluntary assent to take part- no coercion may be placed on you.
7. The research objectives are always secondary to your well-being and actions taken will always place your interests above those of the study.

I, the undersigned

Full names & Surname

have read the preceding information of this informed consent form, and have also heard the oral version thereof and I declare that I understand it. I was given the opportunity to discuss relevant aspects of the study with the researcher and I hereby declare that I am taking part in the study voluntarily.

Signature:Date:

Appendix B

Interview protocol

Music education as/for artistic citizenship in the Field Band Foundation

Time of interview	
Date	
Place	
Interviewer	
Interviewee	

1. Tell me a bit about yourself.
2. Tell me about participating in the Field Band Foundation.
3. Are you finding participating in the Field Band Foundation a different experience from what you expected?
4. How do you feel about your fellow musicians and dancers?
5. What would happen if the Field Band Foundation were to stop existing tomorrow?
6. Some people would say that you should not spend so much time on music. What would you tell them?
7. How do you feel after a good performance?
8. How do you feel after a bad performance?
9. What do you think your family thinks about your participation in the Field Band Foundation?
10. How is your life different from before you became involved in the Field Band Foundation?
11. Tell me about an aspect in the Field Band Foundation that you enjoy in particular?
12. Tell me about an achievement you are particularly proud of.

Artistic citizenship

