

**Realising the objectives of the South African Schools
Choral Eisteddfod: a case study**

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ABSTRACT

The realisation of the objectives of the South African Schools Choral Eisteddfod (SASCE) is influenced by the national education system and the environment it operates in. This thesis accordingly studies the SASCE within the organisational framework of the Department of National Education. It provides a comprehensive description of the factors that influence the achievement of the objectives of the SASCE in the FET band in the Motheo district of the Free State Province.

South African national education policy provides for a single unified democratic system for the organisation, governance and funding of schools. The Department of National Education formulates policy and provinces are responsible for its implementation by means of district offices. In this respect the education system is regarded as an organisation consisting of different sub-organisations that must provide effective education in line with the educational needs of the country. A generic five-point model of effective organisational structure accordingly was applied to determine the factors impacting on the realisation of the objectives of SASCE.

Data were gathered and analysed by means of personal observations, document analysis and semi-structured interviews with education officials, school principals and choir conductors.

The challenges of the national education system with regard to appropriate facilities, equipment, funding, appropriately trained officials and educators, support staff and effective policy implementation are consistent with the challenges facing the Department of National Education's enrichment programmes, of which the SASCE forms part.

Findings and recommendations are offered for all research questions. A general recommendation pertains to a proposed restructuring of the provincial enrichment programmes sub-directorate in order to address some of its organisational shortcomings and also the challenges facing the SASCE.

KEYWORDS

South African Schools Choral Eisteddfod

Department of Education

Objectives

Context

Environment

Organisation

Policy

Implementation

Interpretivist

Enrichment

Recommendation

ABSTRAK

Die bereiking van die doelwitte van die *South African Schools Choral Eisteddfod* (SASCE) word beïnvloed deur die nasionale opvoedingsstelsel en die omgewing waarin dit funksioneer. Hierdie proefskrif bestudeer dienoooreenkomstig die SASCE in die konteks van die organisatoriese raamwerk van die Departement van Nasionale Onderwys. Dit verskaf 'n omvattende beskrywing van die faktore wat die realisering van die doelwitte van die SASCE in die Verdere Opleiding en Onderwys-band in die Motheo-distrik van die Vrystaat.

Suid-Afrikaanse nasionale onderwysbeleid maak voorsiening vir 'n enkele verenigde demokratiese stelsel vir die organisering, beheer en befondsing van skole. Die Departement van Nasionale Onderwys formuleer beleid and provinsies is verantwoordelik vir die implementering daarvan deur middel van distrikskantore. Die onderwysstelsel word in hierdie opsig beskou as 'n organisasie bestaande uit onderafdelings wat effektiewe onderwys moet verskaf dienoooreenkomstig die opvoedkundige behoeftes van die land. 'n Generiese vyfpunt-model van effektiewe organisatoriese strukturering was dus toegepas om die faktore te ondersoek wat die realisering van die doelwitte van die SASCE beïnvloed.

Data wat vanaf onderwysbeamptes, skoolhoofde en koördinerende verkry is dui in die algemeen op eenvormige bevindinge. Die uitdagings van die nasionale onderwysstelsel, met verwysing na gepaste fasiliteite, toerusting, befondsing, goedopgeleide beamptes en onderwysers, ondersteuningspersoneel en effektiewe beleidsimplementering stem ooreen met die uitdagings van die Departement van Nasionale Onderwys se verrykingsprogramme waarvan die SASCE deel vorm.

Bevindinge en aanbevelings word gemaak vir alle navorsingsvrae. 'n Algemene aanbeveling hou verband met die voorgestelde herstrukturering van die provinsiale sub-direktoraat vir verrykingsprogramme om sekere organisatoriese tekortkominge aan te spreek, en derhalwe die uitdagings van die SASCE te bowe te kom.

SLEUTELWOORDE

South African Schools Choral Eisteddfod

Department van Onderwys

Doelwitte

Konteks

Omgewing

Organisasie

Beleid

Implementering

Interpretavist

Verryking

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ACRONYMS AND ABBREVIATIONS

ABET	Adult Basic Education and Training
BTA	Bophuthatswana Teachers Association
C2005	Curriculum 2005
CEM	Council of Education Ministers
CES	Chief Education Specialist
COLT	Culture of life-long learning and teaching
DACST	Department of Arts, Culture, Science and Technology
DoE	Department of Education
DBST	District based support teams
DCES	Deputy Chief Education Specialist
DMST	District monitoring and support teams
DSC	District steering committee
ECD	Early childhood development
ELRC	Education labour relations council
EMEP	Extra-mural education project.
ESLM	Effective school leadership and management
FBF	Field band foundation
FET	Further Education and Training
FETC	Further Education and Training Certificate
FIU	Florida International University
FSDoE	Free State Department of Education
FSGDS	Free State Growth and Development Strategy
FSPG	Free State Provincial Government
GET	General Education and Training
GGP	Gross Geographic Product
Grade R	Reception year of the school sector
HE (T)	Higher Education (and Training) now Ministry of Higher Education and Training).
HEDCOM	Heads of Education Departments Committee
HIV/Aids	Human immune-deficiency virus and (Aids) acquired immune deficiency syndrome

HOD	Head of Department
LA	Learning Area
LSM	Learner Support Material
MEC	Member of Executive Council
MLA	Monitoring Learning Achievement (UNESCO)
MSP	Mangaung Strings Programme
NCS	National Curriculum Statement
NSC	National Schools Certificate
NEPA	National Education Policy Act
NGO	Non-Governmental organisation
NQF	National qualification framework
NSC	National Senior Certificate
NSDS	National Skills Development Strategy
NSDP	National Skills Development Policy
NSE	Norms and Standards for Educators
OBA	Outcomes-Based Assessment
OBE	Outcomes-Based Education
ODM	Oxford dictionary of music
OECD	Organisation for Economic Co-operation and Development
PDE	Provincial Department of Education
PSC	Provincial Steering Committee
REQV	Relative Education Qualification value
RSC	Regional Steering Committee
SASCE	The South African Council for Education
SASCE	South African Schools Choir Eisteddfod
SASA	South African School Act, Act 84 of 1994
SAQA	South African Qualifications Authority
SEED	School Environmental Education Development programme
SEP	School enrichment programmes
SES	Senior Education Specialist (formally First Education Specialist)
SETA	Sector Education and Training Authority
SGB	School governing body

SIP	School improvement plan
SMGD	School management and governance developer
SMLC	Strategic management leadership committee
SMT	School management team
SNE	Special need education
SYRAC	Sport, Youth, Recreation, Arts and Culture
TISCE	Tirisano Schools Choral Eisteddfod
TTA	Transkei Teachers Association
REQV	Relative Education Qualification Value
UNISA	University of South Africa
WITS	University of Witwatersrand (Gauteng province, South Africa)
YRAC	Youth, Recreation, Arts and Culture

CHAPTER 1

BACKGROUND OF THE STUDY

1.1 Introduction

The South African Schools Choral Eisteddfod (SASCE) was introduced in 2007 in accordance with *The protocol for the organisation, management, co-ordination and monitoring of school music competitions and/or festivals for public schools in South Africa* (South Africa, 2007b). Its forerunner, the *Tirisano* Schools Choral Eisteddfod (TISCE), came into being in 2001 after the announcement of the protocol in October 2000 (Asmal, 2002). SASCE is one of the projects identified for implementation by the Department of Education within the school enrichment programmes. Some of the other programmes are National Indigenous Games and the National Language Festival.¹ These programmes have been conceived as school enrichment programmes intended to promote learner involvement in sport, arts and culture. They are intended to promote social cohesion among our school-going population and instil a sense of national identity (FSDoE, 2008:7).

The realisation of the objectives of the SASCE is influenced by the education system and the environment in which the system operates.² This thesis applies qualitative methods to study the SASCE within the organisational context of the Department of Education. This chapter introduces the thesis by outlining its purpose, background and context. The research questions and objectives are also stated, along with the research design and methodology.

¹ These programmes are also organised from local to the national level as competitive festivals.

² South Africa has nine provinces and each province has fairly unique environmental features.

1.2 Motivation for the study

Even before I came to South Africa I had a passion for choir singing and conducting. Throughout my attendance of elementary schools in Ghana I was a member of the school and church choirs. Conductors of these choirs could read tonic solfa notation only. We were taught the songs by rote because we could not read the music at all. My passion for music drove me to learn to play the harmonium in the church. I learned the different voice parts by making use of the harmonium, memorising each voice part and then playing the whole song.

My formal musical training began at the Akatsi Teachers Training College in 1969 in the Volta region of Ghana. At this college I successfully completed the Royal Schools of Music theory Grades Two and Five examinations. I was the President of the College choir for my four years of training at the college. After teaching for a year I continued my musical training career at the Ghanaian National Academy of Music and successfully completed the final Grade eight theory of music examination of the Royal Schools of Music in my first year there in 1975. At this institution we trained towards obtaining an Advanced Music Teachers Certificate in School Music. Choir singing and training were my major ensemble activities at the institution, while the piano was my major instrument.

Between 1977 and 1982 I trained two church choirs in Accra. During the same period I was a student member of the University of Ghana choir. At the same time I initiated the Schools Choral Eisteddfod at the Ghana Armed Forces Education Unit in Accra, a project that still continues to date, I believe.

In 1984 I was appointed to Clarkebury College of Education in the then Republic of Transkei as a music lecturer. At the introductory meeting with the College my whole being entered into a world I had never experienced before when the student body at a morning assembly sang hymns for the morning devotion. In the absence of a college hall, the students had to line up in their

classes in the open air in front of the classrooms for morning devotion every day before classes. At the request of the Rector, a student started the tune of a hymn and to my utmost surprise and bewilderment the whole student body simultaneously joined her in the various voice parts, singing all verses of each hymn. I could not understand how a whole college student body, without the aid of an instrument, could render these hymns within the appropriate pitch ranges and with such a high quality of sound. It then dawned on me that my professional career had provided me with much opportunity to study choral performance in an educational context.

The need to undertake this study became profound when I was appointed as a Senior Education Specialist (SES) involved in the implementation of the *Tirisano* School Choir Eisteddfod (TISCE) or South African School Choir Eisteddfod (SASCE) programme in the schools. My curiosity to undertake research into the choral music tradition of the school choirs of Motheo District became overwhelming.

My involvement in school and college choral eisteddfods began in the Transkei. As the sole music lecturer I had the responsibility of training and conducting the college choir. The choir took part in school and college eisteddfods organised by the Transkei Teachers Association (TTA) under my leadership. In this period I was also appointed an adjudicator for primary and high schools choirs. This was also the case at the Strydom College of Education in Thaba Nchu between 1988 and 1997 in the then Bophuthatswana. I conducted the three college choirs, mixed (SATB), male (TTBB) and female (SSA) of the choral music eisteddfod organised by the Bophuthatswana Teachers Association (BTA). Between 1999 and 2002 I taught the learning area Arts and Culture at the Seamahale Senior Secondary school in Botshabelo, where I trained the school choir for the SASCE. My participation in the organisation and management of the SASCE took place between 2003 and 2005, when I was appointed a Senior Education Specialist in the district office.

Through this involvement I conducted a preliminary survey among conductors and choristers to determine their music literacy competencies and the conductors' views on the SASCE programme in the schools. This survey took place in the Motheo district of the Free State Province from 2001 to 2006 and revealed that about 33% of the total number of the Further Education and Training (FET) institutions participated annually in the TISCE (Dzorkpey, 2005) (see Annexure C for Findings and Recommendations). Furthermore, only a small number of participating schools tended to perform consistently well, while the remaining schools became demotivated by their lack of success.

There are various plausible explanations for these shortcomings. Lack of infrastructure, trained staff and an appropriate curriculum have for many years undermined the teaching of Arts and Culture in the South African school education system (FSDoE (2008:23). Consequently, performance skills and music literacy levels are limited among choristers as well as conductors (Dzorkpey, 2005), while performers seldom have the kind of administrative support needed for effective training and performance. I also observed that much progress had been made in recent years in terms of the training of choir conductors; however, such training is mostly offered in major centres, while training programmes are often unsystematic and unstructured. In addition, tertiary programmes generally are unable to meet the practical demands of choir conducting (Van Aswegen, 2005:7-32). Hence, most school choir conductors in the Motheo district, and indeed in the entire province, have not had any formal training in music literacy, choir conducting, or choir management. It has consequently become necessary to investigate the SASCE with a view to determining its successes and challenges.

1.3 Purpose of the study

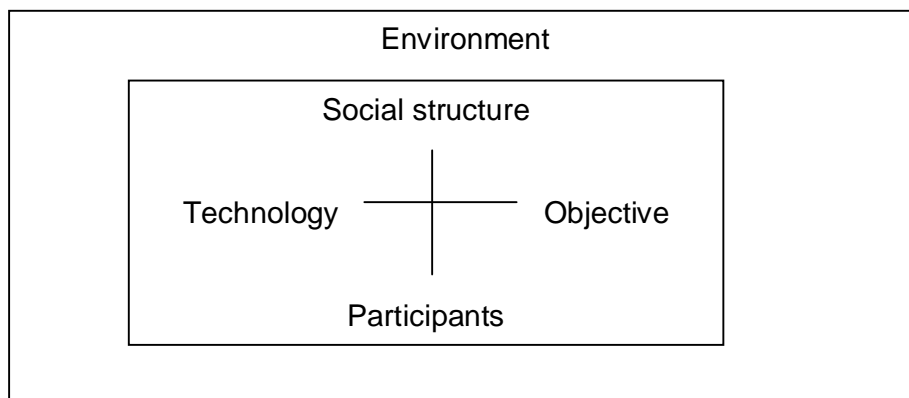
The purpose of this study is to provide a description of the factors that influence the performance level of the FET band (Grades 10-12) choirs at the

annual SASCE in the Motheo district of the Free State province (see Chapter 2 Figure 3).

I pursue this objective by generally exploring how the challenges faced by both the national and provincial Departments of Education manifest themselves in the implementation of the SASCE in the schools. Adkins (2009) notes that the %South African educational institutions face deep-seated organisational problems, a lack of up-to-date facilities, and an acute and growing shortage of qualified teachers.+ The specific purpose of the study is to investigate these deep-seated organisational problems by means of the generic elements of management created by researchers such as Porter (1975), Broodryk (1988), Byrnes (1999), Dreeszen and Korza (1998), Smit *et al.* (2007) and Theron (2007). These authors have identified the generic elements of an organisation: the social structure, the participants, the objectives, the technology and the environment.

The social structure refers to aspects of the relationships of people involved in the organisation, whilst the participants are individuals who contribute to the organisation. The objectives are the outcomes or focus point of the organisation, and the technology is the way in which these objectives will be reached. The physical, technological, cultural and social domain is the environment. Graphically this can be visualized as follows (Broodryk, 1988:19):

Figure 1: Elements of an organisation (Broodryk, 1988:19)



The implementation of the SASCE in the schools will be scrutinized through using these elements as a lens for investigation.

1.4 The research questions

The main question formulated to address the research problem is:

How may the generic elements of the organisational models be applied to determine which factors impact on the realisation of the objectives of the SASCE in the Motheo district?

The sub-questions derived from the main question are:

- What factors impede the realisation of the objectives of the SASCE?
 - How do the challenges faced by the national and provincial Departments of Education manifest themselves in the SASCE?
 - What is the nature and effectiveness of the organisational structure of the SASCE?
 - What organisational and musical skills are required of the members of the SASCE to fulfil their particular obligations?
 - What are the technological impediments?
 - What kind of support does the SASCE receive from their schools and wider constituency?
- How may the factors impeding the objectives of the SASCE be addressed?

1.5 The research objectives

1.5.1 General objective

The general objective of the study is to determine which factors play a role in the realisation of the objectives of the SASCE in the Motheo district, based on generic elements of the organisational models.

1.5.2 Specific objectives

To determine:

- What impedes the realisation of these objectives in terms of
 - the challenges faced by the national and provincial Departments of Education;
 - the SASCE organisational structure;
 - whether all the members of the SASCE have the organisational and musical skills required to fulfil their particular obligations;
 - technological challenges; and
 - school support to SASCE.
- How the factors impeding the objectives of the SASCE be addressed.

The study is limited to the Motheo district in the Free State. It can be assumed that the other districts in South Africa will have the same experiences with SASCE.

1.6 Research design and techniques

I position myself as an interpretivist with the understanding that an objective reality cannot be simply accessed and therefore data collected and analysed in this research are more of qualitative than quantitative significance. In this respect the investigation aims at a process of *verstehen* or empathetic understanding of the SASCE within the broader educational, social and historic context (Coleman & Briggs, 2005:20).

The case study methodology was deemed appropriate for this study. Stake (2000:436) sees a case study as both a process of enquiry about a case and the product of that enquiry. Benbasat *et al.* (1987:370) state that a case study examines a phenomenon in its natural setting, employing multiple methods of data collection to gather information from one or more entities such as people, groups or organisations.

Triangulation of data, including observation, interviews and content analysis, becomes paramount in validating the study. The following stakeholders were identified as informants/respondents:

- Education officials from the district office whose managerial and musical skills and abilities should give direction to the implementation and management of the programme in schools;
- Principals who manage the implementation stage in the schools;
- Choir conductors, whose musical knowledge, choir training and conducting skills, as well as managerial skills, are crucial to the success of the choir; and
- Members of the community who supported the choristers and were involved in the organisation of the competitions.

The data analysis involves examining the organisation of details about the case and the identification, categorisation and interpretation of patterns (Leedy & Ormrod, 2005:136).

Mouton (2001:55) states that a research design is a plan of action or blueprint of how a researcher intends to undertake a research project. Gay and Airasian (2003:170) point out that good qualitative research requires flexibility in the research design, because qualitative research focuses on discovery and understanding. Thus this design does not follow a rigid sequence.

Through personal observation of school choirs, I became aware of the available capacity of the stakeholders to successfully implement the programme in the district. A pilot survey using a questionnaire was consequently conducted using the conductors and choristers as target group to determine the available skills in choral directing and musical literacy in the district.

The result of the survey guided me in the formulation of the research topic and the main question. Through the literature review the sub-questions to the main

question were composed and light was shed on the strategies and methodology that may help to address the research question. The following strategies were used to collect the data:

- Personal observation,
- Interviews (open-ended, face-to-face and semi-structured), and
- Document analysis.

Data were stored in a computer with backup copies on a detachable device. The data were transcribed, corrected and arranged into logical structure. I will analyse and interpret the data to determine their correlation with the research questions. Conclusions were drawn that led to recommendations.

1.7 Defining key concepts and terminology

The key concepts and terminology used in this study are defined and explained alphabetically to eliminate any ambiguities that may arise in the usage of these concepts. All attempts have been made to ensure that the definitions and explanations relate to the meanings the concepts have been intended to convey in this research.

Choir support and management - According to Van Deventer and Kruger (2003:65), school management is all about effective task execution in relation to: human resources, physical resources, financial resources and the school community. In this study choir management refers to a committee of non-performing but keenly interested men and women within the school community responsible for the businesslike running of the choir.

Choir/chorus - A group of people singing together. These terms are synonymous and will be used interchangeably throughout the thesis.

Constitution - The *Oxford English Dictionary* (2010) defines a constitution as %a body of fundamental principles or established precedents according to

which a state or organisation is governed+. In this research the Constitution refers to the Constitution of the Republic of South Africa (1996). This Constitution protects democracy by separating state power into three branches, namely the legislature, the executive and the judiciary (South Africa, 2010a).

Core curriculum - Instructional curriculum programmes or learning areas that are compulsory instructional offerings and examined for certification in school education. They are determined for all school phases in South Africa (South Africa, 2000a).

Curriculum - Carl (2002:39) suggests that the concept of curriculum has a wider and narrower meaning depending on the context in which it is used. The broad curriculum, the contents, makes provision for various school phases and endeavours to provide compulsory and optional examination subjects as well as compulsory non-examination narrower curriculum for the subjects.

Education system - A system is generally composed of interrelated parts and activities that are arranged by design to produce goods or render services (Byrnes, 2003:56). In this research the education system comprises subcomponents such as the national and provincial departments, district and local levels. The departments are part of the local system, because they affect policies, practices and financing.

Eisteddfod - The South African Schools Eisteddfod is an annual national choral competitive festival open to public schools. It starts in March at the local finals and culminates in the national championship in July (South Africa, 2000c).

Extra-mural/extra-curricular activities - These may be compulsory according to the Department of Education however the School Governing Body (SGB) may choose a particular extra-mural/extra-curricular activity. These activities are also referred to as school enrichment programmes. Section 21 of the South African Schools Act of 1996 allocates the function for

determining school extra-mural/extracurricular activities to SGB (South Africa, 2000c).

Music literacy - The word *literacy* means the ability to read and write (Allen, 2007:600) at a level for an individual to operate and progress in the society in which he/she lives. For this study music literacy denotes the ability to read and interpret sheet music, especially a vocal score, at a level that enables an individual to successfully perform in the SASCE competitions.

Model C schools - Former white state-aided public schools that were responsible for 25% of their operating budgets through user fees from parents and private voluntary donations (Roithmayr, 2002).

Previously disadvantaged communities - Generally refers to poor socio-economic communities with very poor infrastructure and low-income parents, generally in non-white communities of the Republic of South Africa.

Protocol - This word has been used in various different contexts such as in law, computing and in the diplomatic arena to denote a specific process or occurrence (OED, 2010). In the context of this research the word protocol refers to Government Notice No. 1079 of the National Education Policy Act, 1996 (No. 27 of 1999) signed on 27 October 2000 by the former Minister of Education Prof. Kadar Asmal for the organisation, management, coordination of school music competitions and/or festivals for public schools in South Africa. This protocol paved the way for the organisation of the first National Schools Choral Eisteddfod in 2001.

Relative Education Qualification Value (REQV) - The number of years allocated for the completion of a recognised post-Matric/Grade Twelve qualification/s on a full-time basis for employment. The appointment of teachers in South Africa requires REQV 13, which implies a three-year post-Matric/ Grade Twelve qualification with training as a teacher. This is the minimum qualification for employment in South African schools. REQV ranges from 13 to 17 (South Africa, 2006b).

School music competition and/or festivals - School choral or instrumental music events organised by the organised teaching profession, national school music organisations, the private sector and international organisations as extra-mural/extracurricular/co-curricular activities (South Africa, 2000c).

School musical culture - Hoy and Miskel (2001:176-177) define school culture as the historically transmitted patterns of meaning that include the norms, values and beliefs, ceremonies and rituals, traditions and myths that are understood (though in different degrees) by members of a school community. **The school musical culture** in the context of this study denotes a particular set of values, attitudes, beliefs and expectations that bind the school community in musical practices. The term is also used broadly to refer to the musical achievements of a particular school over a period of time.

Technology - The means that are utilised in order to reach an organisation's objectives (Kruger & Badenhorst, 2003:76). It is also any formation, process or technique used to change or transform inputs such as labour, knowledge, etc. into output like a new product or service (Kleynhans *et al.*, 2006:28).

The **South African Schools Choral Eisteddfod (SASCE)** - One of four projects introduced in terms of the School Music Protocol for the organisation, management, coordination and monitoring of school music competitions, and/or festivals for public schools in South Africa (South Africa, 2000b). The School Music Protocol was published in 2000 and led to the founding in 2001 of the forerunner of the SASCE, namely the *Tirisano* School Choir Eisteddfod (TISCE). It is an annual national competitive music festival open to school-going youths at all levels in the public schools of South Africa (Free State Department of Education (FSDoE), 2008:24-25; South Africa, 2000c).

1.8 Structure of thesis

Chapter One: Introduction: Background of the study

This chapter presents the purpose and background of the study. The research questions and the research design with the methodology have been outlined. The chapter also defines core concepts and terms pertinent to the study.

Chapter Two: Context of the research

An overview of the context of the study is presented to introduce the reader to the environmental factors that impact on education in the Free State province and in particular the Motheo district.

Chapter Three: Literature review: An overview of the school as an organisation

Elements of an organisation are identified. On the basis of these generic elements five questions are formulated. These questions are discussed in this chapter.

Chapter Four: Literature review: An overview of the organisational structure of the South African education

Chapter Four presents an overview of the South African education system in relation to policy implementation in the schools. The school as an established organisation is examined using the generic elements of management identified by researchers.

Chapter Five: Literature review: Enrichment programmes

South African enrichment programmes designed as out-of-school projects are discussed in this chapter. An international perspective will briefly be discussed. The benefits of the enrichment programmes and the need for their effective implementation are highlighted.

Chapter Six: Research design and methodology

This chapter provides the details of the research design and techniques. As an evaluative case study designed to examine the extent to which SASCE's objectives have been achieved in the Motheo district, the procedure is unique to this research.

Chapter Seven: Presentation and analysis of data

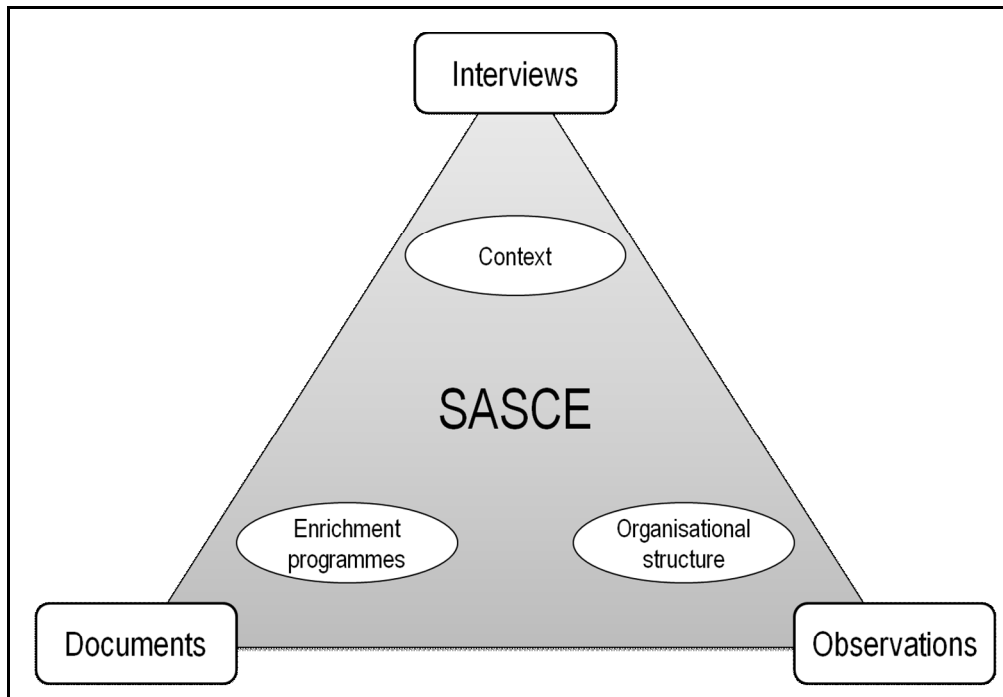
Chapter Seven focuses on the presentation and analysis of the data collected from the various sources. A detailed interpretation and description of the empirical findings in relation to the research questions are explained. References to researchers such as Porter (1975), Broodryk (1988), Byrnes (1999), Dreeszen and Korza (1998), Smit *et al.* 2007 and Theron, (2007) in relation to organisational structure to interpret the data, are included thereby providing an opportunity to highlight areas of strength and weakness in the SASCE.

Chapter Eight: Conclusion and recommendations

This chapter reviews the findings, limitations and relevance of the study, after which a summary and conclusions of the research are presented.

The following figure is a visual presentation of the thesis.

Figure 2: Visual presentation of the thesis



CHAPTER 2

CONTEXT OF THE RESEARCH

2.1 Introduction

The South African education system, like any organisation, is influenced by its unique environmental characteristics such as history, culture, the economy, politics, geography and demography. It is therefore important to provide an overview of these unique environmental characteristics of the Free State province to understand the context of the study.

2.2 Motheo district of the Free State province

The Free State province is situated between the Orange River in the south and Vaal river in the north. It shares borders with the Northern Cape, Eastern Cape, North-West, Mpumalanga, KwaZulu-Natal and Gauteng provinces as well as the country of Lesotho. According to the Free State Provincial Government (FSPG, 2009), the province is mainly rural with farmlands, mountains, goldfields and widely dispersed towns.

The province produces over 70% of the country's grain and is often referred to as the 'bread basket' of South Africa. Two thirds of the gross agricultural income of the province comes from field crops, while animal products contribute 30%. The province contributes about 16.5% of the country's total mineral output (FSPG, 2009).

According to the FSPG (2009), the province is the third largest of the nine provinces (an area of 129 464 square kilometres) in South Africa; however, it has the second smallest population and the second lowest population density; 71% of its

population, about two million people, live in urban areas. The population profile shows a heterogeneous community with 84% Black, 13% White and 3% Coloured. The most dominant language spoken is Sesotho (57%), followed by Afrikaans (15%), isiXhosa (9%), Setswana (6%), isiZulu (5%) and English (2%).

The province is divided into five municipal districts, namely Xhariep, Motheo, Lejweleputswa, Thabo Mofutsanyana and Fezile Dabi (see Figure 3).

Figure 3: Geographical position of Motheo in the Free State (FSPG, 2009)



This study is undertaken in Motheo which, according to FSPG (2009), is the Sesotho word for 'foundation' or the 'strong base of a building.' The name has been adopted for the district municipality that consists of three local municipalities, namely, Mangaung, Mantsopa and Naledi. The Motheo district is mainly a region of wheat, maize, sheep and cattle farming. The major towns in the district

are Bloemfontein, Botshabelo (45 kilometres from Bloemfontein) and Thaba Nchu (60 kilometres south-east of Bloemfontein) (FSPG, 2009).

2.3 Social conditions

Some societal factors that impact on the education system are poverty and health issues such as HIV/Aids. According to the Organisation for Economic Co-operation and Development (OECD) (South Africa, 2008b:29), about 21.3% of the population do not have electricity, 13.9% have no access to piped water and 43.3% do not have flush toilets. The report further states that poverty is endemic in the country and particularly acute in the rural areas and along the periphery of the urban areas and cities.

The effects of HIV/Aids, high levels of poverty, corruption, lack of capacity and the rising crime levels also have an adverse effect on the education system. Statistical calculations on HIV/Aids in South Africa showed that 28% of pregnant women were infected in 2007. The levels of infections are highest in the age group 25 to 39 years; altogether 5.7 million people in South Africa, including 280 000 children under the age of 15 years, were living with HIV/Aids. The National HIV Survey (2008) estimated that 10.9% of all South Africans over 2 years were living with HIV. The Free State recorded the second highest HIV/Aids rate of 33.5% amongst antenatal clinic attendees in the province (AVERT, 2010).

The negative effects of HIV/Aids manifest themselves in many ways in the population and inevitably impact on the education system. These effects include rise in the mortality rate and the numbers of people living with HIV. Loss of parents could mean loss of income, emotional instability and the creation of maternal¹ and/or Aids orphans. Living with HIV requires extended treatment, home-based care, and emotional and other kinds of support in dealing with Aids-associated

¹ The elderly child or children of deceased parents often take over parental responsibilities of the house hold.

pain. Government intervention in providing treatment and promoting prevention is crucial for the survival of the community. The uncertainty created by former president Mbeki in the debate on the cause of HIV created confusion and delayed the provision for treatment and prevention programmes. It can thus be argued that this confusion manifested itself in the rise in HIV-related mortality rates from 2005 to 2007 in the Free State (AVERT, 2010) because of government's reluctance to address issues of treatment and prevention. (see 5.3.3.3 for music campaign on HIV/AIDS).

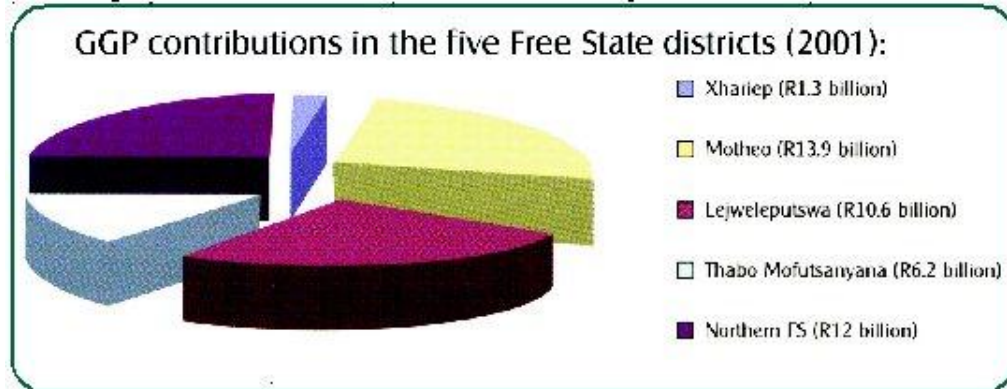
The Free State Growth and Development Strategy (FSGDS) Review of 2006 indicates that 55.9% of the people in the province are living in poverty. Although the Motheo district is the most prosperous, it still has a 44.9% poverty rate (see Figure 4).

Poverty does not only affect access to education and the learner's performance, but also the benefits that education can provide. Furthermore, it should be emphasised that a poor child is a hungry person, and hunger has a direct impact on school attendance and performance.²

The poverty level is being addressed in the form of social grants and learner-support programmes such as learner transport, hostel projects and feeding schemes (South Africa, 2008b:5).

² A Report of Education in South African Rural Communities by the Mandela Foundation (2005) refers to the realities that South African learners are facing daily. In Chapter Two, 'Poverty and deprivation', and in Chapter Three, 'The road to school', issues like poverty and unemployment in the community, literacy within rural households, hunger and school meals, health and HIV/AIDS, teenage pregnancy, humiliation, sexual abuse and violence are reported on.

Figure 4: Economic profile of the Free State (FSPG, 2009)



The biggest employer in the Free State is the mining industry, responsible for 22.6% of the Gross Geographic Product (GGP) of the province. Motheo district had been the highest contributor . about R13.9 billion in 2001 (see Figure 4), some 31.6% or nearly one-third of the province's GGP (FSPG, 2009). The primary economic sectors of the province, gold and agriculture, have registered a perceptible decline over a period of time, which has had an impact on job creation and economic growth. As a result the FSPG has embarked on a series of economic development initiatives to diversify the economy by developing the secondary sector (FSPG, 2010:5-6).

2.4 Environmental influence on education

External environmental factors that have a direct impact on the organisation of education in general and on SASCE in particular include:

- migration of communities to another province seeking job opportunities; for example, 46% of the migrating population left the Free State for Gauteng province by 2001 (FSDoE, 2007a:178);
- migration of learners from their immediate environment to schools which they deemed better than their own; when a secondary school in Botshabelo scored its highest Grade twelve pass rate of 99% in 2004, many learners from this fourth largest black township in the country flocked to the school the following year. This is a typical example of learners migrating

from their immediate environment to schools which they deem better than their own;

- increase in the number of learners in urban schools and consequential depopulation of learners in the rural areas;
- the alarming impact of HIV/Aids on the school population, both among learners and educators;
- the culture of violence and indiscipline in the schools; and
- socio-economic diversity.

The challenges that Free State schools face vary according to the type and demography of schools in the province. For example, many farm schools have no electricity and infrastructure is limited or dilapidated (Nelson Mandela Foundation, 2005). Communication between the schools and the district office is therefore ineffective.

The FSDoE (2006:55) has initiated projects to alleviate the negative impact of poverty on the school attendance of learners. These include:

- Provision of accommodation to farm school learners;
- Provision of transport to farm school learners who walk over 21 kilometres to and from schools;
- Transport subsidy for learners who walk long distances but cannot be accommodated in hostels; and
- Provision of basic nutrition and food parcels to deserving learners.

As far as corruption and lack of resources are concerned, the following unpleasant incident is not unusual among communities. In 2000 twelve educators, including the principal, were dismissed from a secondary school in Botshabelo. This serious decision was made because their corruption and under-performance led to violence and discipline problems at the school.

Furthermore, the deteriorating socio-economic situation in previously disadvantaged communities, coupled with the HIV/Aids pandemic, profoundly affects learners' school attendance. As a result the implementation of the SASCE programme, and indeed other programmes, in the schools is hampered.

2.5 Summary

Adequate and successful planning at the macro, meso and micro levels of the education system must take cognisance of the external or environmental features that may influence the implementation of policies. The societal characteristics of the Free State may not be unique to the province, but the degree of their manifestation may be more extreme than in other provinces in the country. It is not surprising that the province's population profile indicates a preponderance of people in the urban areas because mining is the biggest employer. Thus the migration of communities to other provinces and the migration of learners to urban centres destabilize even further the implementation plans of the province, the districts and the schools. The HIV/Aids pandemic and the poverty levels of the communities impact adversely on the communal spirit (a sense of belonging) that, for example, choral activities can generate within the communities.

Knowledge of, and insight into, the impact of the social context on the education system is required by all stakeholders in the SASCE programme to ensure successful implementation of the programme. Demography has an influence on the whole social system as well as having implications specifically for the management of the education system and therefore the attainment of SASCE objectives.

Factors such as poverty, crime, corruption and limited human resources also have a negative influence on education and the accomplishment of SASCE objectives of schools. The depopulation of the countryside and schools leads to the breakdown of communication network affecting the implementation of the SASCE programme and school policies in general.

CHAPTER 3

LITERATURE REVIEW: AN OVERVIEW OF THE SCHOOL AS AN ORGANISATION

3.1 Introduction

This chapter deals with the main research question by addressing the concept of an organisation in the context of the school. A literature review is offered to provide information about the generic elements of an organisation. On the basis of these generic elements five questions are formulated and the focus falls on arguments to address these questions. In Chapter 4 these elements will be discussed in the South African education context specifically.

3.2 What is an organisation?

An organisation¹ has been defined as 'a collection of people working together in a division of labour to achieve a common purpose' (Byrnes, 1999:5). Kreitner and Kinicki (1995:486) define an organisation as 'a system of consciously coordinated activities or forces of two or more persons.' These definitions indicate the four basic characteristics of all organisations, namely:

- a hierarchy of authority;
- a division of labour;
- a common goal; and
- co-ordination of effort.

¹ Organising is the process of creating a structure for the organisation that will enable its people to work effectively towards its vision, mission, and goals (Smit *et al.*, 2007:187).

The hierarchy of authority (who reports to whom) is a control mechanism to ensure that the right people do the right things at the right time. Such a hierarchy of authority makes it possible to regulate activities within the organisation (Theron, 2007:116). The division of labour is intended to ensure the accomplishment of the common goal pursued by individuals performing separate but related tasks. The coordination of efforts is attained through the formulation and enforcement of policies, rules and regulations (Kreitner & Kinicki, 1995:486).

3.3 School organisational structure

Schools are regarded as organisations because they meet the criteria of an organisation. Theron (2007:116) draws attention to the fact that schools have their unique characteristics which distinguish them from other organisations. Thus the school is an organisation with loosely coupled structures. The various subdivisions of the school, such as the principal's office, administrative section and academic departments have their individual functions, identity and boundaries and can be regarded as components of a system. Even though they are interdependent, they are loosely tied. The consequence is that change does not take place smoothly or systematically in the school system. As an organisation the school system is not a neutral entity but a microcosm of the society at large (Byrnes, 1999:9). In this sense the school is both an open and closed system, for even though it is relatively self-sufficient, it must interact with the outside environment to survive (see 4.2). For example, although the school may have a qualified choir conductor, the school relies on the community for rehearsal facilities and possibly even a piano accompanist. This illustrates the symbiotic relationship between the school and the community.²

² The concept %community+refers to %a group of people living in one place or locality+but it may also refer to groups who have similar interests like a school-community (Van Deventer, 2003d:255).

Van Deventer and Kruger (2003:72) define schools as structured by the allocation of duties, responsibilities and authority to individuals in order to achieve specific organisational aims. These role allocations are addressed in a generic model identified by several researchers (Porter, 1975; Broodryk, 1988:19; Byrnes 1999; Dreeszen & Korza 1998) (see Figure 1). For the purpose of this chapter each aspect of the generic elements are defined first in terms of a question and then discussed in a school situation to make it relevant for this investigation.

- Who constitutes the organisation?

Participants are those who constitute an organisation. The nature of their interrelationships defines the structure of the organisation.

- What are the objectives of the organisation?

Byrnes (1999:12) argues that planning, organising, guiding and controlling are the first tasks when objectives are determined for management.

- Why are these objectives important?

The importance of objectives is related to the mission of the institution and the nature of its wider social surroundings.

- How are these objectives to be realised?

Objectives are realised by the effective harnessing of human and technological resources.

- What time-frame is allocated to the realisation of objectives?

Time-frames are determined by a variety of environmental and institutional factors.

Each question, based on the generic elements of the organisational models, will now be discussed in depth.

3.4 Who constitute the school as an organisation and what are their responsibilities?

In the school, all persons who are involved in its activities make up an organisation. The nature of their interrelationships defines the structure of the organisation. Kaplan (1994) suggests that organisations are nothing without people; people are the very reason for organisational formation. The additional features, according to Kaplan (1994) include the financial capacity of an organisation, the quality of its work, the value of its output, but all of these are dependent on the people who staff it.

According to School Environmental Education Development programme (SEED) (2007:10-11), the South African Schools Act, 1996 (Act 84 of 1996) (South Africa, 1996) SASA creates a new approach to leading, managing and governing schools. More power and responsibility are shifted from the Education Department to the schools. The principal no longer holds all the responsibility for running the school. School leadership comprises the principal, School Management Team (SMT) and the SGB, who manage the school in their different ways and for various purposes. The management practices are to reflect democratic governance and practices, which require accountability and equitable forms of leadership (South Africa, 2009a:13). Thus principals have to form an SMT consisting of the vice-principal and heads of department. The SMT is responsible for the day-to-day running of the school, which includes putting the school's policies into practice.

Kruger (2003a:223) sees school administration as the management of various administrative matters and identifies administrative aspects that support effective teaching and learning. These administrative aspects are: the school office or administrative centre, management duties for school administration and a school procedure manual. These aspects form the administrative system that facilitates and enhances teaching and learning processes.

Firstly, the current education system requires facilities such as computers, e-mail, filing cabinets, facsimile machines and photocopy machines as well as networking within and outside the school. These facilities require electricity to be operated efficiently and maximally.

Secondly, Kruger (2003a:224-225) regards the following as necessary in a school's administration:

- Communicating: external communication, internal communication and correspondence;
- Dealing with reports, which entails storing, summarising and retrieving information and making it available to stakeholders;
- Dealing with school (instructional) organisational matters;
- Procuring stock and equipment;
- Administering school finances, proper management and maintenance of the physical facilities; and
- Maintaining sound public relations.

Lastly the administrative tasks of educators, which include processing learners' tests and examination marks, completing school reports, keeping attendance registers and updating subject files, form Kruger's third important administrative aspect that enhance effective teaching and learning.

The functions and processes of school administration are intended to obtain, interpret and record data and to disseminate information. An efficient and effective school administration system is crucial in order to:

- Promote the school's primary purpose of effective teaching and learning;
- Provide infrastructure to support all facets of the school that are involved in administration;

- Provide mechanisms for control and accountability for the school's assets and resources (Blandford, 1997; South Africa, 2009a).

The South African School Act (Act 84 of 1996) (South Africa, 1996b) devolves the responsibility of public school governance to SGBs at the school level to promote school-based management and administration and self-reliance. In this regard it is imperative for all schools, either section 20 or section 21 schools, to strive for a strong and effective administration system. Section 21 schools demonstrate their ability to manage themselves; hence functions such as control of their finances, determining the extramural curriculum, purchasing textbooks, educational material or equipment and paying for services to the school, etc. have been entrusted to them (South Africa, 2009a).

Theron (2007:81) suggests that the most important characteristics of an organisation are its formal structure of authority and division of labour, which are attributed to the participants or the human dimension of the organisation. The participants of the school organisation include the following groups of people and individuals:

- (a) The principal;
- (b) The school management team (SMT);
- (c) The school governing body (SGB), SASA stipulates (Brunton *et al.*, 2003: B-11) that South African public schools must have democratically elected school governing bodies;
- (d) The deputy principal (see Figure 5);
- (e) The head of department (HOD) or subject heads;
- (f) The educator;
- (g) The learner;
- (h) The clerical or administration staff;
- (i) The house keeper (cleaner) and grounds man (labourer); and
- (j) Parents/local community (see Figure 9).

For the purpose of this study the main functions of the principal, the school governing body (which includes the parents and local community) and the educator will be summarised in order to put the organisation of SASCE into perspective (Hoy & Miskel, 2001; Brunton *et al.*, 2003; South Africa, 2003b; Hoerr, 2005; SEED, 2007; De Bruyn & Van der Westhuizen, 2007). The main functions of the principal, SGB and educator can be summarised as follows:

Table 1: The main functions of the principal, SGB and educator

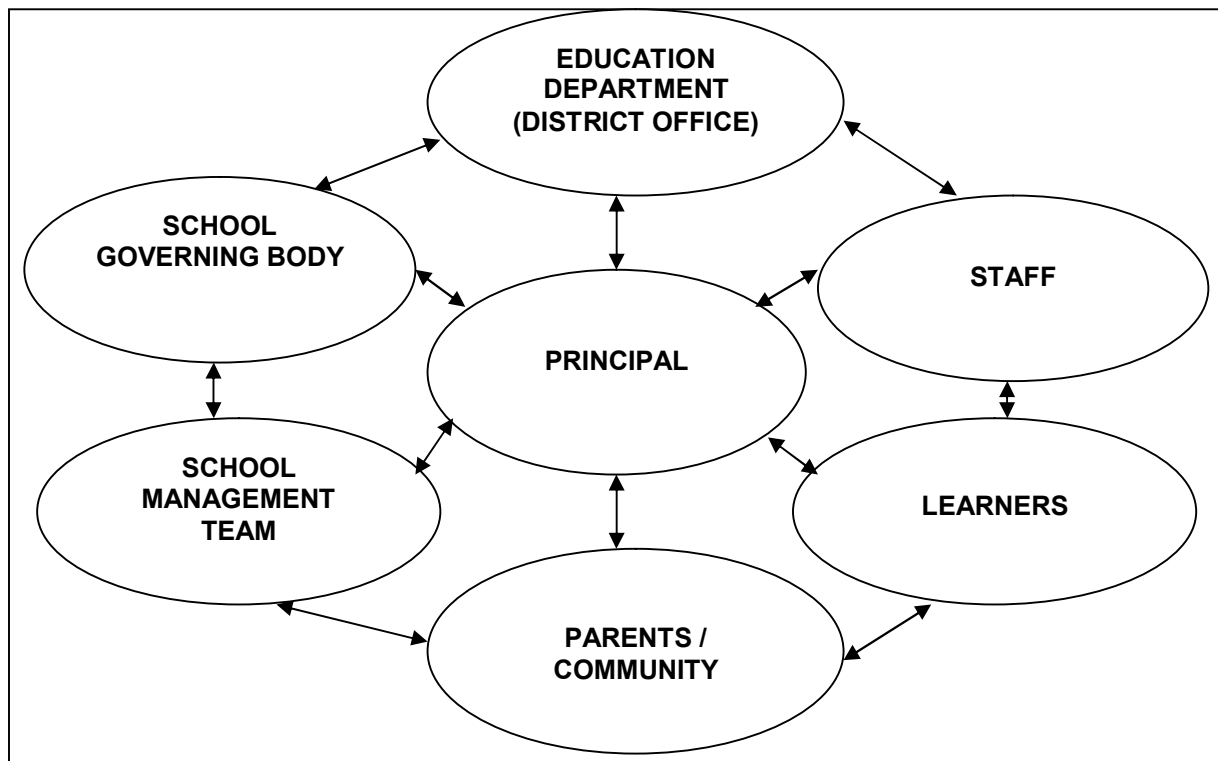
Principal	SGB	Educator
Professional manager	Promote interest of the school, strive to ensure its development through the provision of quality education for all learners at the school	Learning mediator
Responsible and accountable for all school activities	Support the principal and staff in the performance of their professional responsibilities	Interpreter and designer of learning programmes
Set directions for effective learning and teaching	Encourage parents, staff and learners to render voluntary services	Leader, administrator and manager
Recommend appointments	Recommend appointments	Scholar, researcher, assessor and lifelong learner
Divides work together with SMT	Determine the extra-curricular activities and the choice of subject options in terms of provincial policy	Learning area/ subject/ discipline/phase specialist
Leader to activate, coach, guide, mentor, educate, assist and support colleagues	Purchase textbooks, educational materials or equipment	Community, citizenship and pastoral role

In this regard the learner is the key player. De Bruyn and Van der Westhuizen (2007:310) point to the fact that the learner is recognised as the participant who determines the content of the educational programme. Thus the ultimate goal of the school as an organisation is to provide the opportunity to learn and to develop capacities and capabilities required for the future. The learner on his own may not realise his potential in becoming an independent, responsible individual capable of living a worthwhile life (Bush, 2007b). Hence the educator and the parents should therefore help guide and teach the child with sincere affection to en-

able him or her to mature as he or she should. The learner is also expected to make him/herself available for instruction from the educator and the parents.

The district office plays an important role in effective organisation. The South Africa Council for Educators (SACE) review task team report (South Africa, 2006c) states that the education system can only function and assure sustained broad-based improvement in the quality of schooling if the district office plays a key role. The view of the task team is that there is no clarity on the powers and authority of the district office in relation to the powers and authority of the provincial department head office, and the school (the principal and the SMT, and the SGBs). Furthermore, the task team observes that the provincial Education Department needs to acknowledge and support the critical role the district offices play as the link between the policy-making level and the policy-implementation level of the school.

Figure 5: Strategic position of the principal (Motshana, 2004: 21)



I have observed that capable, dedicated and hard-working principals have an influence on all role players. In schools where teaching and learning are successfully implemented, the principal is managing his or her task successfully.

3.5 What are the objectives of the school as an organisation?

Byrnes (2003:12) argues that planning, organising, guiding and controlling are the management functions to consider when objectives are determined for management. The focus of an education system is to achieve changes in learners with the resources and facilities available in the organisation. Additionally, Steyn (2007:7) emphasises processes such as planning, management, control, communication, development and instruction as essential elements to reach the aims and goals of an education system. He adds that educational objectives also refer to the abilities, skills and attitudes learners are supposed to have acquired when they leave school. In this sense educational objectives refer to specific, distinct educational needs of the target group+(Steyn, 2007:7).

The four functions of management listed by Byrnes are now discussed in relation to the above imperative of the school as an organisation with specific objectives to accomplish.

(a) Planning

According to Van Deventer (2003b:78-79), planning is the first management task, because it gives direction and purpose to the school. The author identifies two components of planning, namely, aims and plans of action. The second component means that planning also determines the specific steps and timetable or plan of action for completing tasks to achieve the goals (Byrnes 2003:12).

Hoy and Miskel (2001:263) advise that planning must forecast future environmental fluctuations, emanating either from the macro-environment or meso-

environment, that may affect plans. Planning in schools should be aimed at effective utilisation of human, financial and material resources to ensure the attainment of the core purpose of schooling, namely effective teaching and learning. The following table shows an example of the planning process.

Table 2: The planning process (adapted from Van Deventer, 2003b:81)

Step 1	DETERMINE THE PRESENT SITUATION Determine the needs of your school.	
Step 2	DETERMINE THE FUTURE SITUATION Set a mission, aims and objectives.	Influenced by the mission for education in South Africa.
Step 3	DETERMINE A PLAN OF ACTION Develop standards, within a specified budget; what you are going to do to realise your predetermined (step 1) plan, etc.	Based on information about the internal and external environment of your school.
Step 4	MONITORING AND CONTROLLING PLANS Monitor and control the carrying out of your plans.	

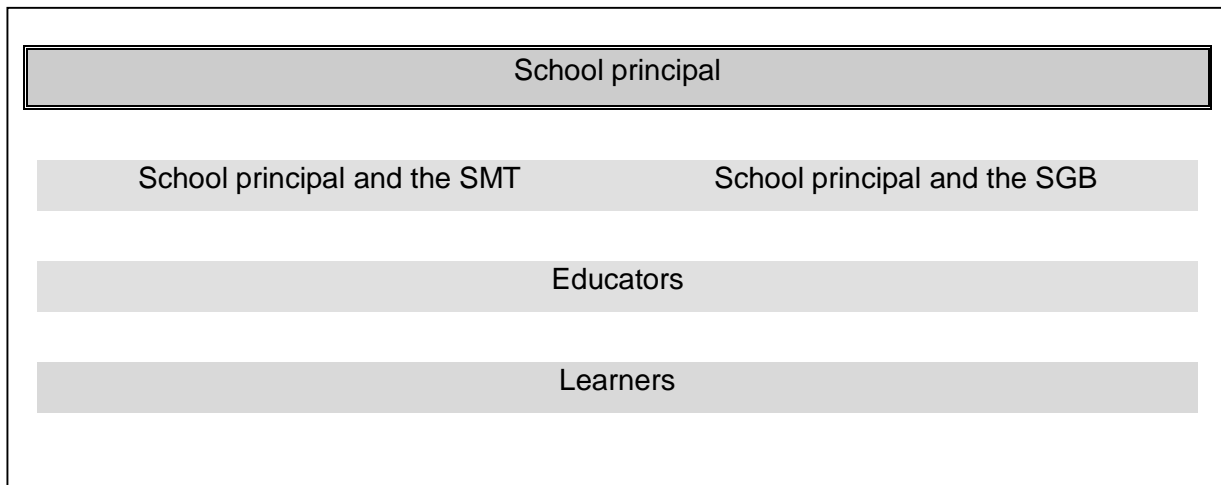
(b) Organising

Van der Westhuizen (2007:165) and Byrnes (2003:13) identify organising as the second management task. This refers to tasks distribution, a process of creating a structure that will enable members of a school to work effectively towards achieving its goals. Organising is based on the principle that tasks should be carried out effectively by the people in an organisation . in this instance, the school . to ensure the cultivation of a culture of teaching and learning. As Van Deventer (2003d:109) puts it: %6 organising means systematically grouping of tasks, procedures and resources, in that the process entails in-depth analysis of the work to be done, so that each person is aware of his or her duties+.

The organisational structure, also called an organogram, that indicates the staff's responsibilities and tasks in schools has often been hierarchical or %6op-down+

and therefore bureaucratic (SEED, 2007). Reporting structures and lines of accountability and responsibility are clearly outlined vertically. The structure of the current education system advocates participatory governance that may be described as a flat (structure) because there are fewer layers of people, and broader job responsibilities.

Figure 6: Flat organisational structure (adapted from SEED, 2007:48)



Mentz (2007:165-166) identifies the following three features of organising:

- Grouping of tasks;
- Assigning duties, authority and responsibility; and
- Determining the relationships between people in order to attain goals.

He argues that an organisational activity can be a factor in stimulating organisational climate. Thus, successful grouping of the staff according to their unique characteristics and abilities can enhance a positive climate in the school.

It should be emphasised that the school has an official structure as well as an informal structure. The dilemmas that the school faces, according to Dalin *et al.* (1993:8), are:

- How fixed or how flexible should the structure be to protect against turbulence, while at the same time allowing for change processes to take place?
- How much inter-dependence among teachers is necessary to implement the primary task of teaching?
- To what extent does the structure allow for mutual³ change, communication and learning?
- To what extent does the structure allow for co-operation, while at the same time giving room for autonomy?

These questions are relevant to the study in that Curriculum 2005 (C2005) keeps every educator busy to the extent that opportunities for co-operation among educators seem to be non-existent. This state of affairs may be a challenge in the implementation of the SASCE programme in the schools.

(c) Guiding/leading

This management task requires getting everyone in the organisation to share a vision of what can be accomplished if everyone works together+ (Byrnes, 2003:13). This task requires a leadership that creates and promotes positive interpersonal relationships that induce a positive organisational climate to enable group interaction and the attainment of organisational and individual goals. Mentz (2007:166) identifies the following as essential features of this task:

- establishment of relationships;
- leadership;
- motivation;
- communication.

³ The employees of an organization should negotiate towards an agreement.

Prinsloo (2003:156) states that, from a management point of view, communication may be seen as the primary means by which the education leader may influence the participants and convince them to do the best for the school. But leading or guiding also requires task-oriented, relationship-oriented and change-oriented leadership (Hoy & Miskel, 2001:391). A set of energetic forces that originates from within and beyond an individual to initiate work-related behaviour for the accomplishment of set goals is required of an effective leader. This leadership quality has what Hoy and Miskel (2001:397) refer to as motivational traits. The authors give four motivational traits that are especially critical for leaders:

- Task and interpersonal needs are two underlying dispositions that motivate effective leaders. Effective leaders are characterised by their drive to complete the task and by their concern for people;
- Power needs refer to the motives of individuals to seek promotion to positions of authority and to exercise influence over others;
- Achievement orientation includes a need to achieve, the desire to excel, a drive to succeed, a willingness to assume responsibility, and a concern to achieve task objectives;
- High expectations of success among school administrators refers to their belief that they can do the job and will produce valued outcomes for their efforts (Hoy & Miskel, 2001:398).

Communication as a component of the management task of guiding is a powerful tool that cannot be taken for granted or underrated, particularly in the school situation. Hoy and Miskel (2001:357) emphasise that given the crucial role of communication in schools, managers must understand the communication process because it is fundamental to the interpersonal, organisational and administrative processes and structures of the school. Prinsloo (2003:157) concurs and that effective communication is a prerequisite of all management functions in the school. The link between management functions and communication as identified

by this author is that leadership skills, relationship building, negotiation skills and motivation are all dependent on effective communication.

(d) Controlling

Controlling is concerned with monitoring how the planned work is proceeding. This task includes checking the results against the objectives and taking corrective actions when desirable (Byrnes, 2003:13). Van der Westhuizen (2007:166) states that exercising control constitutes ~~to~~ formulating prescriptions of control, observing and evaluating work and taking corrective action. Byrnes (2003:194) notes that controlling is a process consisting of four elements, namely establishing performance objectives, measuring results, comparing the actual outcome with the objectives and implementing corrective measures.

Control means ensuring that activities at all levels of the organisation are in line with the school's desired outcomes. It also guarantees utilisation of resources for the achievement of outcomes. Such control enables the participants of the school as an organisation to become efficient and effective. It eliminates wastage and avoids failure to meet deadlines.

3.6 Why are the objectives of a school as an organisation important?

The importance of objectives is related to the mission of the institution and the nature of its wider social surroundings. In order to have a clear perspective on an objective's relationship to the mission of an institution, it is useful to reflect on the distinction between concepts such as vision, mission, aims and objectives, also known as outcomes. They are all directed at accomplishing specific results in the future. Their meanings differ in accordance with the context in which they are used. Distinctions among the concepts could be summarised as follows:

- Vision: refers to a future expectation or idea relating to the education system as a whole;
- Mission: relates to the long-term ideals or aims of a school as an organisation that should be realised in a period of three years, and are informed by the vision;
- Aim: focuses on the long term, but is more specific to a department, project or task that should be completed in a month to one year;
- Outcome (objective): focuses on short-term results that are derived from the aim (Van Deventer, 2003b:87).

Table 3: A practical example for meeting the needs of a disciplined school environment (Van Deventer, 2003b:85)

	Example	Responsibility body/ person(s)
Vision	Create a culture of learning and teaching	National and provincial governments
Mission statement	Culture of life-long learning and teaching (COLTS) by means of effective education	<ul style="list-style-type: none"> ▪ Principal, deputy-principals ▪ SGB
Aim	Well-organised, orderly, disciplined school environment in which the mission can be implemented	<ul style="list-style-type: none"> ▪ Principal, deputy-principals ▪ SGB ▪ HODs ▪ Heads of grades
Objective/ outcome	Put aims into practice Formulation of five-point disciplinary policy: <ul style="list-style-type: none"> ▪ punctuality ▪ neatness ▪ good manners ▪ loyalty ▪ order 	<ul style="list-style-type: none"> ▪ Principal, deputy-principal ▪ Deputy-principals
Personalised objective/ outcome	Classroom rules according to the above objectives, e.g.: <ul style="list-style-type: none"> ▪ school begins at 7:20 ▪ nobody must arrive late ▪ school uniforms to be worn ▪ homework must be done every-day ▪ study for tests ▪ carry out instructions promptly 	<ul style="list-style-type: none"> ▪ Learners ▪ Educators ▪ HODs ▪ Deputy-principals ▪ Principals

It is evident from the above that the school is one of the main institutions that perpetuates and transmits community beliefs, values, traditions, culture, attitudes and knowledge to the next generation. The importance of the objectives of the

school as an organisation goes beyond the limits of the school. Steyn (2007:7) sees objectives as expected outcomes of all activities in the school. In this regard, objectives are abilities, skills and attitudes that learners are expected to acquire when they leave school.

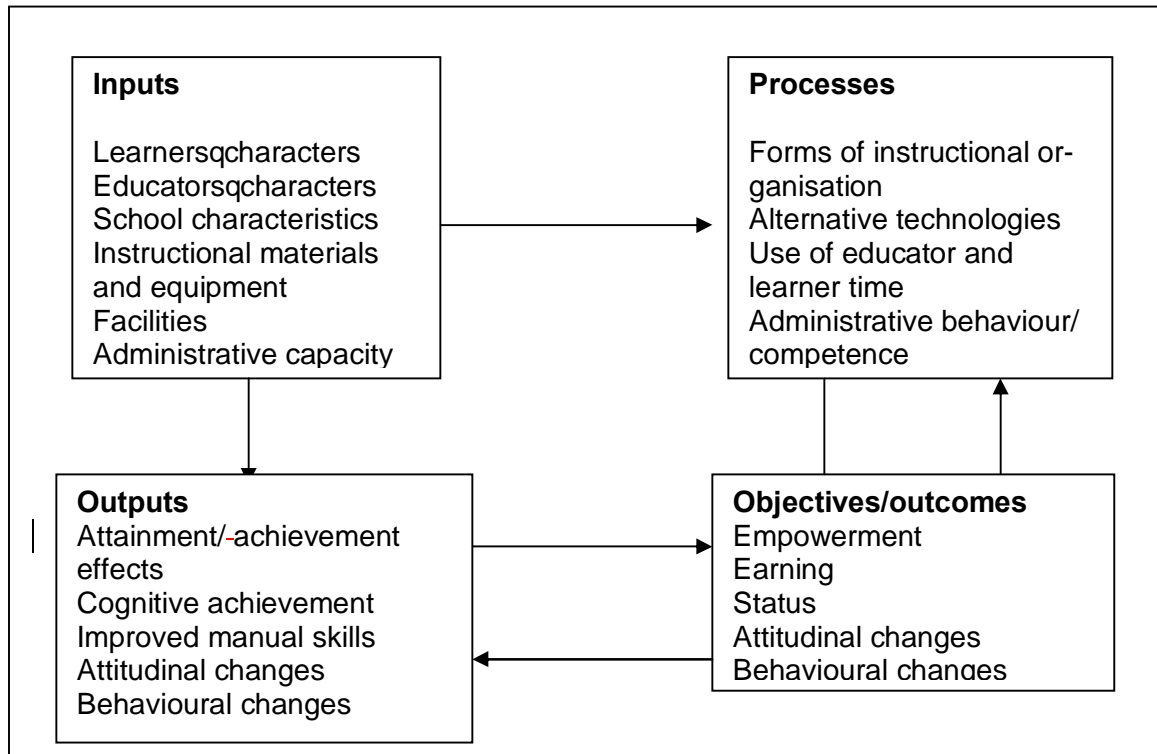
3.7 How are these objectives to be realised?

Objectives are realised through the effective harnessing of human and technological resources. Determining a plan of action that takes into consideration learners' needs, the staff, the community, available resources with a well controlling system in place should make it easier for objectives to be realised.

The work of the school management involves planning, organising, guiding/leading and control in relation to people, objectives and resources; it is aimed at fulfilling the primary need of education (Van Deventer, 2003a:75). This view of school management could also be as a process through which participants of the organisation co-ordinate their activities and utilise resources in order to fulfil the tasks of the organisation as effectively as possible (Bush & Coleman, 2000:4).

The production process for education as identified by Steyn (2007:27-31) is useful in determining how the objectives can be achieved. The process consists of four stages, namely input, process, outputs and outcomes (objectives). The following is a diagrammatic representation of the four-factor education process:

Figure 7: Major factors in the educational production process (Steyn, 2007:28)



Creating and harnessing a positive cultural environment can contribute enormously to the attainment of objectives. Theron (2007:117) lists the following characteristics as common features of effective and successful schools:

- Strong, positive leadership by the head and senior staff;
- Good atmosphere or spirit generated both by shared aims and values, and by the physical environment, which is as attractive and stimulating as possible.
- High and consistent expectations of all learners;
- Clear and continuous focus on teaching and learning;
- Well-developed procedures for assessing how learners are progressing;
- Responsibility for learners shared by learners themselves;
- Participation by learners in the life of the school;

- Rewards and incentives to encourage learners to succeed;
- Parental involvement in children's education and in supporting the aims of the school; and
- Extra-curricular activities which broaden learners' interests and experience, and expands their opportunities to succeed and help to build good relationships within the school.

Knowledge and practice of the above features can become the means of attaining the objectives of the school. The effective organisation of the school has a direct bearing on the attainment of goals.

3.8 What time-frame is allocated to the realisation of the objectives?

Time-frames are determined by a variety of environmental and institutional factors. Kruger (2003a:231) emphasises that time management forms an integral part of the school system. The author highlights the main responsibilities of a principal as being instructional leadership, teaching duties, extra-curricular and co-curricular activities, interaction with stakeholders, and community matters. Thorough time management or planning is thus crucial for the effective performance of the principal, the school management and all participants. This time-management exercise is necessary to ensure optimal utilisation of time to ensure that the basic purpose of the school, teaching and learning, is maximally achieved. The school timetable, which Kruger (2003a:231) describes as the master school schedule, is the key to guaranteeing an uninterrupted flow of teaching and learning.

The school organisation is structured and thus roles and responsibilities are defined and allocated to the staff. The annual activities of the school are scheduled according to the requirement set by the Department of Education. This requirement may mean that the time-frame for the realisation of the educational activi-

ties is determined by the academic year. The activities of the academic year are short-term programmes which lead in the long term to matriculation over twelve years of schooling. This is not to propose that the end of twelve years of schooling is the end of education, but rather the end of a national requirement to prepare for entering tertiary education or to enter the job market.

There is no guarantee that all objectives will be achieved at the same time, so it is accepted that time-frames are determined and influenced by a variety of environmental and institutional factors. The nature of the management of the school, its organisational culture and climate, the quality of the educators, the resources and the community within the school all contribute to the effectiveness of the school and consequently the time-frame for achieving objectives.

3.9 Summary

A literature review of different aspects of the organisation of a school was provided in this chapter. Characteristics of some general elements of management were discussed to gain an insight into the factors that influence the performance level of the FET band (Grades 10-12) choirs at the annual SASCE in the Motheo district of the Free State province. In the light of this insight the generic elements of the organisational models have been applied to determine their influence on the involvement of the FET schools in the SASCE programme.

CHAPTER 4

LITERATURE REVIEW: AN OVERVIEW OF THE ORGANISATIONAL STRUCTURE OF SOUTH AFRICAN EDUCATION

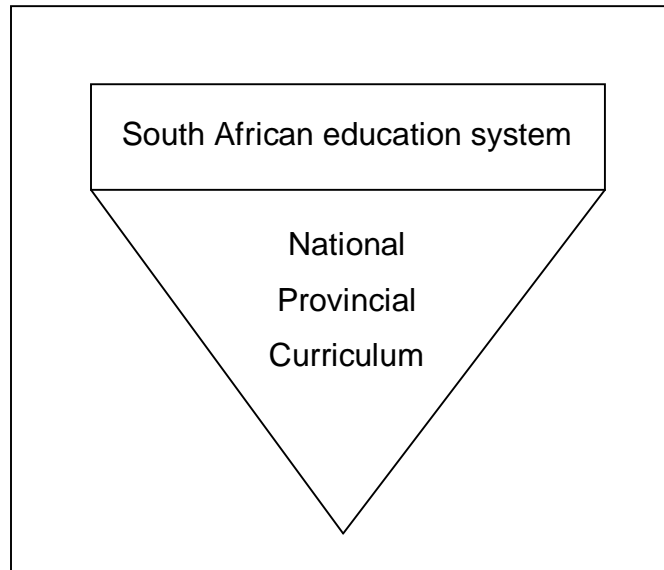
4.1 Introduction

In the middle of March 2008 I received a letter from the national Department of Education about the SASCE competitions. This letter was distributed to a wide spectrum of educationists: Chief Directors, Directors, Chief Education Specialists, Deputy Chief Education Specialist, Senior Education Specialists (Arts and Culture) and principals of primary and secondary schools. The letter stated that the prescribed music of the cancelled 2007 eisteddfod would be the prescribed music for 2008. The letter also mentioned that there would be no national championships; the nine provincial education departments would organise SASCE events for primary and secondary schools. I wondered whether this important letter would reach the choir leaders of rural areas in time. Two weeks later I phoned a choir conductor in the Motheo district and asked whether he had received this letter. His reaction: %What letter? In connection with what?+

This chapter presents an overview of the organisational structure of the South African education system as it was before the current split into Basic Education, and Higher Education and Training. The environmental factors that influence the implementation of the National Curriculum Statement (NCS) are highlighted. The challenges of managing the school as an organisation and as a system within the broader national educational system and the effects of these challenges on policy implementation in particular form an integral part of this chapter.

Firstly, the South African education system will be discussed followed by the National and Provincial Districts view on education. Lastly an overview of the current curriculum will be given to indicate the place of music. The structure of this chapter is as follows:

Figure 8: A visual presentation of this chapter



4.2 The South African educational system

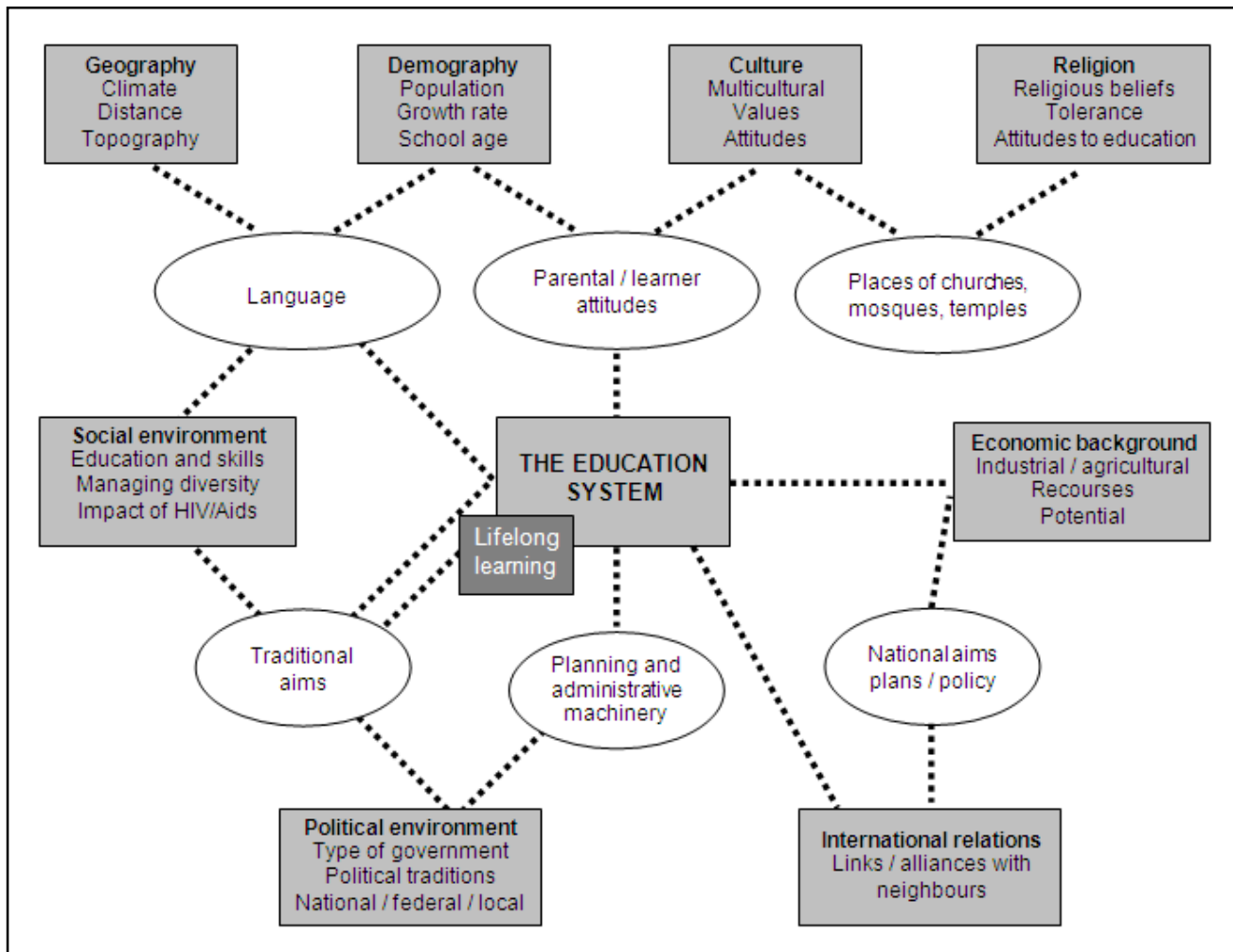
According to Collins (1994:1200), a system is a group or combination of interrelated, interdependent or interacting elements forming a collective entity. Kleynhans *et al.* (2006:118) agree that a system consists of a set of different phases or parts that make up a whole.

Steyn (2007:5) defines an education system as an organisation consisting of different components (sub-organisations) with the main aim of providing effective education according to the educational needs of a specific target group. Education systems are thus formal organisations within societies and consequently are in continuous interaction with their environment (see Figure 9). As a result different social structures play a role in the operation of the education system. This requires processes of planning, management, control,

communication, development and instruction to attain the aims and goals of the education system (Steyn, 2007:2).

Figure 9 gives the broad context of the South African education system. The figure will be discussed under the environmental factors such as the political, economical and social environments.

Figure 9: The environment and an education system (Steyn, 2007:14)



Kleynhans *et al.* (2006:17) assert that organisations operate in a specific environment and are consequently affected by what happens around them. The specific country in which an organisation is situated has some inherent environmental characteristics that affect the type of organisation. Thus the South

African education system is influenced by its unique environmental characteristics such as its history, culture, economy, politics, geography, demography and international relations that not only determine the nature of the system, but are also in constant interaction with it. Figure 9 provides a visual perspective on the environmental forces that influence and determine the system's character. A brief explanation of some of these factors is necessary to place the South African education system into perspective.

The political structure of a country does not only determine the structure of an education system, but also affects the control and administration of the system at all levels (Steyn, 2007:21). South Africa is a democratic state of decentralised governance at three levels of administration, namely national, provincial and local. The political environment refers largely to the conditions created through laws and regulations by the government in power in a country (Kleynhans *et al.*, 2006:19). The legislative mandate of the South African education system is underpinned by the Constitution (Act 108 of 1996), the South African Schools Act (1996) and several other pieces of supporting legislation and policy mandates (South Africa, 2006a:17). Beckmann and Prinsloo (2009:171) observe that the new political order as contained in the Constitution unequivocally commits itself to the attainment of an open and democratic society based on human dignity, equality and freedom.

Economic factors have a direct impact on an organisation and its human resources, and therefore also impact on the education system and to a large extent determines the content and methods of education (Steyn, 2007:20). It is thus imperative to take cognisance of the economic realities of a country when planning the education system. It is fruitless, for example, to plan an education system that cannot be supported financially. Most often it is at the implementation stage that the financial reality has to be confronted and this affects the realisation of the system's outcomes.

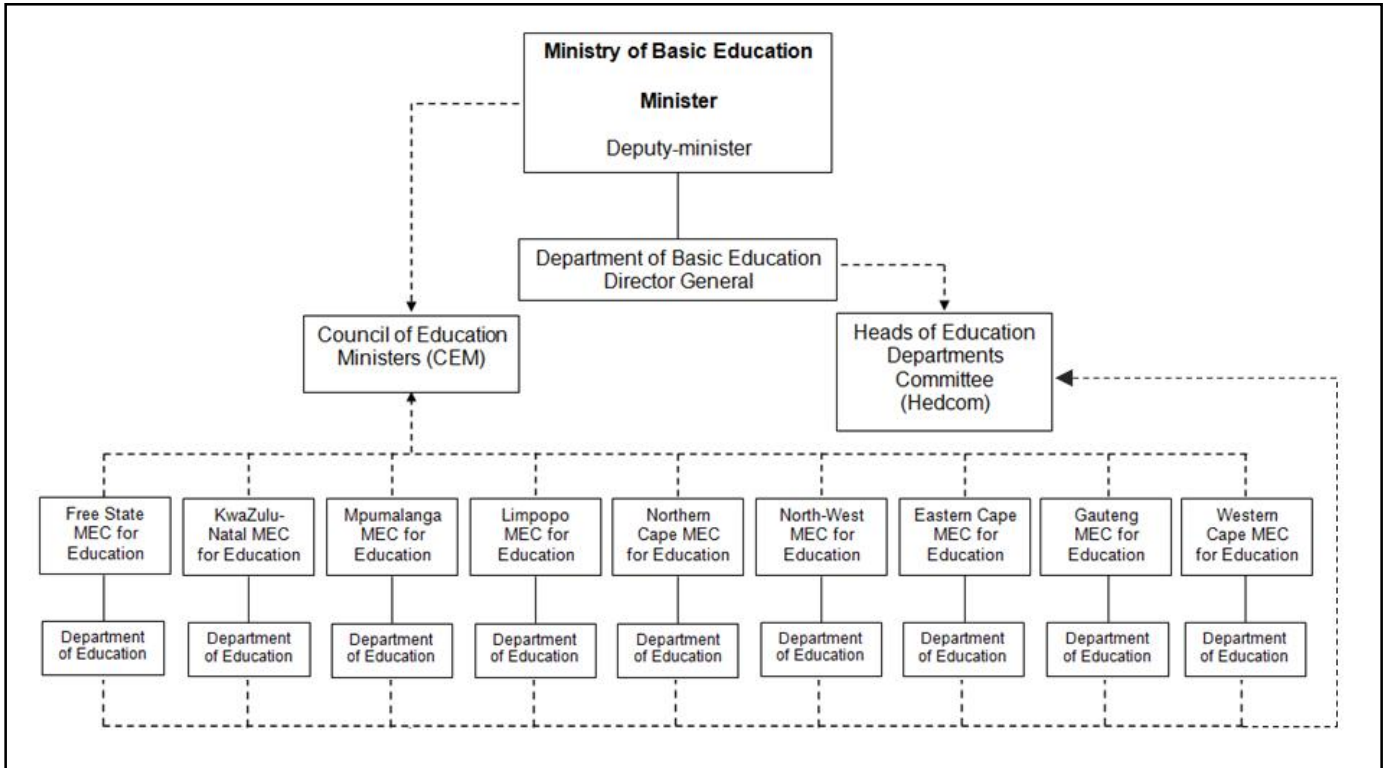
The social environment is an important factor in determining the nature of a system (see Chapter 2). The post-1994 education system was created to address historical and present forms of discrimination and to give equal opportunities to its racially and culturally diverse population. It is equally important to address discrimination on the basis of gender and disabilities. Social structures such as teachers unions, political parties, parents, religious bodies and businesses that have interest in education are expected to cooperate with the education system for the sake of effective education (Steyn, 2007:24).

The present South African education system provides a uniform structure for the organisation, governance and funding of schools. A single unified system of lifelong learning is necessary to set uniform norms and standards for the education of learners at schools throughout the country. The South African Schools Act (SASA), amongst others, ensures quality and democratic governance in the school system, and makes provision for two types of schools . independent and public schools (FSDoE, 2007a:79; Abrahams & Wilkins, 2009).

4.2.1 National Department of Education

As mandated by the Constitution and the National Education Policy Act, 1996 (NEPA) (South Africa, 2000b), the Minister of Education has the power to determine national norms and standards for education as far as planning, provision, governance, monitoring and evaluation are concerned (South Africa, 2002a:180). NEPA embodies the principle of co-operative governance which forms the basis for education management and organisation in South Africa. Thus the national and the nine provincial governments share the responsibilities of running the educational affairs of schools. The Constitution has given them considerable powers to do this.

Figure 10: The Basic Education system of South Africa (adapted from Potgieter, 1997:23)



NEPA formalises relations between the national and provincial authorities through establishing the Council of Education Ministers (CEM) and the Heads of Education Departments Committee (HEDCOM). Their functions include the promotion of education policy and the co-ordination of actions that promote the interests of the education system. HEDCOM is made up of the Director-General of the Department of Education, the deputy directors-general and the heads of provincial departments of education (South Africa, 2008a) and is responsible for the coordination of professional and administrative matters (South Africa, 2001).

The National Department of Education formulates national policy, sets norms and standards, monitors and evaluates all levels of education. In addition it funds HET institutions by providing subsidies and financial support to students (South Africa 2001). The national and provincial governments have concurrent legislative powers and there is no hierarchy, even though each level has specific powers. Provincial governments, however, are in charge of the implementation of the

national policy. They are expected to formulate and adopt provincial legislation, regulations, norms and standards. The Organisation for Economic Cooperation and Development, (2008) states that "the establishment of decentralized governance at the provincial level has been one of the most complex areas of education transformation."

The SASA (Dieltiens, 2005:9-10) upholds access, quality and democratic governance of the education system. The Act consequently provides for democratic schools governance through SGBs, a striking feature of the South African education system. This feature ensures participatory governance of the school, with parents having a majority stake in the running of the schools and also protects the autonomy of the school (South Africa, 2008a:88-89). In this sense the administration of the education system from the national to the province and the school levels ensures decentralised governance of the system (Steyn, 2007:8; South Africa, 2003b).

The South African Qualifications Authority (SAQA) was mandated to develop South Africa's National Qualifications Framework (NQF).

Table 4: National Qualification Framework (South Africa, 2001)

National Qualifications Framework Structure			
NQF Level	Bands	Types of Qualifications and Certificates	
8	Higher Education and Training Band	• Doctorates, further research degrees	
7		• Higher Degrees, professional qualifications	
6		• First Degrees, Higher Diplomas	
5		• Diplomas, Occupational Certificates	
4	Further Education and Training Band	• School/College/Training Certificates/Mix of units from all (NGOs)	
3		• School/College/Training Certificates/Mix of units from all (NGOs)	
2		• School/College/Training Certificates/Mix of units from all (NGOs)	
1	General Education and Training Band	• Senior Phase	• ABET Level 4
		• Intermediate Phase	• ABET Level 3
		• Foundation Phase	• ABET Level 2
		• Pre-school/ECD	• ABET Level 1

This framework gives a clear indication of how the government views and plans the provision of education to its citizens irrespective of age. The case of SASCE falls under the General Education and Training (GET) and FET bands.

4.2.2 Free State Department of Education

The administration of education in the Free State province follows the pattern of the national government. There is a provincial Department of Education headed by the member of the executive council (MEC) located in the provincial capital, Bloemfontein. Then there are district offices located in the five districts in the province. The head offices of the Free State Department of Education are located in the provincial capital, Bloemfontein, in the Motheo district.

The FSDoE (2006:29) asserts that its strategic policy priorities are derived from both the national and provincial governments policy statements. In line with the Free State Schools Education Act (2 of 2000), the FSDoE established the Free State Education and Training Council, the Principals Council and the Provincial Examination Board. The Act also gives the Member of the Executive Council (MEC) for Education the authority to make regulations on matters relating to school education in the province (FSDoE, 2007a:32). In the Foreword to the FSDoE Annual Performance Plan (2007/08) the Superintendent General, Mr Rakometsi, notes the successful election of new SGBs in the province. Training of the SGBs was planned to enable them to discharge their responsibilities efficiently and effectively (FSDoE, 2008).

Provinces are obliged by SASA to provide training to SGB. Currently most SGBs are poorly equipped to fulfil their responsibilities efficiently. According to a review by the Department of Education, factors that impede the effective performance of their roles by the SGBs include: poor levels of literacy, lack of understanding their role, lack of transport, lack of time, among other things. SGBs in formerly disadvantaged schools often function poorly, while the reverse is true in more advantaged schools (South Africa, 2008a:143).

4.3 The National Curriculum

The main aspects of Curriculum 2005 (C2005) were the twelve critical outcomes, eight learning areas and sixty-six specific outcomes. The curriculum was revised and the Revised National Curriculum Statement Grades R-9 (nowadays the National Curriculum Statement Grades R-9) was published in 2002 (Klopper, 2004:2-11, 2-12).¹ The content of the National Curriculum gives a background of learners' learning experiences, as choirs are established for GET learners who take music as part of the Arts and Culture learning area. These choirs are required to enter the SASCE competition as well as choirs from the FET phase. Although only a minority of learners have the privilege to take music as a subject, these learners are exposed to a solid background in music literacy, music styles and performances. For the school certificate Grade Twelve examination learners may take choir conducting as a learning outcome for music performance and presentation. A summary of the core curriculum is as follows:

Table 5: Core curriculum for FET schools (South Africa, 2008b:10)

CORE CURRICULUM FOR FET SCHOOLS	
FET SUBJECTS	SAQA LEARNING FIELDS
<ul style="list-style-type: none"> ▪ Languages 	Communication and Languages
<ul style="list-style-type: none"> ▪ Dance ▪ Music ▪ Visual Art ▪ Speech and Drama ▪ Design and Graphic Art 	Arts and Culture
<ul style="list-style-type: none"> ▪ Life Orientation ▪ History ▪ Geography 	Human and Social studies
<ul style="list-style-type: none"> ▪ Mathematics ▪ Mathematical literacy ▪ Physical Science ▪ Biology ▪ Information and Communication Technology (ICT) 	Physical, Mathematical, Computer and Life Sciences
<ul style="list-style-type: none"> ▪ Agricultural science 	Agriculture and Nature Conservation

¹ The Minister of Basic Education requested a task team to again review the National Curriculum in 2009. Currently the Curriculum and Assessment Policy Statement (CAPS) is published for public comment. The CAPS document recommends major changes to the National Curriculum.

<ul style="list-style-type: none"> ▪ Accounting ▪ Economics ▪ Business economics ▪ Compu-typing 	Business, Commerce and Management Sciences
<ul style="list-style-type: none"> ▪ Motor Mechanics ▪ Electrical work ▪ Technical Drawing 	Manufacturing, Engineering and Technology
<ul style="list-style-type: none"> ▪ Travel and tourism ▪ Hotel Keeping ▪ Home Economics 	Services

Music as a subject is organised into the following four Learning Outcomes:

- Music performance and presentation;
- Improvisation, arrangement and composition;
- Music literacy; and
- Critical reflection.

These Learning Outcomes focus on two broad areas, namely practical work and theoretical knowledge. Music can only be presented at schools where there are music specialist teachers. In the Motheo district four schools present music in the FET phase and only one of them is in a previously disadvantage community. Learners from other schools where music is not presented as a subject may follow the accreditation routes (see Table 6) for the National Senior Certificate (NSC) that allows them to enrol for the NSC examination. I have experienced that some of these learners are successfully admitted at tertiary institutions to study music.

Table 6: Accreditation routes for the NSC (South Africa, 2008b:15)

UNISA					
NSC GRADE 10		NSC GRADE 11		NSC GRADE 12	
Practical	Theory	Practical	Theory	Practical	Theory
Grade 4	Grade 3	Grade 5	Grade 4	Grade 6	Grade 5
Grade 5	Grade 4	Grade 6	(Grade 5)	Grade 7	Grade 5
Grade 6	Grade 5	(Grade 6)	(Grade 5)	Grade 7	Grade 6
Grade 7 or higher	Grade 5 or higher	(Grade 7) or higher	(Grade 6) or higher	Grade 8 or higher	Grade 6 or higher

TRINITY COLLEGE / ROYAL SCHOOLS					
NSC GRADE 10		NSC GRADE 11		NSC GRADE 12	
Practical	Theory	Practical	Theory	Practical	Theory
Grade 4	Grade 4	Grade 5	Grade 5	Grade 6	Grade 6
Grade 5	Grade 5	Grade 6	(Grade 6)	Grade 7	Grade 6
Grade 6	Grade 6	(Grade 6)	(Grade 6)	Grade 7	Grade 7
Grade 7 or higher	Grade 6 or higher	(Grade 7) or higher	(Grade 7) or higher	Grade 8	Grade 7 or higher

Table 6 indicates how learners are expected to do both practical and theoretical examinations every year, with the exception of Grade eleven where a learner may choose not to, as indicated by the brackets (South Africa, 2008b:11).

Although the above-mentioned accreditation routes make it possible for learners to enhance their music skills, only a few can reach that level. Enrichment programmes are very important to ensure that music-making activities are accessible to more learners.

Therefore, besides the core curriculum programmes in the schools, according to the FSDoE (2008:7), SASA makes provision for extra-curricular/extramural activities called School Enrichment Programmes (SEP) (FSDoE, 2008:7). The Department of Education established the School Enrichment Unit that co-ordinates

the delivery of these programmes to ensure learner participation in sport, arts, culture and musical activities, and to promote mass participation and enhance social transformation and cohesion. Thus there is a place and a need for extra-mural music programmes such as SASCE (see Chapter 5).

4.4 Summary

The Free State, like all provinces, operates both section 20 and section 21 schools. Lack of strong administration and management capacity deprive many schools in disadvantaged communities from applying to become a section 21 school. Many section 21 schools hire music teachers, who assist in both enrichment programmes and core curricular components of music. In many ways the implementation of the enrichment programme is affected by the presence (or absence) of a strong and effective administrative system for the schools (FSDoE, 2006:52).

An education system may be viewed as the road map of a country's envisaged future. However, it is a complex organisation that is constantly influenced by its environment. The aims and goals of an education system policy are determined by the needs and expectations of the country that the system is designed to serve.

It is equally apparent that the challenges faced by the national and indeed the provincial Departments of Education have a direct impact on the school and its activities. Within a system a change in any component of the overall system is bound to affect every component in varying degrees depending on various factors.

CHAPTER 5

LITERATURE REVIEW: ENRICHMENT PROGRAMMES

5.1 Introduction

Enrichment programmes in this research are basically out-of-school time projects. These projects may be included into the educational school programme but are out-of-school time projects that enrich the core curriculum. The recognition of the need to help children acquire important social, emotional, cognitive, and physical skills and to help them develop lifelong interests+(Coltin, 1999) outside the formal instruction periods is internationally acknowledged. SASCE is an enrichment programme that addresses this need. This chapter discusses the approach to enrichment projects of the USA and Brazil in order to give international perspectives on enrichment programmes (examples from a so-called first and third world countries). SASCE will be also discussed in depth as it is the focus of this research, which will also refer to an example of a provincial enrichment programme, The Free State Musicon programme.

5.2 International models of enrichment programmes

The type, strategies and the goals of the programmes differ considerably among countries, because the principles and philosophy that underlie an educational system are consistent with the political ideology of a country. I will first discuss the enrichment programmes of a first world country and then those of Brazil, a so-called developing country like South Africa.

5.2.1 A United States perspective

The Wallace Foundation (2008:1) states that the potential rewards of projects completed out-of-school time are seen as promising, hence the federal government of the USA spends \$3.6 billion annually on out-of-school time learning. Two broad categories of effective programmes and practices that engage children during their out-of-school time in the USA are classified as extracurricular and academic enrichment. The fundamental tenets of all enrichment programmes in the USA are the promotion of basic skills and higher-level thinking. Accordingly, there are varieties of enrichment activities that include group work on science projects, writing a play, tackling homework, music, study of plants and animals, participation in special interest groups or clubs, use of computers, etc. (Coltin, 1999; Wallace Foundation, 2008:1).

- **Extracurricular activities**

Based on the multiple intelligence theory developed by Gardner (1993) on how humans learn and fulfil their potential, the USA realised that extracurricular activities could help develop skills and interests that are not fully nurtured during classroom instruction. Leadership skills and social skills development, for example, are not provided in the classroom, but could be nurtured in extracurricular activities. The most significant benefits of these skills are greater self-esteem and higher aspirations in learners' current academic situation as well as their pursuit of long-term careers. Thus the importance of enrichment programming in the lives of all USA citizens has been given prominence (Coltin, 1999; Wallace Foundation, 2008:1).

Extracurricular activities in the USA vary: they include extra-programmes one day a week designed for children to follow special interests such as photography, math and science projects, and chess. The school teachers, volunteers, experts+ from the community art centres or music schools provide the activities.

Children learning about themselves, their community and the world beyond are other extracurricular activities. In these activities children render services to their communities as out-of-school-time activities. Through working directly with performers, artisans and trades people to develop high-quality, useful products or inspirational performances, children render a service to their community. This mentoring and service learning can provide children with the opportunity to explore a variety of work environments and create avenues for learners to feel competent (Coltin, 1999).

- **Academic enrichment programme**

Academic enrichment programmes are increasing in number in the USA as basic skills development requires academic excellence and standardised testing in that country. These programmes or projects, which take cognisance of the need to balance remedial tasks and the informal learning of children, provide enrichment activities that involve computers, science fairs, field trips, music, camping and video productions. The main goal of the programmes is to increase educational achievements for the children involved (Coltin, 1999).

The academic enrichment activities may be a five year project that takes place during school holidays and may take students across the Atlantic to Africa. An example of this is the *Sankofa* educational enrichment programme. It is an African-centred programme that surveys African and African-American history to affirm the self-worth of its participants and to increase their level of self and group knowledge+ (Sankofa Educational Enrichment Programme, s.a). Its mission is to develop critical thinking strategies, interpersonal communication skills and perseverance in African-American students.

- **Funding**

In the USA fees are charged for the enrichment training, which means that it is most accessible to the middle- and upper-income families. Initiatives have been taken to extend enrichment opportunities to all US children through community collaboration with public and private sources (Coltin, 1999; Wallace Foundation 2008:2).

5.2.2 A Brazilian perspective

The study by Abraham (2005) throws light on an outreach programmes in music education in Brazil. These programmes, called *projetos*, function as enrichment programmes and are also supplementary to the music offering at the public and private schools. Some of the *projetos* may be housed inside school facilities, but they are separate from the academic programmes that students take. The condition for participation in the programmes is regular attendance at the public school.

It was noted that there are more music education programmes for children in the communities than in the formal school system. The programmes are funded by private donors, including Europe and partnership involving the municipalities. Notable among the community activities are three programmes for children, namely *Escola Música de Rocinha*, *Projeto Ouviravida*, *Alvorada, RS* and *Fundação Música e Vida de São Caetano* (Abraham, 2005).

The goals of the programmes are to:

- Use music to bring a better quality of life to children and to complement what they learn in school;
- Preserve and perpetuate the culture and the style of folk music of Brazil;
- Stimulate better citizenship through the dialogue of making music; and

- Provide pleasant lesson activities that open a new reality to children, where the daily violence is substituted by the melody (Abraham, 2005).

In addition, Abraham (2005) observes that all the goals and methods are consistent with Paulo Freire's critical pedagogy. This pedagogy emphasises the acknowledgement of the cultural context of learners, the need for teachers to respect the consciousness and culture of their learners, and the ultimate realisation by the learners that they ~~know~~ that they know, i.e. the concept of ~~consciousness~~ conscientisation.

The Brazilian enrichment training programmes include musicianship training, called *musicalisation*, and lessons on musical instruments, the most popular being the guitar and native Brazilian percussion instruments, and music theory. Other activities are vocal and instrumental ensembles. The instructors include freelance musicians, graduate students and people who work on a part-time basis for a small or no salary. The programmes are not regulated by any educational policy or managed by national or provincial departments of education (Abraham, 2005).

The programmes are developed in the belief that the study of music improves the quality of life and makes the individual a better person. Some people observe that playing in the programmes helped children build self-esteem, keeps them occupied and off the streets, and discourages teenage pregnancy and teenage prostitution (Abraham, 2005).

5.3 A national South African perspective

Not much has been published on enrichment programmes in South Africa. Some of the programmes with *enrichment* initiatives such as the ~~enrichment~~ programme for rural preschool teachers (FSPG, 2003) and ~~teacher~~ teacher enrichment programmes in KwaNdebele (Kachelhoffer, 1995) are in my view in-service

training programmes. The preschool enrichment programme for black South Africans children+ (Liddell, 2002) and the language enrichment programme for Grade 4 English second-language learners+(Nel & Theron, 2008) are examples of government interventions aimed at complementing the transformation of the old educational dispensation, the National Curriculum Statement. Gevisser\$ (2010) proposed %extra-mural education project+(EMEP) has all the characteristics of enrichment programmes as defined in this chapter. The intention of the EMEP is to create regionally-based extra-curricular centres that will complement existing formal educational institutions in Cape Town using volunteers to present the programmes. The target of the project is black learners, their families, the school staff as well as the local communities.

5.3.1 Field band foundation

One of the organisations that has had a profound impact on young South Africans for the past twelve years and worthy to be called an enrichment programme is the Field Band Foundation (FBF). Its mission, according to their website, is %to create opportunities for the development of life skills in the youth of South Africa through the medium of music and dance+ (Field Band Foundation, 2009). The Foundation focuses on youth development through music and dance outside the formal education system. It therefore aims at skill development, poverty eradication and addressing underdevelopment. Comprehensive HIV/Aids education programmes are also offered to help members protect themselves and guide their behaviour (Field Band Foundation, 2009).

Through assistance from its mother body in the USA and local sponsors and donors, Field Band South Africa has established bands in almost every province in the country. Volunteer musicians present music lessons, ensemble workshops and performance practices which culminate in field band performances, festivals and competitions (Field Band Foundation, 2008:1-4).

5.3.2 Department of Education

The Department of Education (DoE) established the School Enrichment Unit to coordinate and strengthen the delivery of national extramural/extra-curricular, school enrichment programmes (South Africa, 2007d; South Africa 2009d). The goals of the national school enrichment programmes are to promote mass participation in sport, and arts and culture by learners, and to promote social transformation and cohesion. The two main programmes that the enrichment unit coordinates are: School Sport for Public Schools in South Africa; and the South African Schools Choral Eisteddfod (SASCE).

The objectives of the enrichment programmes in general are to:

- Strengthen the implementation of the NCS;
- Promote moral regeneration;
- Provide an opportunity to showcase talents;
- Ensure access to adequate sporting facilities at school level; and
- Promote healthy physical and emotional well-being of learners (South Africa, 2007d).

Arts and culture enrichment flagship programmes that are coordinated by the DoE in collaboration with the Department Arts and Culture are:

- The South African Schools Choral Eisteddfod;
- National Indigenous Games;
- Instrumental Music;
- Movement festivals; and
- The National Language Festival.

It is clear thus far that the term 'enrichment programme' is synonymous with extramural/extra-curricular activities, with the same implications in the context of the South African Department of Education.

The SASCE programme which is the focus of this research is described in the following section.

5.3.3 The South African Schools Choral Eisteddfod

The legislative framework that forms the basis for the SASCE enrichment programme is the 'Protocol for the organisation, management, coordination, and monitoring of school music competitions and/or festivals for public schools in South Africa of 27 October 2000' (South Africa, 2000b) referred to in this study as the *school music protocol*. The school music protocol provides the platform for cooperative governance and administration, management and coordination of the programme in South Africa. It outlines the organisational structure of the programme from the national to the local levels. The management of the programme at the three levels of school education administration in collaboration with the Department of Arts and Culture is outlined below.

5.3.3.1 Organisational structure

The FSDoE (2008:7-8) presents the organisational structure of the SASCE as follows (this is the structure constituted in 2000) (South Africa, 2000b):

- National Steering Committee;
- Provincial Steering Committee (PSC); and
- District Steering Committee (DSC).

The National Steering Committee members consist of:

- A representative of the Department of Education (DoE);
- A representative of the Department of Arts, Culture, Science and Technology (DACST);
- A representative from each of the Heads of Education Departments Committee (Hedcom);
- A representative from each of the three teacher unions at national level in accordance with the ELRC model;
- Two representatives from each of the recognised national organisations responsible for organising national school music competitions and/or festivals;
- A representative from each of the Provincial Education Departments and provincial departments whose line function includes arts and culture; and
- One representative from each of the sponsoring companies and/or donors (South Africa, 2000b:7-8).

On the second anniversary of SASCE in 2002 the Department of Education entered into a partnership with First National Bank, which sponsored the programme for four years (see 5.2.2). It was the main sponsor during this period and therefore had representation on the National Steering Committee. Similar national steering committee structures were to be constituted at the provincial and district levels to assist and advise the National Steering Committee. The National Steering Committee is the sole body that prescribes music for Grades 8 to 12 school choral ensembles (South Africa, 2000b; FSDoE, 2008:25).

The role of the PSC is to facilitate effective and efficient implementation of the school events in the province. It is thus the agent of the school music competitions at the district/local and provincial levels (South Africa, 2000b:9).

The Motheo DSC consists of representatives from

- The district education department office;
- Each local region or zone; and

- Each of the teacher unions recognised in the district (FSDoE, 2008:25).

The committee is responsible for prescribing songs for the Foundation and the Intermediate Phases of the school education system in the district. It takes decisions on adjudicators and workshops in the district. Similar DSC structures are constituted at the local levels (FSDoE, 2008:25).

5.3.3.2 Objectives of SASCE

The objectives of SASCE have evolved since the announcement of the school music protocol in 2000 to address some social and practical issues that were not anticipated then. The following are the current objectives derived from the DoE's South African Schools Choral Eisteddfod Project (South Africa, 2006d):

- To use school music competitions and/or festivals as a vehicle to restore a value system based on the principles enshrined in the Constitution of South Africa;
- To unify the fragmented school music events;
- To develop choral and instrumental music in all primary and secondary schools;
- To develop musical literacy among educators and learners;
- To popularise South African national symbols in all schools; and
- To contribute towards the fight against HIV/Aids, drug abuse and racism; and
- To identify young talents for work opportunities, learnerships and for tertiary education in music such as opera studies and the music industry.

SASCE is a competitive annual music festival that starts at the local level in April. This is followed by the district finals late in May, with the local-level winners competing for the districts third, second and first positions for a place in the provincial

finals in June. Winners at the provincial eliminations represent the provinces at the national finals, which must be held not later than 31 July each year.

The enrichment programmes initiated by the DoE target youths in the public schools. Funding of the projects resides with the DoE; however, sponsorship and donations from the private sector are encouraged. The SASCE project requires a similar funding model as for school sport in public schools.

- **Music competencies**

Choir singing is a very popular music activity for all age-groups in communities in South Africa.¹ Therefore it is important that educator-conductors will be equipped for their task. Busch (1984:239) identifies two major competences at the school level that are significant for the role of an educator-conductor, namely organising and teaching/training. Thorough musical knowledge and skills in training a choir need to be complemented with knowledge and skill in its organisation to ensure efficient and effective attainment of set objectives. Thus Busch (1984:239), Coward (2007) and FIU (2010) identify the following knowledge and skills as essential for the success of the choir conductor.

¹ Louhiviouri, Salminen & Lebaka (2005), investigated in *'Singing Together': A crosscultural approach to the meaning of choirs as a community*+the social and emotional dimensions for people singing together in a choir. Their findings showed that in South Africa relationships between choir members are extremely meaningful.

Table 7: Musical knowledge and skills required of school conductors

Musical skills	Organisational skills
<ul style="list-style-type: none"> • Formal training in music is a prerequisite (music literacy); • Audition and placement of singers; • Good musicianship; • Musical analysis and score preparation; • Rehearsal techniques and methods; • Vocal pedagogy ; • Good keyboard skills; • Good sight-singing ability; • Knowledge of a wide variety of choral literature, including historical stylistic periods, genres and cultures; • Choir directing skills; and • Thorough knowledge of physiological and psychological pedagogy. 	<ul style="list-style-type: none"> • Recruitment and retention of singers; • Planning and evaluation; • Behaviour management (interpersonal skills); • Good leadership and organisational skills; • Enthusiasm and motivational skills; and • Procurement skills.

The organisation of choirs is determined by the type and purposes of their establishment. The organisation of a primary school choir is different from that of a high school choir, a church choir or a community choir. For example, at the FET level the boys' voices have just changed and are still in the changing stage, so their voices must be treated with care (Robinson & Althouse, 1995:9). Thus understanding the physiological, psychological and related vocal problems is crucial because these affect auditioning, selection for membership and conductor-member relationships. The conductor's responsibilities thus begin with selecting and training the choir and ends with a successful performance (Busch, 1984:239). Without good democratic leadership styles and skills in the conductor, and good organisation for the business-like management of the choir, its success and life span are not guaranteed.

The choristers, on the other hand, require fundamental skills in music literacy, sight-singing, memorisation, mastery of the text, musicianship and the development of correct vocal techniques (Arneson, 2009; Hendrikse, 1991). Other requirements that are non-musical include discipline, attending all rehearsals and

performances, rehearsal and performance etiquette, self-control and non-distracting behaviour but respect for members of the choir (Rao, 1993:9).

- **Prescribed music**

The following music was prescribed from 2004 to 2007 for the FET band (South Africa, 2007b). I focused on these three years as most of my field work was done from 2004, and although the organising committee was criticised for the prescribed music, not much has changed over the years (see Appendix H for the participation rules for 2010).

Prescribed music for FET schools: 2004

- Female voice choirs (SSA): *Calm and tranquil lie the sheepfolds* - J.S. Bach W.G. Whittaker (arr.)
- Male voice choirs (TTBB): *Thula S'thandwa* - M. Khumalo (arr.)
- Soli (soprano): *Or sai chi l'onore (Don Giovanni)* - W. A. Mozart
- Soli (mezzo soprano): *Vedrai carino (Don Giovanni)* - W. A. Mozart
- Soli (tenor): *Il mio tesoro intanto (Don Giovanni)* - W. A. Mozart
- Soli (bass): *Metà do qua vadano (Don Giovanni)* - W.A. Mozart
- Duets: *La ci darem la mano (Don Giovanni)* - W.A. Mozart
- Small ensembles: *Non ti fidar, o misera (Don Giovanni)* - W.A. Mozart
- Mixed choirs (SATB): *The dance (from: Opus 27, no. 1)* - Edward Elgar
- Mixed choirs (SATB): *Rorisang Morena* - J. S. P. Motuba (South Africa, 2004:i).

Prescribed music for FET schools: 2005

- Female voice choirs (SSA): *The voice of spring* - Richard Strauss H. Geehi (arr.)
- Male voice choir: *Pilgrims' chorus (Tannhäuser)* - R. Wagner
- Soli (soprano): *Non mi dir (Don Giovanni)* - W. A. Mozart
- Soli (mezzo soprano): *Batti, batti o bel Masetto (Don Giovanni)* - W. A. Mozart
- Soli (tenor): *Dalla sua pace (Don Giovanni)* - W. A. Mozart
- Soli (baritone): *Madamina, il catalogo è questa (Don Giovanni)* - W. A. Mozart
- Small ensembles: *Protegga il guisto (Don Giovanni)* - W. A. Mozart
- Small ensembles: *All bella Despinetta (Cosi fan tutte)* - W. A. Mozart
- Mixed choirs (SATB): *Loof die Heer, o my siel* - Anonymous
- Mixed choirs (SATB): *Lucky omens (Semele)* - G. F. Handel

- Mixed choirs (SATB): *Intokazi ngasolwandle* - N. S. Sibisi (South Africa, 2005b:i).

Prescribed music for FET schools: 2006

- Female voice choirs (SSA): *The syncopated clock* - L. Anderson
- Male voice choir (TTBB): *Seventysix trombones* - M. Wilson, W. Stickles (arr.)
- Soli (soprano): *S'altro che lacrime (La Clemenza)* - W. A. Mozart
- Soli (mezzo soprano): *Torna di Tito a lato (La Clemenza)* - W. A. Mozart
- Soli (tenor): *Ah, se fosse intorno al trono (La Clemenza)* - W. A. Mozart
- Soli (baritone): *Ei Mädchen oder (Magic Flute)* - W. A. Mozart
- Duet: *Ah, perdono al primo affecto (La Clemenza)* - W. A. Mozart
- Small ensembles: *Wie, wie, wie (Magic Flute)* - W. A. Mozart
- Mixed choirs (SATB): *Onse Vader* - Niel van der Watt
- Mixed choirs (SATB): *On the blue Danube* - Richard Strauss, H. Geehl (arr.)
- Mixed choirs (SATB): *Vuk' Uyibambe* - S.B.P. Mnomiya (South Africa, 2005c:18).

Prescribed music for FET schools: 2007

- Female voice choirs (SSA): *Mntanami, mntanami* - S.B. P. Mnomiya
- Male voice choir (TTBB): *Ol' man river* - J. Kern, W. Stickles (arr.)
- Soli (soprano): *Ach, ich fühl's es verschwunden (Magic Flute)* - W. A. Mozart
- Soli (mezzo soprano): *Torna mio bene, ascolta (Ascanio in Alba)* - W. A. Mozart
- Soli (tenor): *Wie stak ist nicht (Magic Flute)* - W. A. Mozart
- Soli (bass): *In diesen heil'gen (Magic Flute)* - W. A. Mozart
- Duets: *Penderò quell brunettino (Cosi fan tutte)* - W. A. Mozart
- Trios: *La mia Dorabella capace non é. (Cosi fan tutte)* - W. A. Mozart
- Small ensembles: *Non v'è più tempo & Di Scrivermo (Cosi fan tutte)* - W. A. Mozart
- Mixed choirs (SATB): *Loof die Heer, o my siel* - C. H. Grundij
- Mixed choirs (SATB): *We the people of South Africa* - Q. Sibisi
- Mixed choirs (SATB): *Halala bahumagadi* - T. L. Tsambo (South Africa, 2007b:i)

(See Annexure I for a DVD on the performance by different choirs of some of the above-mentioned prescribed music.)

- **Criteria for adjudication**

The prescribed music document outlines the criteria according to which all performances at all levels of the eisteddfod would be assessed (South Africa, 2007c:11) (see Annexure H pp. 23 and 24).

- Technical correctness and relevance: difficulty, perfection, rhythm, phrasing, as well as intonation;
- Artistic impression and musical impact: fidelity of style, musical interpretation, dynamics and handling of the text, suggestively or general effect, spiritual reverence, relevant emotional and musical expression, flexibility and sensitivity of sound; and
- Level of technical difficulty of performance (South Africa, 2007c:11; South Africa, 2005: xii-xiii).

The above criteria for adjudicating choral performance can only be met by way of the conductors' thorough organisational and musical knowledge, and the skills listed above (Table 7).

5.3.3.3 A SASCE competition as case study

The recording of the SASCE district finals of 2007 in the Motheo District can be viewed in Appendix I. The venue was Tsoseletso High School hall in Bloemfontein. With the exception of the first two schools who sang prescribed songs the rest of the choir rendered pieces of own choice (HIV/AIDS campaign category). The contestants are FET choirs.

5.3.3.4 A SASCE success story

A member of the Black Tie Ensemble² entered my office on 13 February 2007 with a big smile on his face. I had seen him perform at the Coca-Cola Dome, Randburg in 2003, when he represented the Free State province at the national

² Mimi Coertze founded the Black Tie ensemble in 1999. They are one of South Africa's popular opera ensembles and have staged several operas (<http://www.overtone.co.za/musician/theblacktieensemble>).

SASCE championships but had not seen him since. My first reaction to him was in the form of question: ~~Have you come back to teach your people?~~ ~~Yes, if I am offered the opportunity~~ was his answer. He said he had been conscripted by the Black Tie Ensemble after he won first place in the Baritone Solo category at the national eisteddfod. He told me his story:

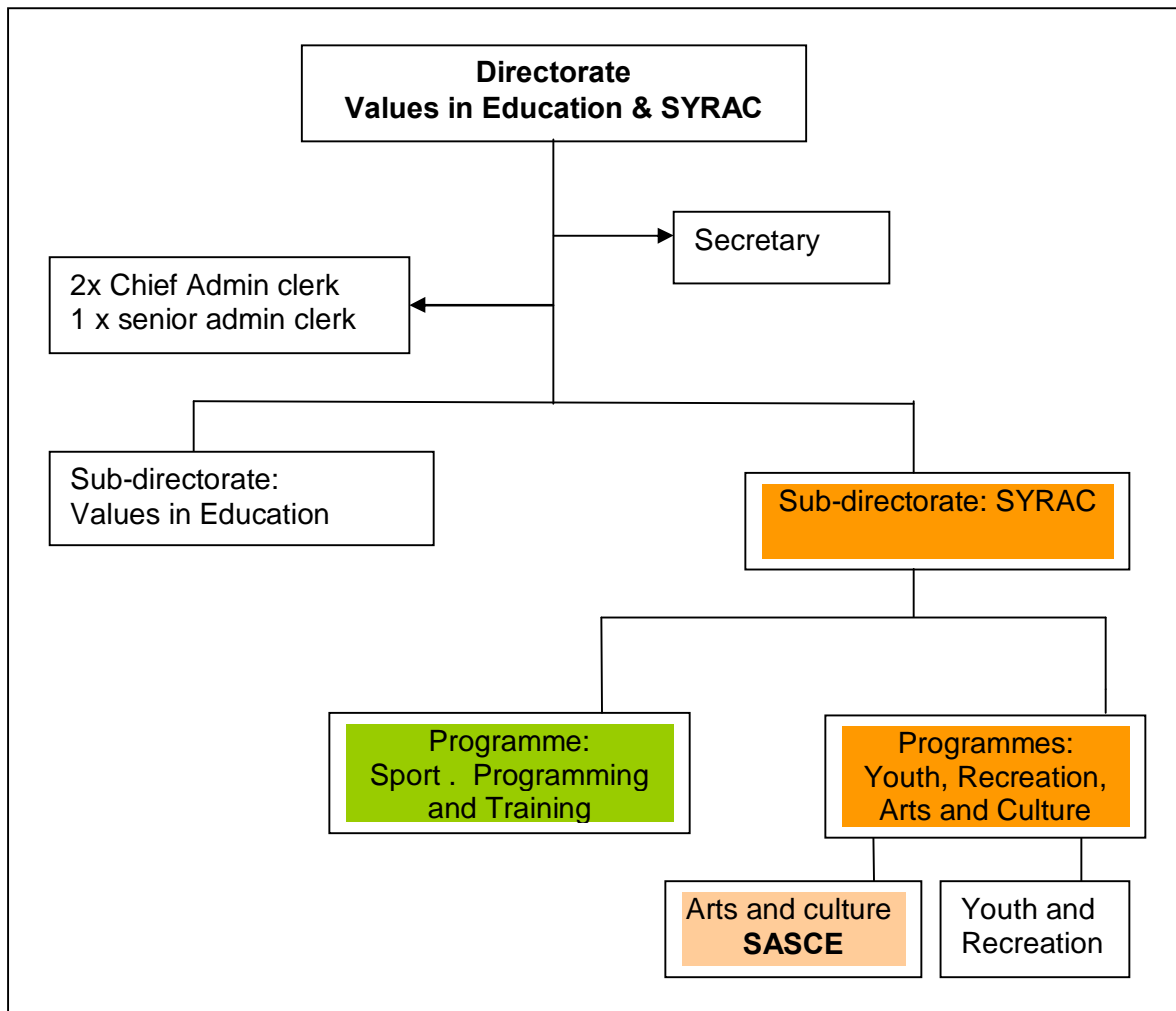
I was offered an opportunity to study music in Cape Town, but The Black Tie Ensemble offer was better so I opted for it. The Black Tie Ensemble project enabled me to earn an income and at the same time I got training in the theory of music and performance practices. The project consisted of a multicultural group of trained and talented opera singing aspirants from diverse cultural groups of South Africa. The project's objective is, among others, to create a pathway for gifted young singers to attain their goals in the field of opera. We performed at different occasions in the country and toured different countries in the world. My life had been enriched by the project and I was well prepared for the future as a professional singer.

The above story testifies to the fact that successes have been attained by the SASCE programme and it is therefore crucial for this study to determine factors that foster and or limit the achievements of the objectives of the programme. This finding will indicate remedial interventions required to sustain the programme.

5.3.4 Free State school enrichment programmes

In the Free State the school enrichment programmes are a sub-directorate in the directorate of Values in Education and Sport, Youth, Recreation Arts and Culture (SYRAC). SYRAC has two components, namely one is Sport and the other is Youth, Recreation, Arts and Culture (YRAC). Out of a total of eleven officials in the SYRAC sub-directorate only four are responsible for YRAC activities. Mathematically this translates to an official for each programme of Youth, Recreation, Arts and Culture. The FSDoE (2006:2) report on the number of schools per district indicates that the Motheo district has 261 normal public schools and 89 farm schools, thus a total of 350 schools, excluding the independent schools. The effectiveness of the district office as a critical link in coordinating the YRAC programmes in 350 schools is a point that this study must establish.

Figure 11: Free State schools enrichment programmes directorate



The FSDoE (2006:32) states that the provision for human resources is restricted by budget constraints. FSDoE (2007a:81) lists the following constraints that hinder service delivery to schools in the sub-directorate SYRAC:

- Lack of appropriate facilities;
- Lack of equipment;
- Lack of appropriately trained educators and officials; and
- Lack of support staff (administration clerk, cleaners) in disadvantaged schools and support directorates.

5.3.5 The Free State Musicon³

(The following information on the Musicon was acquired through my personal experience as a member of staff.)

The Free State Musicon is one of the institutions in the country that renders outreach and enrichment programmes to supplement formal music education in school and to train talented individuals in the Free State province. The institution established satellites in two districts in the province, *Lejweleputswa* (Welkom) and *Fezile Dabi* (Sasolburg), with the main campus in Bloemfontein. Instructors from Bloemfontein do outreach teaching in five towns in the Xhariep district.

The Musicon provides certified music tuition in all instruments of the standard symphony orchestra and symphonic wind bands. In addition, the institution offers tuition in classical guitar, singing, keyboard, music theory, music literacy courses, choir training workshops and music-related workshops. In general the Musicon provides support and supplements the NCS in training music students for the NSC examinations and preparing candidates for the Trinity College, UNISA and Royal Schools of Music graded and licentiate examinations.

Outreach initiatives to teach music to previously disadvantaged communities have been the focus of the Musicon in the past ten years. Three main projects have currently been successfully developed for the outreach enrichment initiative: the Mangaung String programme (MSP) and the Recorder and Singing projects. The flagship programme that has won national and international recognition is the MSP.

³ Similar programmes have been developed at other universities in South Africa, for example the *Musikhane* project at North-West University and the *Mthatha* music project at Walter Sisulu University.

The objectives are, among others, to identify talent; to keep the learners occupied during out-of-school time to prevent them from indulging in socially and morally destructive activities; to develop social skills; and to train them to acquire skills in playing in a string ensemble to generate funds to sustain the project. The public performances of the orchestras help buy new instruments and pay fees for members whose parents are unable to pay the fees.

Over 400 children are enrolled in the programme and three orchestras have been established, the Bochabela String Orchestra being the most mature one. Most of the members of the orchestra perform in the National Youth Orchestra that tours Europe regularly. The Bochabela String Orchestra undertook its first overseas tour in 2009 and hosted the Violet Orchestra from Belgium in April 2010.

The MSP is funded by the Free State Department of Sport, Arts, Culture and Recreation. The programme is run in collaboration with the University of the Free State and the Free State Symphony Orchestra in providing tuition to the learners. The University uses the programme for the practical work of its students and provides transport for the programme's outreach to the Xhariep district, a hundred kilometres away. The collaboration between the University and the Musicon benefits both institutions greatly.

Currently graduates from the programme are employed in full-time teaching and in repairing instruments. Some of them are employed by the Natal Philharmonic Orchestra in Durban and some have admission to university to study music.

5.4 Summary

It is encouraging to note the similarities among the enrichment programmes among the three countries. A lot can be learnt from the philosophical tenets of the Brazilian perspective and the American view of extending the programmes to all citizens of that country.

The reasoning behind establishing an enrichment unit in the DoE is applauded. Aggressive roll-out strategies for the maximal realisation of the objectives of the programmes is required. The benefits of the programmes include:

- Improvement of learners' educational achievements;
- Social skills development and less risky behaviour;
- Promotion of better attitude towards learning and developing life-long interests;
- Positive self-esteem and confidence;
- Leadership skills; and
- Better utilisation of out-of-school time.

The success of the programmes in South Africa is dependent upon adequate funding, collaborations, partnerships and support from the private sector, as exemplified at the Free State Musicon. Given the fact that music as a subject is offered in fewer schools in the Free State province, enrichment outreach initiatives become the main options in addressing SASCE shortcomings that may be identified.

CHAPTER 6

RESEARCH DESIGN AND METHODOLOGY

6.1 Introduction

This chapter presents the research design and methodology, and discusses issues of measurement, sampling, data collection and analysis. Limitations of the case study design are also noted. The purpose of the chapter is thus to illustrate how data were collected and analysed, and the reasons why this particular methodology was chosen.

6.2 Research approach

The qualitative research approach is appropriate to achieve the aim of this particular research project, which describes the factors that impact on the realisation of the objectives of the SASCE programme. This investigation involved consulting people who were in some or other way involved in SASCE and takes their subjective experiences seriously, as the essence is real for them (ontology)+ I tried to make sense of peoples experiences by interacting with them and listening carefully to what they tell [me] (epistemology) and making use of qualitative research techniques to collect and analyse information (methodology)+(Terre Blance *et al.*, 2006:274).

Hatch (2002:6-10) identifies the following characteristics, among others, of qualitative research approaches:

- The assumption is that social settings are unique, dynamic and complex;
- The lived experiences of real people in real settings are the object of the researcher;
- They seek to understand the world from the perspectives of those living in it;

- The principal data for qualitative researchers are gathered directly by the researchers themselves; and
- Their philosophical roots stress the importance of *verstehen* (understanding) in social analyses.

As an interpretive researcher, it is important to me to understand the context and to be aware of the responsibility of being the primary instrument of collecting and analysing the data. In the next paragraph the interpretivist's approach will be discussed in more detail.

6.3 The theoretical framework of the thesis

The fundamental assumptions of the interpretivist paradigm form the basis for this study, especially the choice of methodology and research design. Hatch (2002:8) states that the philosophical roots of qualitative research can be traced to the German intellectual social sciences in interpretive sociology, which was interested in describing the meanings of the terms that individuals used to understand social circumstances. Interpretive research originates from the assumption that reality can only be accessed through social constructions such as, but it is not limited to language and the shared meaning that people assign to it (Maree, 2007:59). Morrison (2007:24), among others, states that the interpretive researchers recognise that they are part of the research topic they investigate and as such their work impacts on the research participants and *vice versa*. In addition, the interpretive researchers' core task is to view the participants as research subjects and therefore meanings of phenomena are explored from the subjects' perspectives. This principle is based on the assumption that human life is experienced and constructed from a subjective perspective and that an objective reality cannot be accessed in an unproblematic way. For interpretivists, reality is a construct in which people understand phenomenon in different ways (Morrison, 2007:24) and multiple sources of data are required in order to strive for validity and increase the level of authenticity of the findings. Furthermore, Henning *et al.* (2004:20) state that interpretive researchers encourage a variety of data and different sources and analytical

methods, because measurement is fallible. The attributes of this paradigm make it naturally suited to qualitative research methodologies. The ontological basis of the interpretivistsqparadigm is the belief that reality is socially constructed and not fully apprehended; thus the qualitative methods of interviewing, observation and content analysis are relied on in gathering data (Henning *et al.*, 2004:18; Hatch, 2002:13). These three methods have consequently been employed in this study as semi-structured interviews, participant observation and content analysis were utilised in generating the data. Methodological triangulation as deployed in the study was not meant merely to validate the findings, but underlines the interpretivist philosophical assumption that a phenomenon is constituted of multifaceted realities.

6.4 The research design and its relevance

A case study methodology seeks to address a real-life problem by collecting primary data through observation, interviews and analysing secondary data from existing documents. It is based on the interpretivist premise that an objective reality is not accessible; thus to describe the factors that influence the attainment of the objectives of SASCE, data collection should have qualitative significance.

Table 7: Characteristics of the research design (adapted from Leedy & Ormrod, 2005:144)

Purpose	Focus	Methods of data collection	Methods of data analysis
To provide an in-depth description of the factors that influences the attainment of the objectives of SASCE programme.	Motheo education district	<ul style="list-style-type: none"> • semi-structured interviews • unstructured observation and • document analysis 	<ul style="list-style-type: none"> • categorisation and interpretation of data in terms of common themes • synthesis into overall portrait of the cases

6.5 Data-collection plan

The research approach outline above informed the data-collection plan as indicated in Table 8 below.

Table 8: Data-collection plan (adapted from Vithal & Jansen, 1997)

Question	Data collection plan
WHY was the data collected	<ul style="list-style-type: none"> ▪ To identify factors that influence the realisation of the objectives of the SASCE; ▪ To build explanations from interviewees, match patterns in responses and write the case report.
WHAT was the research strategy?	<ul style="list-style-type: none"> ▪ Case study: interviews and observation; ▪ Analysis of documents: government policies, correspondence, reports, and hard copy and electronic articles; ▪ Documents: sources relevant to the case study research and school management.
WHO/WHAT were the sources of the data?	<ul style="list-style-type: none"> ▪ Semi-structured interviews with education officials in the Motheo district, principals and choir conductors in the Further Education and Training (FET) band (Grades 10 . 12); ▪ Personal observation and recording of district choral competitions.
HOW MANY of the data sources were accessed?	<ul style="list-style-type: none"> ▪ Documents: over 12 national and provincial legislative and policy documents, reports, 1 audio-visual recording of live district choral competitions; ▪ 40 semi-structured interviews with education officials, principals and choir conductors in the Further Education and Training (FET) band (Grades 10 . 12) of Motheo district.
WHERE was the data collected?	<ul style="list-style-type: none"> ▪ Bloemfontein, Thaba Nchu and Botshabelo in the Motheo district in the Free State province; ▪ Semi-structured interviews conducted in the respondents offices.
HOW OFTEN was the data collected?	<ul style="list-style-type: none"> ▪ All interviewees were interviewed once throughout the history of the study; ▪ Documentary sources were consulted often throughout the history of the study.
HOW was the data collected?	<ul style="list-style-type: none"> ▪ The semi-structured interviews were constructed with open-ended questions. The interview sessions were face-to-face and audio- or audio-video-recorded; ▪ The personal observations include choir training sessions, organisation of the programme and attending district provincial SASCE competitions; ▪ Literature review was the main source of document analysis.
Justification for the data collection plan. (Why was this the best way of collecting the data for this critical question?)	<ul style="list-style-type: none"> ▪ Observation does not depend on the responder's views but on evidence through the eyes of the observer, the researcher in this case. There is a kind of freshness to this form of data collection, because observed incidents are less predictable and therefore they are the right source for collecting data. To counteract sources of bias, respondents were encouraged to proofread field notes. ▪ Methodological triangulation is a viable strategy that increases the level of accuracy and cross-checks alternative explanations; it also confirms validity of the research process.

Annexure D presents the interview protocol of the semi-structured interviews undertaken for the research.

6.6 Issues of measurement

The following paragraphs relate reliability and validity to the methods used to gather data in this research.

6.6.1 Reliability

The methods used in this research are semi-structured interviews, participant observation and document analysis. Semi-structured interviews are often used by interpretive researchers (Bush, 2007a:94) and I found it most appropriate for this research, as it allowed each participant to respond in their own way from their own perspective. This approach also allows the interviewees to contribute towards shaping the interview . or to what Ribbins (2007:207) calls %o~~n~~versation with a purpose+. Bassey (2007:144) noted, however, that %eliability+ is an impractical concept for a case study, because by its nature a case study is a one-off event and thus not open to exact replication.

The interviews were planned for principals and choir conductors from different schools within their distinctive context of school management. These contextual differences will clearly make it difficult to ensure reliability in the interviews. The education office is equally unique in its context in relation to the schools and as such compounds the difficulty of attaining reliability of measurement. Additionally, the semi-structured interview is a deliberate strategy for treating each participant as a unique respondent and thus it is difficult to ensure consistency. Bush (2007a: 94) observes that structured interviews are similar to questionnaires in their design and thus have a greater potential for reliability; however, unstructured and semi-structured interviews have limited scope for reliability.

Additionally, Bush (2007a :95) notes that observation as a method for gathering data is natural and can be flexible; however, it raises its own difficulties in achieving reliability in research. Bush further points out that predetermining the purpose and focus of the observation may assist in attaining a certain degree of reliability, but full reliability cannot be achieved for the following reasons: participant observation was planned to take place in different schools (a range of different people) and at different times and, above all, in different programmes. Reliability cannot be guaranteed, because there is no certainty that repetition of the process will yield the same results.

As indicated in the data-collection plan above, documents to be analysed include provincial and district performance plans, operational plans of SASCE, legislative and policy documents relating to the education system in South Africa and to the SASCE programme in particular. District competition programmes and results were envisaged to give an indication of the number of schools that participate in the SASCE programme. These are data that exist in permanent form and can be subjected to re-analysis and therefore a certain degree of reliability may be attained in document analysis.

6.6.2 Validity

According to Bush (2007a:97) and Fischer *et al.* (2002:46), two types of validity can be distinguished: internal and external. Internal validity refers to the extent that research findings truly and accurately represent the phenomenon under study. The threat to internal validity arises in the form of bias in the planned semi-structured interviews. Bush (2007a:97) further states that this form of bias is endemic and difficult to eliminate. The only way to reduce the threat is through respondents' validation of the researcher's transcript or notes. External validity pertains to the extent to which the results of a study can be generalised to other settings or groups (Bush, 2007:97; Fisher *et al.* 2002:46). Fisher *et al.* (2002:46) note that the 'history effect' (unplanned events that occur during the life of the research) can either

enhance or vitiate the expected outcome of research results, and therefore the history effect is a threat to validity.

The threats to reliability and validity are the fundamental reasons for deploying methodological triangulation to the three approaches adopted in this research (semi-structured interviews, personal unstructured observation and document analysis) as well as respondent triangulation. They are planned as devices for improving validity to ensure authenticity of the findings.

Bush (2007a:101) states that interviews and/or observation may be undertaken in policy-related research to establish whether the stated aims of the policy in documents were realised or if the policy has had certain unintended consequences. In line with this observation I chose three methods to collect data for this thesis, namely, documents analysis, face-to-face interviews and personal observation. These three methods were selected amongst the numerous qualitative methods available mainly because they were most suitable for gathering in-depth information in the shortest time and most cost effectively (Leedy & Ormrod, 2005:134). Triangulation validates the information gathered through the multiple sources.

To get the perspectives of the three spheres of the provincial education involved in the SASCE programme the interviews were planned with the following groups of respondents:

- Education officials who are mandated to direct the implementation of the programme in the schools;
- The principals who manage core curricula and extra-curricular activities in the school; and
- The choir conductors who are expected to acquire the musical and organisational skills required to meet their particular obligations of training and directing the school choirs.

The objectives the interviews set out to investigate were:

- How the challenges faced by the national and provincial education departments manifest in the SASCE programme at the district;
- The organisational and musical skills of members of the SASCE to fulfil their particular obligations; and
- Technological and resource impediments to the implementation of the programme.

Each participating group was assigned specific areas to be covered in the interviews as prescribed by the research questions.

Table 9: The interview protocol for participants

<p>Education officials →</p>	<ul style="list-style-type: none"> • Manifestation of the challenges faced by the national and provincial departments in the SASCE programme at district level; • Nature and effectiveness of the organisational structure of the SASCE; • Organisational and musical skills of officials; and • In-service training opportunities.
<p>Principals →</p>	<ul style="list-style-type: none"> • Organisational structure of the school; core-curricular and extra-curricular responsibilities; • The school's musical culture; • Organisational and musical skills of members of SASCE; and • Available technology.
<p>Conductors →</p>	<ul style="list-style-type: none"> • Pre-service musical/choral training of conductors; • In-service training opportunities; • Choir organisation and management in the school; and • Available technology.

6.7 Sample profile

As illustrated above, the three sample groups identified in the target universe or population are education officials, principals and school choir conductors in the Motheo district of 350 schools, including 80 FET schools. In the FET band the

number of formerly Model C schools is 18 and previously disadvantaged schools 62. Among these groups a simple random sampling design was applied to the principals and the conductors, because members of both groups and the schools had an equal chance of being selected. Purposive sampling was applied to the education officials. The number of education officials involved in the SASCE programme in both the provincial and district offices (sample size) is seven, thus selection was not required, but all officials were interviewed. Applying the simple random and purposive non-probability sample was intended to reduce bias associated with sampling (Leedy & Ormrod, 2005:20).

6.7.1 Education officials

Out of the seven officials in both the provincial and district offices, only one turned down the invitation to be interviewed. Thus six out of seven education officials were interviewed.

6.7.2 Principals

I made telephonic request to 35 out of 80 FET school principals in Bloemfontein, Botshabelo and Thaba Nchu to have face-to-face conversations with a purpose+ with them and their conductors in early 2007. Some principals declined the request, but 29 schools granted permission to conduct the research in their schools. Eight school principals made themselves available for the interviews.

6.7.3 Conductors

Even though the conductors work under the principals and the principals gave permission for the interview to be conducted, I requested voluntary participation by the conductors. After interviewing 26 conductors from 20 schools, I noticed data saturation; the same information was given by different participants over and over. Consequently I confined the interviews to the 26 conductors.

The total number of interviewees was thus 40: 26 conductors, eight principals and six education officials.

The objectives that these three methods were aimed to attain in relation to the main research question are stated below each method.

Table 10: The three strategies and objectives for the investigation

Document analysis	Interviews	Observation
<ul style="list-style-type: none"> ▪ Policy provision for SASCE; ▪ Extra-curricular programmes in C2005; ▪ Implementation strategies; ▪ Manifestation of the challenges of the national and provincial departments of education in the district. 	<ul style="list-style-type: none"> ▪ Organisational structure of SASCE; ▪ Extra-curricular programmes; ▪ Level of implementation; ▪ Support for SASCE; ▪ Manifestation of the challenges of the national and provincial departments of education in the district. 	<ul style="list-style-type: none"> ▪ Organisational structure of SASCE; ▪ Level of implementation; ▪ Extra-curricular programmes; ▪ Support for SASCE; ▪ Challenges and successes.

Triangulation for this investigation takes two forms: triangulation between the methods and triangulation of the interviews. The two forms of triangulations emphasise the claim that reality cannot be apprehended from a single viewpoint. Triangulation is a viable strategy that increases the level of accuracy and provides alternative explanations and also confirms validity of the research process (Bush, 2007a:100; Stake, 2000:444).

6.8 Sample design and sampling methods

Generally there are two types of sample designs: probability (or random) and non-probability samples (Fisher *et al.*, 2002:64; Fogelman & Comber, 2007:131). There are various specific methods of probability sampling, for example, random sampling, systematic sampling, stratified sampling and cluster sampling. Likewise, convenience sampling, purposive sampling, quota sampling, snowball sampling are

examples of specific methods of non-probability sample design (Fogelman & Comber, 2007:131; Leedy & Ormrod, 2005:199-206).

A non-probability purposive sampling design has been chosen for this research. The purposive sampling was used to identify people involved in the implementation of the SASCE programme who I deemed could provide specific information of the topic under study (Fisher *et al.*, 2002:67; Leedy & Ormrod, 2005:206). If the purpose of the research is to obtain insights into a phenomenon, individuals or event, as is the case with most interpretivist studies, the researcher purposefully selects individuals, groups and setting to increase understanding of the phenomena (Onwuegbuzie & Leech, 2007). Thus the samples of the semi-structured interviews were purposely selected from the education officials, principals and conductors in the Motheo district.

Onwuegbuzie and Leech (2007) further emphasised that a multilevel sampling approach represents methods that facilitate credible comparison of two or more sub-groups that are extracted from different levels of the population, while parallel-level methods compare two or more cases. The South African educational structure represents a hierarchy where the school is at a lower level than the district office. Thus the multilevel sampling cannot be disputed.

Maarman *et al.* (2006) note two factors that underlie current trends in the demography of South African education: significant increases in learner populations, and the relatively poor economic background of learners in certain areas of the country. Thus the demographic characteristics of the population were also taken into account in choosing schools from Bloemfontein (where the researcher resides and which is the capital city of the province), Botshabelo (the largest black township in the province, 58 kilometers away) and Thaba Nchu (formerly administered by the now non-existent Republic of Bophuthatswana, and 65 kilometers away). The sample includes former Model C schools, whose administration and teaching personnel are largely white, and the black township schools.

The sample for this study was developed by obtaining a list of FET schools from the district office. A comprehensive sample frame constructed for this study is presented in Table 11 below.

Table 11: Sample frame for the target population

Geographic location	Institution/School	Number of participants
Bloemfontein	8 schools	12
Botshabelo	8 schools	14
Thaba Nchu	4 schools	8
Bloemfontein	Provincial office	3
Bloemfontein	District office	3
Total		40

Table 12: Breakdown of participants

Education officials	6
Principals	8
Conductors	26
Total	40

According to Wilmot (2008:3), the number of respondents interviewed is less important in a purposive non-random sample than the criteria used to select them. Thus only 40 respondents have been sampled for longer interviews to provide more in-depth data. It is also not uncommon for more voices at the lower level (conductors and principals) to be compared with fewer voices at the higher managerial level (education officials) in qualitative data analyses (Onwuegbuzie & Leech, 2007).

6.9 Ethical issues

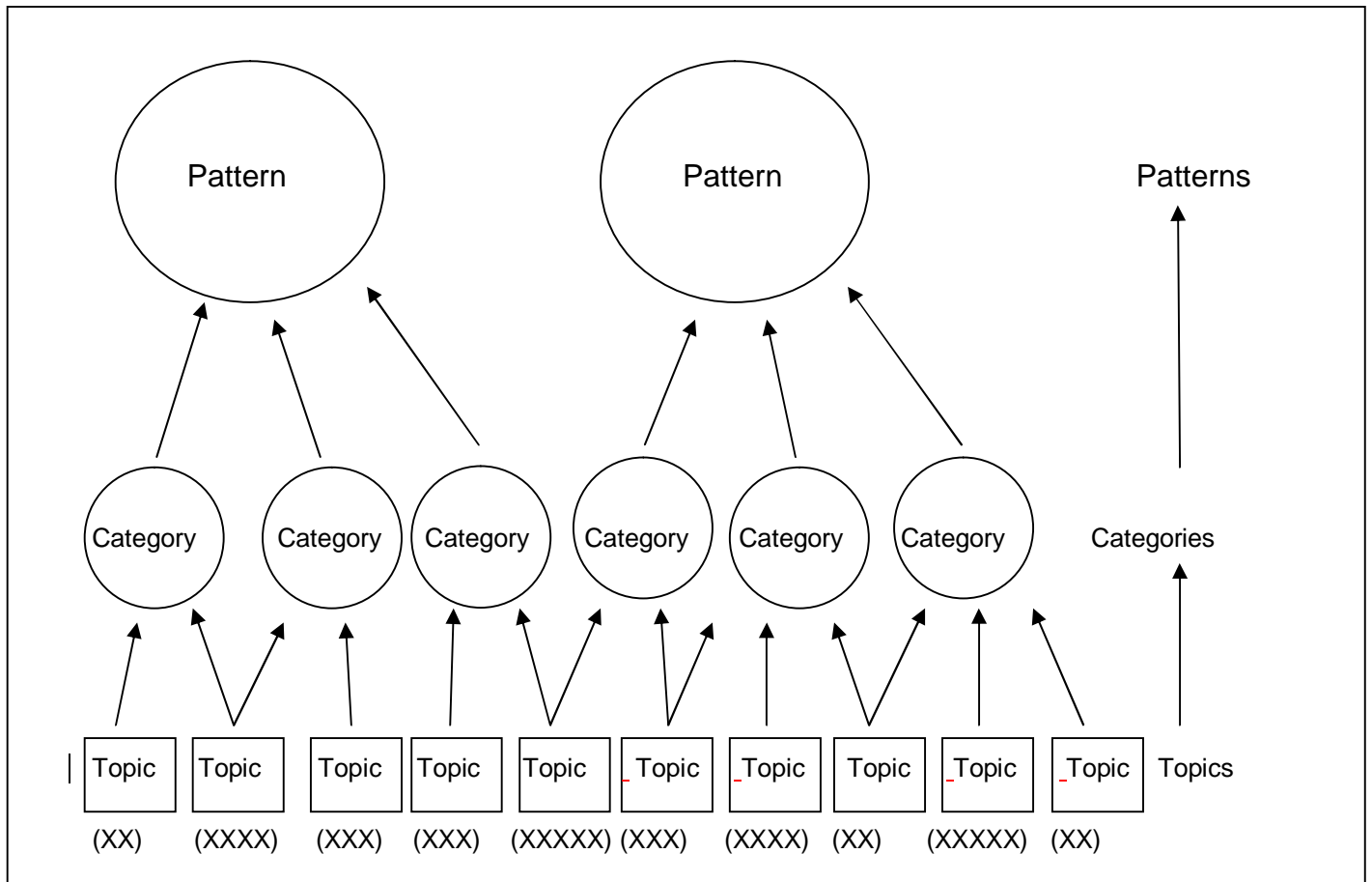
Gay and Airasian (2003:195) emphasise the importance of participants knowing the nature and purpose of the research, and that have clarity on issues of anonymity, confidentiality and dissemination of results prior to the study. I made sure that the

investigation met all the ethical requirements. A formal, informed consent agreement to be part of the research was filled and signed by all participants (Annexure F). Similarly, I obtained an informed consent letter signed by the Chief Education Specialist managing the extramural/extra-curricular activities in the province to video tape the 2007 Motheo district championship (Annexure G). I shall give feedback to the interviewees once the investigation has been completed (Adelman, 1989) (also see Appendix D & E).

6.9 Data-collection methods: interviews, observation and documents

The following technique for pattern-seeking or theme selection from McMillan and Schumacher (2001:477) was used to guide me to build patterns of meaning.

Figure 12: Building Patterns of Meaning (McMillan & Schumacher, 2001:477)



The following themes, based on the research questions, were composed to form the basis for the three methods of data collection (see Table 10). From the document analysis, interviews and observation the most important topics were selected. These topics are reflected in Table 13.

Table 13: Categories of topics included in the investigation protocol

Topics	Designated Respondents		
	Education officials	Principals	Conductors
Provisions by the National education system	X	X	
SASCE policy background	X	X	X
National and provincial organisational structures of SASCE	X	X	
District and local organisational structure	X	X	X
Enrichment programmes in the district	X	X	X
Implementation of SASCE programme in the district and schools	X	X	X
SASCE management at school level	X	X	X
Pre-service musical training of officials and educator-conductors	X	X	X
In-service musical/choral training opportunities.	X	X	X
Schools musical culture		X	X
Choir support in the school environment		X	X
Choir support from the community		X	X

Semi-structured open-ended questions were planned for the semi-structured interviews, because the nature of this data-collection approach requires face-to-face contact with the respondents. The interview protocol with the questions is presented as Annexure D. To ensure that every aspect of the discussion is captured, the interview sessions were audio- or audio-video-recorded for subsequent transcription. Respondents validation of the recordings and the researcher's transcripts contributed towards validity.

Unstructured observation of participants as a data-collection strategy was chosen because I was involved in the SASCE programme at different levels of the education set up: as an educator-conductor, adjudicator and Senior Education Specialist for

Arts and Culture. Hatch (2002:72) draws attention to the following strengths of participation observation in qualitative research:

- Direct observation of a social phenomena permits better understanding of the contexts in which the phenomena occur;
- First-hand experience allows the researcher to be open to discovering inductively how the participants are understanding the setting;
- The researcher has the opportunity to see things that are taken for granted by participants and would be less likely to come to the surface using (only) interviews or other data-collection techniques;
- The researcher may learn sensitive information through being in the setting that informants may be reluctant to discuss in interviews; and
- Getting close to social phenomena allows the researcher to add his or her own experience in the setting to the analysis of what is happening.

The observation protocol included participating in choral conductorsq workshops, choir training sessions and SASCE competitions. Lewis-Beck *et al.* (2004:325) defines an ethnographic document as any symbolic representation and meanings that can be retrieved for analysis, such as print and electronic media, audio tapes, photos, video, etc. Thus national and provincial legislative and policy statements related to the South African education system and the schools music protocol require particular attention. The SASCE implementation plans at the provincial and district levels as well as other relevant reports about the programme were retrieved and analysed for their relevance to the research questions. Where possible a video record of the districts SASCE finals was provided to give an idea of the level of choral performance that prompted this investigation.

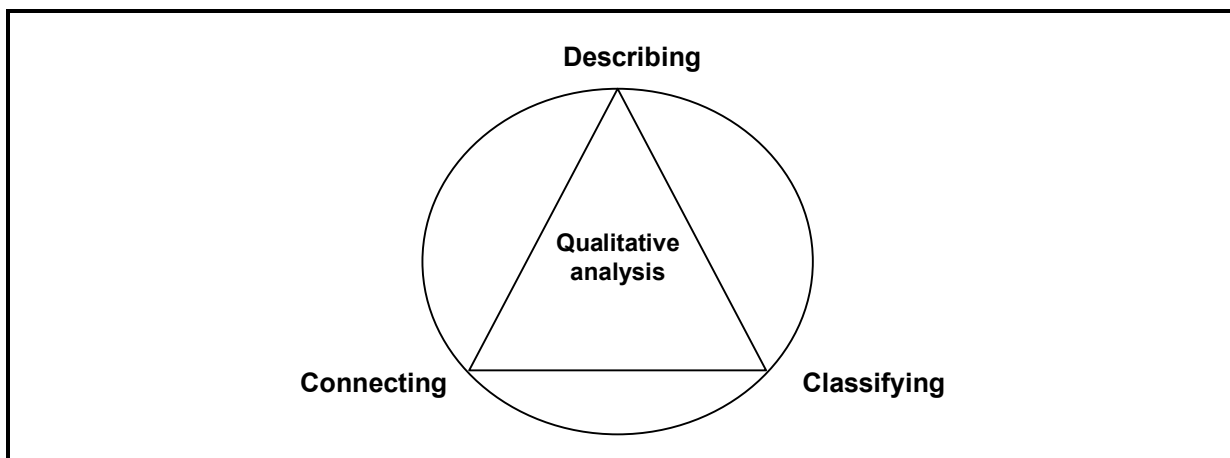
6.11 Data analysis

Mouton (2001:108) and Gay and Airasian (2003:229) point out that data analysis involves breaking down data into smaller units and putting them together in a more manageable interpreted themes, patterns, trends and relationship with a view to understanding the various components of data. Leedy and Ormrod (2005:136) list five steps of data analysis that case study research involves:

- Organisation of details about the case;
- Categorisation of data;
- Interpretation of single instances;
- Identification of patterns; and
- Synthesis and generalisations (Leedy & Ormrod, 2005:136).

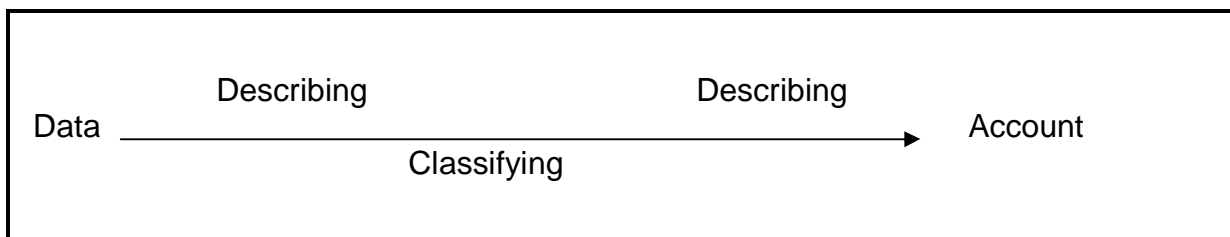
The authors acknowledge that data analysis begins during the data-collection process and the ultimate aim of the researcher is triangulation of the data. Watling and James (2007:350) concur with Leedy and Ormrod and state: "The analysis of data takes place throughout the project. It is an interactive and persistent part of the research process." At this stage I find Dey's (1993:30) circular process of qualitative analysis the most uncomplicated way of recounting the complicated process of qualitative data analysis (Figure 12).

Figure 13: Qualitative analysis as a circular process (Dey, 1993:31)



In his view (as depicted in Figure 13) qualitative data analysis starts with an initial description, followed by classification, then to the final description. Connections made between concepts created or employed in classifying the data become the basis for a fresh and final description. The data analysis may be presented as proceeding straight through the various facets of description and classification to connecting concepts and producing an overall account.

Figure 14: Qualitative analysis process depict horizontally (Dey, 1993:53)



The first step in qualitative analysis is to develop thorough and comprehensive descriptions of the phenomenon under study (Dey, 1993:31). Thus the initial description sets the foundation for analysis, while the analysis lays the basis for the final description. Qualitative analysis is often geared towards providing thick descriptions of the context within which action occurs, the intentions and perceptions of the subjects, and the process and product of data collection.

Classification involves breaking the data into bits and assigning the bits to classes or categories to provide a basis for comparison. Research objectives always guide classification to ensure a logical connection of concepts to the purpose of the research (Dey, 1993: 39-47). Gay and Airasian (2003:229) state that there are no agreed-on approaches for analyzing and narrating qualitative data; there are, however, varied guidelines and general strategies for analysis. They propose five steps in analysing qualitative research data, namely data management, reading, describing the context and participants, classifying and interpreting.

Considering the various guidelines of Dey (1993), Gay and Airasian (2003), Leedy and Ormrod (2005), and Watling and James (2007), I decided on the following four steps to analyse the data of this study:

- Initial description (involves examining the data in depth to provide detailed descriptions of the context, participants and activity);
- Classifying (categorizing and coding pieces of data and grouping them into themes);
- Making connections (identifying logical similarity and differences); and

- I will draw on the work of Porter (1975), Broodryk (1988), Byrnes (1999), Dreeszen and Korza (1998), Smit *et al.* (2007) and Theron (2007) on organizational structure to interpret the data, thereby providing an opportunity to highlight areas of strength and weakness in the SASCE.

6.12 Shortcomings and sources of error

The apparently inevitable subjectivity in qualitative case studies is both the strength and the weakness of participant observation; the greater the involvement of the observer, the greater the opportunity for acquiring in-depth understanding and insight. Lewis-Beck *et al.* (2004:328) substantiated the above observation when they pointed out that the long period spent in observing participants produces a form of reliability.

I experienced that some of the interviewees were hesitant to answer the questions honestly. They experienced it as a personal failure, if they could not give positive answers. Especially the choristers wanted to give an answer they thought their teachers would be pleased with. This is a tendency of people in African cultures when they are asked questions by superiors who document the answers.

As stated earlier, the principal data for qualitative researchers are gathered directly by the researchers themselves (Hatch, 2002:7). The researcher is thus the primary data-gathering instrument and therefore the success of the study depends to a large degree on the skills of the researcher. As a consequence, the potential shortcomings in the interview and observation strategies are observer bias. Even though these problems are not unique to qualitative studies, they are potentially more serious because of the more intimate involvement of researcher and participants. However I consciously applied multiple-level data and methodological triangulation to reduce these sources of error. Furthermore, I encouraged participants to review my recordings for accuracy and meaning as I used the verbatim accounts of participants as much as possible.

At the end of the investigation I decided to have structured interviews with two groups of choristers to get feedback from them about their choir experiences . (see 7.3). This initiative was necessitated by the fact that it was completely impossible to interview members of the community besides the educators.

CHAPTER 7

PRESENTATION AND ANALYSIS OF DATA

7.1 Introduction

In Chapter 6 the research design and methodology were discussed. This chapter presents the results of the investigation into the SASCE programme in the Mthetho district. I stated in Chapter 1 that I have positioned myself as an interpretivist and in this Chapter I want to give meaning to the fieldwork, which is the primary data for this investigation. The investigation focused on the identification and in-depth description of the factors that impact on the performance of FET choirs in the SASCE. In this regard data collected from the three sources: interviews, personal observations and document analysis will be analysed in relation to the research question and the accompanying sub-questions. I will refer to the relevant documents and interpret the demographic aspects of the research by using the statistics collected through questionnaires.

7.2 Method of analysis

7.2.1 Presentation of analysis

The analysis is presented on the basis of each sub-question according to the methods used to collect the data via the documents, interviews and observation; this is followed by a brief summary. This approach is necessary to ensure that the data collected from the three methods are accounted for. Although this is not quantitative research, statistics are used in some data generated on demographical information. In each instance a letter in **bold** at the end of the table relates to the research sub-question. The letter **N** denotes the sample size, while **n** frequency relates to the number of respondents in a particular category. The frequency is then converted into a percentage (%) in the last column.

7.2.2 What impedes the realisation of the objectives of SASCE? (Sub-question 1)

To answer this question adequately it became necessary to formulate an additional five sub-questions. The descriptive analysis is presented below under these five sub-questions labelled a, b, c, d and e.

(a) How do the challenges faced by the national and provincial departments of education manifest themselves in the SASCE?

(i) Documents

The literature reviewed in Chapters 3, 4 and 5 presented a number of challenges facing the South African school education system that have a direct bearing on the provision of education in general and the implementation of enrichment programmes in particular. Lack of capacity at provincial and district levels, poorly resourced schools, capacity of SGBs to govern schools efficiently, availability of quality educators, and the leadership role of the principal have been cited as some of the challenges faced by both the national and the provincial Departments of Education (South Africa, 2008:21; Wits, 2003).

Wits (2003) noted that decentralisation could be viewed by some as a shifting of responsibilities of the National Department to the communities in the full knowledge that they were ill-equipped to take up the school governance roles assigned to them. Dieltiens (2005) states that the reason SGBs fall short of accomplishing their responsibilities lies in the failure of the legislation and its implementers to create the right framework and conditions for participation to flourish. School governors are unable to exploit the private sector networks to obtain sponsorship to support their schools. Thus Wits (2003) concludes that:

To facilitate effective community control of public schools, it is necessary for the National Department of Education to ensure that SGBs are treated as full social partners in education service delivery. This means both enforcing respect for their status as independent and autonomous legal entities and ensuring that the schools they serve are properly financed and resourced.

It was also noted that many principals in previously disadvantaged schools exploited the loopholes created by ill-equipped governors to protect the autocratic *status quo* and thus avoid any form of democratic governance of schools. Furthermore, Wits (2003) noted that the policy document distribution rate to schools was a mere 19%. The communication problems adversely influence the successful implementation of the programme in the schools.

FSDoE (2008:23) cites a lack of appropriate facilities, lack of equipment, lack of funds, and lack of appropriately trained educators and officials as the challenges that hinder effective accomplishment of the objectives of SASCE. The allocation of funds to present education programmes is determined by the provincial governments. Thus unscheduled projects initiated from the national Department of Education have the potential of destabilising the provincial education system.

- **Prescribed music**

A close study of the prescribed music (see 5-13 to 5-14) projects a trend that gives prominence to operatic songs or music. These songs were composed for professional opera singers and are thus generally regarded as not suitable for high school learners. Out of an average of twelve prescribed songs in 2007, seven were eighteenth-century operatic arias in German from Mozart's *Magic Flute*, two in English, one Afrikaans, and one African language (South Africa, 2007b). It can be seen that most music prescribed for the SASCE was originally written for professional or semi-professional singers and not for untrained adolescent singers. An analysis of the music prescribed for the period in question is tabulated below to illustrate this point.

Table 14: Prescribed music (2004 – 2007)

YEAR	NUMBER OF OPERATIC SONGS	NUMBER OF OTHERS
2004	6	4
2005	6	5
2006	6	5
2007	7	5
TOTAL	25	19

(South Africa, 2004:l; South Africa, 2005b:l; South Africa, 2005c:18; South Africa, 2007b:i).

These prescribed operatic songs are largely eighteenth- and nineteenth-century *recitatives* and *arias*, *duets*, *trios* and *quartets* with piano accompaniments. Prominent pieces are from Mozart's *Don Giovanni*, *The Magic Flute* and *The Marriage of Figaro* and Wagner's *Lohengrin*.

In larger ensembles of female, male and mixed choirs (with a maximum of 60 voices) the repertoire is more representative of African, Western and Afrikaans. However, diversification in the choral traditions of the world is not reflected in the repertoire. The mixed choir category in the HIV/Aids-prevention advocacy campaign offers a window of opportunity to contestant choirs to choose non-Western traditional music.

Almost all the prescribed music with the exception of the candidates' own choice category is accompanied. The accompaniment creates a major challenge for the majority of the schools.

A glance at the repertoire should give an indication of the prominence of operatic music, especially in the solos and other smaller ensemble. This observation is an indication that other vocal styles or genres could be included in the repertoire to give learners a wider spectrum of vocal music.

(ii) Interviews

• Correspondence between the Department and the schools

Respondents identified distribution of policy documents to the schools has been a big challenge; 99% of respondents in schools have never seen or read the policy document (the schools music protocol) on the establishment of SASCE while 90% of respondents did not know the objectives of SASCE. The 10% who have a fair knowledge of the objectives are members of the provincial or district steering committees.

Another challenge that the respondents identified relates to a delay in receiving copies of the prescribed music. All respondents indicated that prescribed material arrived in the district very late . around February instead of September or October for the next year. Consequentially the district was left with only a month to prepare and conduct workshops for the conductors. Consequently the schools have only a month to prepare their choirs for the local and district competitions by April.

• Challenges of the prescribed music

97% of respondents complained about the difficulties they encounter in teaching the songs to the learners in spite of the workshops. Choirs in Bloemfontein easily access help from the music institutions in the city, while those in Thaba Nchu get assistance from the cultural centre in the community. Botshabelo, like all other towns and villages in the district, has to work hard to get the assistance of experienced choir trainers and accompanists. 94% of respondents stated that they did not get formal training in music, thus their music literacy skills were limited to the tonic solfa notation. They learned the art of training and conducting choirs by doing and from their experience of being singers in school, college and church choirs.

The following table gives an indication of the formal music training of the 34 educators participating in the project (principals and conductors). The question was %Did you have any formal training in music?+

Table 15: Formal training in music: educators (b)

N=34		Frequency	%
Yes	1	2	6
No	2	32	94

An enthusiastic conductor at a school in Bloemfontein expressed his frustration with the Department of Education and said:

The prescribed songs, especially the opera, are too difficult to be taught even after the workshops. I have to record all performances at the workshop to be able to start learning the songs firstly and then start teaching the choir. The most difficult part of training the school choir is that the choristers also cannot read music. But I have to go through the music with them first before we start to sing the words (Interview 7).

A respondent from Thaba Nchu further said:

Firstly the songs are in foreign languages that I cannot read to the children; secondly some parts are either too high for the sopranos or too low for the basses. Worst of all, the music arrives too late to solicit assistance from good conductors. It is very frustrating when you love something but you are unable to work on it! (Interview 20).

(iii) Observations

My observation of school choral organisation in the black communities is that it takes place on an *ad hoc* basis. On the contrary, the model C school choirs are involved in choral activities throughout the year. This could be attributed to the fact that the conductors in the model C schools are trained music educators and these schools also have different infrastructures. Serious choral organisation in the disadvantaged schools starts on receipt of SASCE prescribed music, most often in February, and ends after the national finals in July. Recruitment of sing-

ers and subsequent training of the choir is erratic, because the focus is on the SASCE programme.

Delays in getting prescribed music from the national Department are a source of frustration and a hindrance to both the district and the schools, and they impact negatively **on the attainment of SASCE objectives. Two former model C schools attempted the** competition, but failed and withdrew largely because of the delays interfering with their core curriculum programmes. The delays in my view are largely the result of lapses in management at the national Department of Education, or to be precise the National Steering Committee. The provincial office often disseminates the copies to the districts on arrival of the copies from the national department.

I do not believe that there is lack of appropriately trained musicians to organise and manage the programme in the Free State. My observation is that qualified people have been over looked and the wrong people have been placed in sensitive positions. For example, white music educators are always called upon to assist in accompanying the performances. These white music educators could have been appointed permanently in the first place. These musically trained educators have been allowed to teach Arts and Culture in the schools instead of giving them the opportunity to share their knowledge with the people of the Free State and indeed the country. The above weakness contributed to the lack of support from white schools, hence the alternative eisteddfod organised by the *Afrikaanse Taal en Kultuurvereniging* (ATKV).¹ An adjudicator of the ATKV is of the following opinion (e-mail message September 2010):

The ATKV competition is a model for other competitions, it is excellent. I have experienced SASCE as "disastrous". It is difficult to make contact with the organizers. No one answers you. No one knows who the organizing committee are. The ATKV also attracts Black choirs and

¹ The *Afrikaanse Taal en Kultuurvereniging* (AKTV) annually presents a choir competition that is known as ATKV-Apploous for schools. The majority of these choirs are from traditionally Afrikaans schools.

through the past four years I have experienced how the standard of these choirs has improved. The choir leaders of these black choirs are making an effort to attend workshops presented by the ATKV.

I have also adjudicated SASCE choirs and the standard of the choir is generally bad. They are taking part *en mass*, but do not care about the standard. I think the focus of the Department is on taking part. The repertoire choice centres much on opera and that for high school choristers! These pieces are very difficult and not suitable for young voices. Since the *Tiriso* days we commented about this, but with no results. I need to mention that some of the adjudicators are also not on standard.

From the above observations the following becomes clear:

- SASCE has failed to convince the Department of Basic Education and of Arts and Culture of the need to increase the number of officials to enable them give thorough and comprehensive support to the school choirs;
- SASCE has also failed to empower officials and educators who are enthusiastic about studying music;
- SASCE has not been able to sell the programme to the school communities; hence the SGBs do not know exactly what their roles are in the programme;
- Successful implementation of the programme requires human and physical resources at the national, provincial, district and school levels. The findings suggest that there are limited competent and dedicated personnel at the Department of Basic Education to drive the implementation process. Furthermore, there are a limited number of personnel at the national level who can fulfil their obligations optimally. Whatever the case might be, the poor performance at the national level has seriously contributed to the lower number of schools that support the programme.

Challenges of the provincial and district officials can be summarised as follows:

- Most of them do not have the knowledge and skills (capacity) required to provide support to the schools in the implementation of the policy;

- There is no clearly defined implementation and monitoring policy of the programme for the school;
- There are too few officials who are knowledgeable and skilful in choir training and management to give thorough and comprehensive support to the school choirs;
- The implementation of the NCS has placed enormous demands on educators because of the confusion and uncertainty surrounding the process of implementation. This situation gives educator-conductors little or no time to work with their choirs as they would have loved to.
- The leadership role of managers to effectively harness the meagre resources seems to be inadequate at the national and provincial levels. The inability of the National Steering Committee to prescribe music at the appropriate time as mandated by the policy documents is inexcusable;
- Delays in securing sponsors to run the programme after the withdrawal of FNB is a reflection of the weakness in the activities of the National Steering Committee.

(iv) Summary

It is apparent from the investigation thus far that the transformation of the school education system in South Africa creates huge organisational and managerial challenges. As a consequence there are a number of challenges from the national and provincial Departments of Education that filter into the effective implementation of policies in the schools.

The inefficiency of the SGBs in previously disadvantaged schools, lack of appropriately trained educators and officials all manifest themselves in the quality of choirs performances and the schools support to the SASCE programme. The interviews and the observations were unanimous on the profound effects of the delays and the huge challenges of the late delivery of prescribed music in the schools that support the programme. It can thus be inferred that the satisfactory

achievement of SASCE objectives has been curtailed by the challenges faced by both the national and provincial departments of education in various ways.

(b) What is the nature and effectiveness of the organisational structure of SASCE?

(i) Documents

South Africa (2000b) and FSDoE (2008:7-8) outline the structure of the organisational structure of the SASCE as comprising:

- National Steering Committee;
- Provincial Steering Committee (PSC);
- District Steering Committee (DSC); and
- Regional Steering Committee (RSC).

The nature and effectiveness of the structure of SASCE was described as follows:

More than 300 primary and secondary schools, representing about 20 000 learners and educators, participated in the national championships of the 2nd annual *Tirisano* Schools Choral Eisteddfod held at the Dome in Johannesburg from July 4 to July 7 2004(South Africa 2002c).

The national championships were the culmination of the outstanding work done by provinces which successfully organised and coordinated district, regional and provincial championships of the eisteddfod. More than 15 000 schools represented by more than 100 000 learners and their educators took part at these levels of the eisteddfod. The eisteddfod was organised and coordinated by a committee headed by Mr Mzwandile Matthews, chairperson of the National Steering Committee. The financial support from the FNB and its involvement in the organi-

sation and management of the programme from the provincial to the national levels contributed enormously to a great success.

(ii) Interviews

Interview participants' knowledge of the structures of SASCE from the national to the school levels could help greatly in the successful implementation of the programme.

- **Structure and role of members**

The interviews revealed that only 20% of educators know about the National Steering Committee, while 80% did not know. 42% of educators knew of the PSC, but 58% did not know. 88% of educators know about the DSC, while 12% did not know. 95% of educators know of the RSC, but 5% did not know. All education officials know of the structure from national to the regional levels.

Table 16: Knowledge of the organisational structures

	National committee	Provincial committee	District committee	Regional committee
Education officials	6	6	6	6
%	100%	100%	100%	100%
Educators	6 (34)	16 (34)	30 (34)	32 (34)
%	14.75%	47%	88.2%	94.1%

The organisation and management of the programme differ from school to school. In four schools the management and organisational line function responsibilities of the staff for extra-curricular and co-curricular activities are structured and displayed on the notice board. In some schools there are specific days set aside for all extra-curricular activities. There are varied support committees in 98% of schools interviewed.

Interview 18 states:

I have a pianist and a support team that assist me. They even accompany the choir when we travel outside the city. The principal and the SGB are always available to assist in anything that we require.

On the other hand, a conductor from Botshabelo said:

There has never been a support committee in this school. I have been doing everything by myself. When I requested assistance the educators do not cooperate with me (Interview 22).

- **Effectiveness of the structures**

All respondents blamed the national structure for the delay in receiving the prescribed music, which therefore jeopardized their chances of performing better in the competitions than they did. 80% of respondents accused the education officials for not assisting them enough. We do not see them when it matters most. We see them only at workshops and then only at the competitions,+ said a respondent (Interview 28). A principal in Botshabelo, who is also a member of the NSC, stated:

The officials are not only too few to assist the whole district, but they are also not trained musicians. Additionally, they are not organising SASCE only. They are also responsible for other enrichment programmes such as youth development, provincial and national language festivals, recreation, arts and culture in the district. They are under-resourced (Interview 2).

From the provincial office this observation was made:

The implementation of SASCE in the schools follows the trend of C2005. The learning area Arts and Culture comprises Dance, Drama, Music and Visual Art. No individual educator was trained to teach all the art forms, but the subject has to be taught. This scenario is the same with the education officials who are expected to manage and organise all programmes in the Arts and Culture component of the enrichment programmes. Some schools have been doing exceptionally well in spite of all structural deficiencies (Interview 31).

There is also acknowledgement of the efforts that officials have made. A conductor from Bloemfontein observes that:

The education officials in the Motheo district have been doing exceptionally well irrespective of the challenges that they face. The quality of performances is very high and more choirs from the Motheo district represent the province in the national championship than all districts. In my view this achievement is the result of the effectiveness of the organisation of the programme in the district (Interview 32)

These responses are an indication of how respondents view the organisation of the programme in the district.

(iii) Observation

The district office does not have the necessary resources, human and physical, required to support and intervene in schools. My observation confirms FSDoE (2006:38) constraints that education officials and educators are inappropriately trained for the implementation of the SASCE programme. Out of the six education officials, only two had formal training in music. This lack of musical knowledge does not give the officials credibility or the confidence to do their work effectively. As a former member of the district office staff, I know the officials and their training backgrounds. The following is the statistical indication of musical training as confirmed by education officials.

Table 17: Formal training in music: education officials (b)

N=6		Frequency	%
Yes	1	2	33.3
No	2	4	66.7

Another observation with regard to the structure was a lack of clarity about the power and authority of the DCES in district office and the DCES in the provincial Department head office. My enquiry about this issue confirmed my observation that the positions are the same post level in both the district and the provincial

office. This situation does not only create uncertainty about where the power resides, but is also a recipe for conflict.

The delay in getting prescribed music from the national department and the national steering committee is an indication that all is not well in that part of the system.

(iv) Summary

An organisational structure is a system and therefore requires the satisfactory functioning of each separate component to ensure the attainment of the whole organisation's objectives. This entails the provision of resources and grouping the participants of the organisation according to their unique characteristics, skills and abilities. The available human resources in the province and indeed the school education system have been identified as lacking the appropriate knowledge and the skills required for the optimal realisation of objectives.

(c) What organisational and musical skills are required of the members of the SASCE to fulfil their particular obligations?

Members of SASCE responsible for the attainment of its objectives in the Motheo district are the education officials, the school community and the community in which the school is located.

(i) Documents

The organisational skills required of the education officials derive from their knowledge and skills in project management as well as in music. The officials are expected to know the policies thoroughly in order to assist in their implementation. With regard to the SASCE programme, the education officials are expected to outline implementation plans for the schools and be musically compe-

tent to assist the schools in the implementation of the programme. FSDoE (2008:7-20) outlines an annual implementation plan for all enrichment programmes from the provincial to the district and to the school level. FSDoE (2007b:81), however, note that inappropriately trained educators and officials is one of the hindrances in the way of fulfilling their obligations maximally.

(ii) Interviews

The interviews centred on finding out if members of SASCE have the musical knowledge and skills required of them and if continuous training in music is taking place.

Table 18: Musical training of respondents

Music training	Education officials (6)	Highest qualification	Educators (34)	Highest Qualification
Formal pre-service	2	Dip Mus	2	BMus Hons
%	33.3		5.8%	
In-service	4	Attendance	30	Attendance
%	66.6%		88.2%	
Keyboard skills	Nil		2	BMus Hons
%			5.8	

Two out of the six education officials interviewed had pre-service training in music, while only two out of the 34 conductors had pre-service qualifications in music. These two conductors are white educators from former model C schools. It can thus be inferred that the particular musical knowledge and skills required of the participants of the SASCE programme to succeed in attaining the objectives of the programme are highly limited. This scenario is aggravated by lack of keyboard skills; only 5.8% of conductors have the required knowledge of, and skills in, keyboard playing. As a consequence of these limitations, most of the respondents were unable to give specific answers to questions but turned to com-

plaining. 50% of respondents attested to the fact that their success was largely due to outside help from various conductors from their communities.

A respondent from Thaba Nchu expressed the importance of having formal training in music at the interview session:

I always knew that if I had had a formal education in music I would not have been struggling to read and train the choir. I was told that reading in staff notation is simpler than in tonic solfa notation, so I attended almost every choral workshop that I knew of, but I often got frustrated. In these master classes, especially those presented by people from Europe, they only used staff notation so I often got lost during the presentations. The universities also want matriculation in music to be admitted to study music. Four years ago the department and the University of the Free State tried to assist us, but the programme just stopped. I really want to study music and do away with the limitations of reading music (Interview 25).

The view expressed in Interview 13 (a conductor from Bloemfontein) is:

The management and organisation of the programme at the district do not necessarily require musical knowledge. Yes, musical knowledge may enhance the effective organisation, but cannot be the criteria for the successful organisation of the programme. The major challenge of the organisation of the programme from the district office is getting competent adjudicators. The adjudicators should be knowledgeable of the music that they adjudicate. The inconsistencies in the reports that we get from adjudicators suggest that they are often unaware of the challenges of the prescribed songs.

Music reading skills of the choristers in the schools is below what the prescribed music requires. A conductor from Bloemfontein remarked:

A lot of time would have been saved if the learners could read the music. I make copies of the music to teach them read it before the lyrics are learned. I cannot blame them; music is not taught in the school (Interview 25).

(iii) Observations

It must be emphasised that the learners' inclination towards rhythm, pitch and singing in general is admirable. In all the schools and colleges that I trained choirs, learners were able to give the correct pitch of songs rehearsed during training sessions without an instrument. The whole school could sing songs in harmony after an individual had given the tune of the soprano part. It is no exaggeration to state that singing is an integral part of the schools activities.

Besides the flair for singing in the schools, it is the prerogative of the conductor to train the singers in musical knowledge and skills required to develop their singing voices to meet the standards required of specific musical styles and choral sounds. My personal observation suggests that the conductors do not have knowledge of any specific rehearsal techniques and methods. Conductors therefore require training in the musical knowledge and skills listed in Table 16 above.

Irrespective of music literacy levels, all school choir trainings have an element of communal efforts. Different types of musicians, conductors, choristers, adjudicators and pianist are invited to make an input.

Most often a pianist is invited to rehearse with the choirs after the songs have been learnt, because there are no pianos and pianists in the schools or in the community. At the 2008 district championship held between 16 and 18 May in Bloemfontein I observed that two choirs performed with the piano for the first time on the stage.

In spite of all these challenges and the limitations of conductors in the district, the standard of singing in general is good in the schools. It is not clear to me how the conductors achieve successes in balancing the technical imperatives of a piece of music with the artistic and aesthetic interpretation.

(iv) Summary

The organisation and maintenance of a school choir as a permanent entity of the school has many benefits for the school, the individual choristers and the community at large. But it requires a formally trained and dedicated conductor who has a passion for choral music and possesses leadership and organisational expertise. The survival of the choir depends on the support of the principal, the school environment and the larger community.

The school's musical culture is built and sustained by having stable and not *ad hoc* choral activities in the school. The musical culture of the school is the basis for future choral activities that will have a positive impact on the preparation for, and attainment of, the SASCE objectives. Recruitment and retention of singers is essential for the continuity and preservation of the musical culture of the school.

(d) What are the technological impediments?

Besides the organisational and musical requirements of the members of SASCE to ensure satisfactory implementation of the programme, proper physical facilities and equipment that enhance the chances of developing and providing quality choral training programme are equally important. Thus the non-availability of these facilities and equipment can seriously impede the chances of achieving the set SASCE objectives satisfactorily.

The most important material resource (technology) required for the preparation and rehearsal for the SASCE is a photocopying machine. Usually only one copy of the prescribed music is sent to the individual schools. It has become the responsibility of the schools to make copies for their choristers.

(i) Documents

The document review (Collins, 1999:456-468; South Africa, 2009b) on the music facilities and equipment essential for choral rehearsals and performance identified the following:

Table 19: Technology required

Equipment	Facilities
<ul style="list-style-type: none"> • Keyboard instruments: piano and melodica • Music folders • Music stands • Steel cabinet • Metronome 	<ul style="list-style-type: none"> • Permanent rehearsal venue with chairs • Photocopying machine

A permanent rehearsal venue that is large enough for seats with desks for writing and a separate area for physical activities and when standing to sing is required. If this room cannot have a piano permanently placed in it, then a keyboard or melodica should be provided by the school to enable the conductors teach the songs in the appropriate keys with the correct notes.

Since most of the conductors cannot read music, it is necessary to use audio and recording playback equipment and an overhead projector to facilitate effective training of school choirs. Compact discs (CDs) and DVD player are very useful as teaching tools that can aid the conductors in many ways.

(ii) Interviews

The interviews focused on the availability or non-availability of technology in the 20 schools. The analysis of transcribed answers to the question on the availability of technology is presented in the following table.

Table 20: Availability or non-availability of technology in schools (d)

N=20			Frequency	%
Keyboard instruments	Yes	1	3	15
	No	2	17	85
Rehearsal hall	Yes	3	4	20
	No	4	16	80
Photocopying machine	yes	5	20	100
	No	6	-	-
Music stands	Yes	7	2	10
	No	8	18	90
Robe	Yes	9	10	50
	No	10	10	50
A pianist	Yes	11	2	10
	No	12	18	90

With the exception of a photocopying machine, which every school has, there are disparities in the availability of technology in the schools. For example, three schools have pianos. With exception of four schools, there are no permanent rehearsal rooms or halls in the schools. A conductor from a school in Bloemfontein remarked:

The school library is the only available space in the school for rehearsals and therefore I have to schedule my rehearsals in such a way that may not interfere with the use of the library, most often during the weekends. However, [because of] the support that I get from the SGB and the principal I have consistently been representing the province at the national championships every year. This year I won first position in six out of the nine categories at the district championship. I am really proud of the children and indeed myself and the school. If I had got a piano and a pianist together with a permanent room for rehearsals in the school, I think we would have won in all categories (Interview 33).

Another respondent has this to say about technology:

I have a space for rehearsals. The prescribed songs are difficult and it is almost impossible to get to know the notes without a piano. I have a piano, a keyboard and an accompanist. The material resources are always provided when I needed them because the principal and the SGB are absolutely supportive and proud of the choir. Transporting the learners after performances to their homes, especially in the night, creates challenges but we are managing it (Interview 28).

A conductor in Thaba Nchu who has a school hall and a piano for rehearsal states that:

I don't know how to play the piano, and there is no pianist in the school. We have to invite a pianist after the songs are taught to accompany the performance (Interview 9).

(iii) Observation

The only instrument available in most schools is the melodica. Only four schools interviewed have permanent space for rehearsals. Every school I visited has photocopying machines. In the majority of schools the choir rehearses in a classroom, standing between the desks, standing in groups in their respective voice parts. Ventilation is sometimes limited. Most of the time the music is written on the chalk board in tonic sol-fa. Some conductors can play the melodica, few can play a voice part or can use the melodica effectively to get the correct pitch. In most cases the conductors will use the melodica and take any pitch to teach the different parts.

(iv) Summary

The basic technological necessities required for the efficient and effective implementation of the SASCE programme are not available in the schools. The achievements of the schools can be attributed to the sacrifices and hard work of the individual conductors assisted by their schools. Budgetary constraints at the provincial Department of Education and the incompetence of the SGBs in raising funds for the schools to acquire equipment and improve the deplorable conditions of facilities in most schools have made the work of the conductors extremely difficult.

It is also clear that the availability of technology without the necessary know-how to use them does not solve the problems. Human resource development and the provision of technology must go hand in hand to make the exercise viable.

(e) What kind of support does the SASCE programme receive from their schools and wider constituency?

The effective achievement of SASCE objectives requires support from all stakeholders.

(i) Documents

First National Bank (FNB) (2005) asserted that SASCE, South Africa's biggest school choral competition, was a joint venture between the bank and DoE. This pronouncement is supported by a document of *Tirisano* schools choral eisteddfod (South Africa (2002c) which states that FNB contributed R5 million rand in 2002 towards the organisation, management and coordination of the programme for five years. In addition, FNB gave financial assistance to identified national solo champions to study music formally at higher education institutions. The bank also dedicated senior officials to the National Steering Committee to assist in the organisation, management, coordination and monitoring of the eisteddfod and other events identified in the school music protocol (South Africa, 2002c).

(ii) Interviews

According to the findings, the DSC has been established and carrying out its mandates. The Regional Steering Committees (RSCs) have been established and all respondents attested to the support they get from them. The schools easily get information from the district office. Documents concerning the SASCE programme reach the schools easily. Support from the schools to the programme varies. In some schools the principal, the SGB and the staff support the programme, while in others the programme does not enjoy much support.

Four conductors state that they get no support from the staff at all. Six schools indicated that the alumni of the school choirs assist them in training their choirs.

My principal and the SGB are very passionate and supportive of the programme. There is a budget allocation for the programme. I have the support of a pianist and other staff members who attend to the arrangement of transport and the choir uniform. When the choir was invited to Stellenbosch as the resident choir at an international choral conference, the SGB and virtually the whole staff came to our aid in various ways. I am fortunate that I have support from every stakeholder; the wider community always gives moral support (Interview 10).

An education official in Bloemfontein remarked that:

The limitations of the school governors in the previously disadvantaged communities are exploited by some principals by deciding on the extramural activities of the schools.² Principals that are frustrated with the challenges of SASCE implementations often opted for sport in the school and do not take part in the SASCE activities. Thus no fund is allocated to SASCE activities through the influence of the principals. The number of schools that support the programme has declined. This year (2010?) only eleven out of the 80 FET schools in the district turned up for the competition (Interview 6).

A conductor from Thaba Nchu describes his experience:

At college I did not study music; I studied Physical Education and was not even a member of the college choir. However, my passion for music drove me to assist the school choir conductor. When the conductor left the school, I was asked by the principal to conduct the choir. Last year I failed dismally and then I realised that the best thing to do was to quit, because I did not have the knowledge and skill to succeed and above all there was no support from the school and the SGB. The SGB is not given a voice in this school; the principal runs the show alone. I do not blame the SGB because they have not been given recognition and the chance to operate in this school. My principal reported me to the district office for not training the choir and I was asked to give written report stating the reasons why I stopped training the choir. The principal and I do not see eye to eye because of this. I have already made an arrangement to leave for another school. The principal of the new school

² Decisions of the extra-curricular activities in schools have been mandated to the SGBs. Many principals from the disadvantage communities often disregard the democratic governance of the school and take unilateral decisions on behalf of the SGBs.

has promised to promote and support me to train his school's choir (Interview 22).

The parents and public largely give moral support for their schools. The supporters are mostly members of the communities who are or were either choristers themselves or parents of the choristers. Some of these people follow their choirs to whatever levels they reach in the competitions, even to the national championship, according to the conductors.

80% of the respondents are of the view that the support for the programme by schools has declined. A principal in Botshabelo told me in 2008 that:

My school will no longer take part in the SASCE. The school choir conductor was snatched by another school by offering her a higher position of head of department. In her absence I forced two educators to train the choir and we ended up being booed at the district finals in 2008. I was ashamed because I realised at the district finals that all the songs sung by my school was completely different from the other schools' performances. The educators could not read and interpret the songs and I had no idea of reading music so I could not detect that they were teaching the wrong thing! (Interview 28).

The above scenario confirmed an education official's view that some principals have no interest in the programme.

(iii) Observations

Support for the programme in the schools is evident on the schools' time tables. Two schools went further to indicate the responsibilities on their schools' organisational structures. These are what they refer to as implementation plans.

My observation also supports the claim by the conductors that the community members support their choirs to all the levels of the competitions. At the 2008 SASCE district finals held at the *Sethaba Se Maketse* school hall on the 10 May I interacted with a number of the audience. Some came from Ladybrand, Hob-

house, Wepener, Thaba Nchu, Botshabelo and Bloemfontein in support of their home choirs. I was more surprised to meet with parents from Thaba Nchu at the 2005 national championship at the Dome in Johannesburg.

(iv) Summary

Support from the education officials is confined to the management and organisation of the programme. The decline in support for the SASCE, especially by the FET schools, can be attributed to many varied factors such as lack of interest, non-availability of competent conductors, the challenges of the prescribed songs, and the demands of the core curricular activities. The low Grade 12 NSC results also compelled many schools to curtail their enrichment activities.

7.2.3 How may the factors impeding the objectives of the SASCE be addressed? (Sub-question 2)

It has been established that the schools music protocol does not spell out the roles and responsibilities of all members of the SASCE (see Chapter 5). This factor impedes the efficient implementation of the policy document. Thus the first step to be taken is to review the policy document to narrow the gaps that exist between the policy document and its implementation. The rest of the factors are addressed under the sub-questions below.

- **Challenges from the national and provincial department**

The managerial and organisational challenges especially from the National Department of Education call for an investigation into the competences of the officials in the National Steering Committee. They need to be empowered to do their work more effectively and efficiently. The challenges of the prescribed music can be resolved if the officials are competent music educationists who are knowledgeable about the physiological development of the child and are familiar with music pedagogical imperatives.

At the district and the provincial levels, it is proposed that qualified music officials should be employed to assist in the management and organisation of the programme. There are qualified music educators who are now teaching the learning area Arts and Culture. These music educators should be re-deployed to assist in the implementation of the SASCE programme. This approach will strengthen and enhance the officials support to the programme in the schools.

- **The effectiveness of the organisational structure**

The delays in receiving prescribed music could be attributed to either non-availability of choral music or the officials lack of knowledge of choral repertoire. The officials should be able to select sheet music copies to send to the schools. In this case choral music specialists or consultants should be appointed to manage the SASCE programme at the national level.

The number of education officials assigned to the SASCE programme must be increased to ensure that the three regions in the Motheo district are allocated at least two officials each. This will allow for the creation of music enrichment centres where the officials can conduct music classes for the conductors and ensure that each school establishes a permanent school choir that is engaged in choral activities throughout the year. These officials should also help create choir support management committees in the schools. The activities of the officials will help address the formal music training challenges, nurture musical culture, and galvanise school and community support for the programme.

The education officials at the proposed music enrichment centres will therefore not only support and monitor the school choral activities, but employ conductors in formal music training programmes.

- **Technological impediments**

It is the responsibility of SGBs to ensure that the schools they serve are properly financed and resourced. The SGBs should be equipped to engage with the pri-

vate sector networks to obtain sponsorship to provide equipment for the music programme. They can also work with the principals to secure a permanent room for choir rehearsals and contract musicians to assist the school choir conductor.

The school's implementation policy must be written out clearly, including the allocation of roles and responsibilities for the implementation of the programme in their schools. Monitoring of members of the programme can thus be facilitated and educators will be encouraged to carry out their roles and responsibilities effectively.

7.3 The voice of the choristers

Although the choristers were inhibited about giving their opinions, I attempted to make a special effort through group interviews.³ I used a structured interview for twelve choristers in two groups representative of different schools in Bloemfontein and Thaba Nchu (see Annexure G for the comments of the choristers).

Question 1

Why do you sing in the school choir?

The reasons the choristers gave varied from %love it+, %my friend is in the choir+, %we all sing at home, my father, mother and brothers, everybody sings+to %want to travel and meet other students+, %I want to become a good singer, and own a record company+, and %the conductor is my teacher and I love her.

Social and educational aspects of choral singing ring through the answers, followed by the financial benefits of singing in general. Singing just for the beauty and joy of it (aesthetic and intrinsic) was acknowledged as well. In this regard

³ Research has proven that choir singing has a positive effect on the academic, social and emotional development of the singer. A research project in America has highlighted aspects such as "becoming good citizens", "valuable life skills develop", "engaged children who might be lost", as some of the benefits of choir singing (www.chorusamerica.org). With this interview I also investigated the experiences of the choir members who took part in SASCE.

some of the objectives of SASCE have been accomplished by the individuals and schools that are involved in the programme.

Question 2

Can you read music notation?

None of the choristers interviewed could read music. Some tried to follow the notation: %don't understand that writing, but I listen to the teacher and repeat what she sings+

It must be also emphasised that the former model C schools that are involved in the programme are comprised of white educators and learners from previously advantaged communities. Hence the music literacy level of the learners from these schools is not different from schools from the disadvantaged ones.

Question 3

Which type of music do you enjoy singing most in the school choir?

The choristers highlighted %gospel+, %girls' choir music+, %HIV/Aids+ and %Sotho music+. The music illiteracy of learners is clearly evident in the above answers. The type of music is misconstrued by some respondents as a choral group. There is an indication that choral activities are not limited to the SASCE programme. Gospel, from the black South Africans' perspective, denotes church music composed, taught and learnt aurally by the youths and performed by the same group. The music is not written and therefore cannot be prescribed for the SASCE eisteddfod. The HIV/Aids category of the prescribed music is their own choice of music that could be composed or words set to old music, often in the vernacular of the school.

Question 4

When do you enjoy choir singing the most?

%Competitions+ and the %morning assemblies+ were the answers in the majority of cases. As in the previous responses, these responses also reveal the involve-

ment of the choristers in church choirs and they perceive renditions at morning devotions as choir activities.

Question 5

Have you ever won the SASCE competitions?

The responses indicate that there is no dominant choir from the target group.

Question 6

How do you feel after choir singing competitions?

%feel happy sometimes and sad sometimes+ and %very sad and disappointed if we do not win+. The emotional benefits of singing rather than the aesthetic aspect of music is revealed by these answers. The happiness experienced by the choristers could be interpreted in many ways. It could be the joy of representing their schools, the joy of socialising with other learners, the joy of getting the opportunity to present themselves, and many other reasons. From the programme's perspective it is a mission accomplished.

7.4 Summary

The findings highlight both the positive and negative impact of the new education system in the light of policy implementation. Trends and patterns of the data presented emphasised the profound effect of the transformation of the education system on policy implementation in the schools. The new education system creates a democratic platform for community participation in the management and governance of their schools. However, the shortcomings of the participants in the democratic dispensation curtail effective policy implementation in general and in the SASCE programme in particular.

The organisational structure of the SASCE programme from the national to the local levels looks good on paper. However lack of the appropriate knowledge and skills required by role players does not promote adequate and efficient realisation of the objectives. Lack of technology in the schools and budgetary constraints at the provincial department of education contribute to a great extent to the limited support by schools to the programme. The high quality of the performances by

the few schools that are committed to the course of the programme, irrespective of the challenges that confront them, is commendable.

The five-year FNB support to the programme shows the difference the programme can make in the lives of the participants. The social transformation that the programme is geared at achieving can come about when community support is not limited to moral support only, but to financial and material assistance as well. The involvement of FNB in the management and organisation of the programme gives credence to the managerial knowledge and skills that the bank contributed to the implementation of the programme. This should be a lesson to the Department of Education to ensure that competent personnel are given the chance to operate in positions that require specialised knowledge and skills.

Inequitable distribution of facilities and equipment in the schools is an urgent indication that the Education Departments need to provide assistance, and where possible share what is in the system. Limited support for the SASCE programme can be attributed to varied factors, but the empowerment of both the SGBs and the choral music practitioners is crucial for the advancement of school education as much as community participation and development.

CHAPTER 8

CONCLUSION AND RECOMMENDATIONS

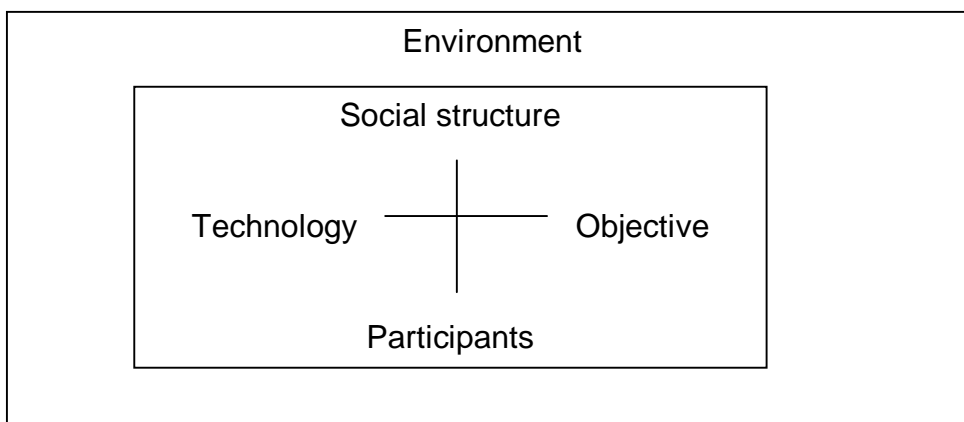
8.1 Summary

The purpose of this study was to provide an in-depth and comprehensive description of the factors that influence the attainment of SASCE objectives in the Further Education and Training (FET) band (Grades 10-12) within the Motheo district of the Free State province.

The researcher investigated deep-seated organisational problems by means of the generic elements of organisational models. The generic elements of an organisation are the social structure, the participants, the objectives, the technology and the environment.

8.2 Interpretation of results

The main question was formulated in terms of Figure 1 (see 1-5):



How may the generic elements of the organisational models be applied to determine which factors impact on the realisation of the objectives of the SASCE in the Motheo district?

A further question was formulated to investigate the social structure, the participants, the objectives, the technology and the environment; the findings on these questions are outlined below.

- **Who constitutes the organisation?**

In the case of SASCE the participants are members of the National Steering Committee, the PSC, the DSC, the RSC, the schools and their communities. The participants are the human resource aspect of an organisation; hence the quality of the output of SASCE is dependent upon the quality of the people who are responsible for the management and organisation of the programme.

- **What are the objectives of the organisation?**

The objectives of SASCE as stated in Chapter 3 can be summarised as follows:

- To use school music competitions and/or festivals as a vehicle to restore a value system based on the principles enshrined in the Constitution of South Africa;
- To unify the fragmented school music events;
- To develop choral and instrumental music in all public and secondary schools;
- To develop musical literacy among educators and learners;
- To popularise South African national symbols in all schools; and
- To contribute towards the fight against HIV/Aids, drug abuse and racism, and
- To identify young talent for work opportunities and learnerships.

As an educational programme, it can be generally stated that the focus of these SASCE objectives is to see changes in learners by utilising the available resources and facilities together along with the management functions of planning, organising, guiding and controlling.

- **Why are these objectives important?**

The objectives of SASCE are geared to the enrichment of the learners and by extension the broader society. Thus the SASCE policy addresses ideals and expectations that embrace the principles and ideology that underpin the South African education system.

- **How are these objectives to be realised?**

The satisfactory attainment of the SASCE objectives is based on the effective harnessing of the human and technological resources required for the organisation and management of the programme. Availability of these resources should be determined and, where necessary, plans put in place to acquire them before the implementation stage of the policy.

- **What time-frame is allocated to the realisation of the objectives?**

All objectives may not be achieved at the same time, therefore the time-frames are determined and influenced by environmental and organisational factors. The implementation of C2005 is still in transition and requires time and effort to realise its objectives.

It is apparent from the investigation that the philosophical basis of the transformation of the South African school education system informed and influenced the implementation of educational policies, including the school music protocol. The implementation of C2005 created instability within the school education system to the extent that achievements in the core curriculum took precedence over all other educational initiatives.

The organisational structure of SASCE, as presented in Chapter Three gives a clear indication of the intention of the implementation of the programme from the National Department of Education to the school level. The implementation plan, however, falls short of stipulating the need to include knowledgeable and skilful choral musicians in the committees or the management of the programme. This oversight allowed for the selection of personnel who have little or no knowledge of choral music and choir organisation to manage the programme at the provincial and district levels, while well-qualified and competent individuals could only look on. Lapses such as these suggest that a situation analysis may not have been thoroughly conducted to determine the skills and knowledge levels required and available to implement the policy effectively. FSDoE (2006:2), however, put on record that the constraints they encounter in the SASCE programme included inappropriately trained officials and educators.

8.2.1 Sub-research question (a)

How do the challenges faced by national and provincial departments of education manifest themselves in the SASCE?

Numerous challenges to the provision of school education have been noted in the literature review and confirmed by this investigation with regard to the transformation of the education system and consequential policy interventions since 1994. Relevant to this research are the challenges of capacity at provincial and district levels, appropriately trained officials and educators, provision of teaching and learning materials, funding and governance of the education system.

The lack of appropriately trained officials and educators to manage and implement the schools music protocol can be attributed to many factors. Among these factors are the fragmented education systems prior to the 1994 and the subsequent implementation of government transformation strategies. The change of the education system from content-based education to outcomes-based educa-

tion rendered all educators ill-equipped to address the challenges that came with the new system. The National Department of Education, in its determination to speedily transform the system in the name of equity, redress, relevance and accessibility, seems to have concentrated more on policy development than its implementation. Infrastructure and equipment are lacking in the previously disadvantaged communities.

Hence capacity at provincial levels, the availability of suitable officials and educators to manage and implement the schools music protocol, and the SGBs involvement in the programme have all been found wanting or inadequate.

The investigation suggests that the implementation sites of the schools music protocol, namely the schools themselves, have not been adequately informed and prepared for the implementation of the schools music protocol. The 92% untrained school choir conductors' complaint about the challenges posed by the prescribed music is an indication that the officials at the national level had little knowledge of the musical proficiency level of conductors in the schools. Data analysis showed that the majority of education officials have no training in music; only 33% have formal training in music.

The revelation that 99% of respondents in the schools have never seen the schools music protocol highlights the finding that the schools do not know the objectives of the programme. The challenges of communication between the education offices and the schools as revealed in the investigation have serious ramifications that jeopardise satisfactory attainment of the objectives of the schools music protocol. Satisfactory achievement of the programme's objectives cannot be guaranteed with such lapses in the management of the programme in one component of the system.

The mandate of SGBs to determine extra-mural activities at their respective schools and soliciting sponsorship for the schools seems to have been neglected

in most of the schools investigated. This situation and the general lack of involvement of SGBs as is evident from the investigation could only be attributed to ill-equipped governors as found mostly amongst the previously disadvantaged schools. Training of the SGBs is the responsibility of provincial departments of education. This is a typical instance of how the challenges faced by the national and provincial departments of education manifest themselves in the SASCE programme.

The above challenges emphasise the assumption that because a policy has been written, it will automatically be implemented satisfactorily. The investigation has illustrated that the challenges faced by the national and indeed the provincial Departments of Education have a direct bearing on the school and its activities. Malfunction of any component of a system means the impairment of the whole system.

Shortcomings: The most prominent shortcomings of the SASCE programme are huge organisational and managerial challenges faced by the national and provincial departments of education. Pertinent to these challenges are the delays of the National Department of Education to provide prescribed music to the provinces on time and the serious challenges of the nature of the prescribed music. Lack of appropriately trained educators and officials, and inefficient SGBs are other shortcomings identified by the research. The number of officials managing the programme in the district was also a matter of concern.

Recommendations: An independent body of competent choral music educationists and patrons should be entrusted with the responsibility of prescribing the music. This body will be expected to have knowledge of the physiological and psychological development of the learners. The tendency of giving prominence to a particular choral genre will be eliminated, because members of the body who are not directly involved in the organisation and management of the SASCE pro-

gramme will have ample time to research choral literature to design a suitable repertoire for the prescribed music.

The training of the school governors is the responsibility of the provincial and district officials. In addition to training the school governors, the Department of Education should ensure that the schools and communities that the SGBs serve treat them with respect and as partners in the school service delivery.

The MusicShare music outreach project of Lichfield (2010) can be adapted to the Motheo district to empower learners as well as the educators in schools in choral singing. The approach of MusicShare is to take a small group of choristers and competent conductors with accompanists to a school and work with the pupils and their educators on singing activities. The outreach in the form of a workshop follows a planned rehearsal procedure including physical exercises, vocal exercises, musical exercises and a chosen repertoire for the period. The project requires competent and committed deliverers who will visit the selected schools throughout the year. This in turn requires of the provincial department of education to redeploy qualified music teachers who are currently teaching the learning area Arts and Culture in the schools to take up this responsibility. Another option is a collaborative approach in which music institutions such as the Free State Musicon and the University of the Free State collaborate with the Department of Sport, Arts, Culture and Recreation to render the service to the schools. This choral music outreach should be confined to the FET band, which has only 14% support for the SASCE.

8.2.2 Sub-research question (b)

What is the nature and effectiveness of the organisational structure of SASCE?

Organising is a management task that creates a structure to enable members of an organisation to work effectively towards achieving organisational goals. An

organisational structure should indicate not only line functions of members, but also responsibilities and tasks, taking into account members' specialisation, interests and attitudes to be effective.

Shortcomings: The research reveals that 66% of the officials have no training in music and yet they have been appointed to organise, manage, coordinate and monitor the schools music eisteddfod (see 8.2.3). It was noted, however, that the officials were not employed to manage and organise the SASCE programme only; they were also responsible for youth development, recreation, etc. (2-41). The effectiveness of the organisational structure of SASCE in the Motheo district to achieve SASCE objectives maximally leaves much to be desired. The programmes Youth, Recreation, and Arts and Culture operate under the same sub-directorate, with only three officials to manage the programmes in the district of 350 public schools (2-41).

Recommendations: Deployment of at least three music officials to each of the three local municipalities, *Mangaung*, *Mantsopa* and *Naledi* (1-4) will ensure a marked departure from the current situation of three officials in the district organising and managing Youth, Recreation, and Arts and Culture programmes (this includes SASCE). The officials will be expected to give formal training in music, methods and techniques of training choirs, and choral performance practices. This recommendation suggests restructuring of the provincial organisational structure (Figure 15) at page 8-14.

8.2.3 Sub-research question (c)

What organisational and musical skills are required of the members of SASCE to fulfil their particular obligations?

The research acknowledged the critical role of education officials as the link between the policy-making level and the policy implementation site, the school. Hence knowledge and skill in project management and in the field of choral music are paramount to their success.

Shortcomings: The indication that only 33% of the education officials had training in music undermines confidence in their position as leaders in implementing the programme efficiently and successfully. The education officials are unable to organise and present music workshops to the conductors. Much time and funds are often spent in the attempt to make up for this deficiency by procuring the services of musicians outside the department of education to conduct music workshops on the prescribed music. Training in choral music is thus sporadic and narrowed to the prescribed songs.

Most conductors also do not have the prerequisite music training and thus lack the knowledge, skills and ability to efficiently organise and train their choirs effectively. About 92% of conductors have no keyboard skills and the same percentage have no formal training in music. This is why these schools do not have standing school choirs and a choral support structure.

Recommendations: Music resource centres should be created in each of the three local municipalities to facilitate easy accessibility to and from the schools. The three music education officials should be entrusted with the responsibility of providing formal training in music leaning to choral music educators in collaboration with the University of the Free State. The curriculum or course content could include music literacy, choral literature, choir training and conducting, leadership skills and organisational skills, and keyboard instrument skills; it should be designed by the university which will examine and certify successful candidates. The presenters may be drawn from the Free State Musicon, the University and the education officials. This course will present systematic and consistent training that can meet the challenges of the SASCE programme.

8.2.4 Sub-research question (d)

What are the technological impediments?

Shortcomings: Most facilities and equipment (5-24) essential to enhance the development and maintenance of choral training culture are not available in most schools in the Motheo district. It is no exaggeration to suggest that technology as a means to reach SASCE objectives is hard to come by in the district. Budgetary constraints have persistently been cited by the provincial department as the reason for their not being able to meet educational mandates. Copies of sheet music may be made available, but since 83.4% of schools investigated have no rehearsal halls, i.e. no permanent rehearsing rooms, no qualified conductors and no keyboard instruments, it is impossible to build a permanent school choir. The organisation of the choirs in the schools is unsystematic, giving rise to *ad hoc* choirs that perform when the need arises.

Recommendations: Determination of the extra-curricular activities of the school and payment for services rendered to the school by an outside service provider are some of the functions of the SGB. The SGBs should take up the challenge and solicit sponsorship from the private sector to buy a piano or electronic keyboard to their schools. A keyboard instrument in the school should in turn motivate the SGBs to contract the services of pianists who will eventually establish a permanent school choir. The provincial department of education should make it a matter of urgency to provide basic facilities and infrastructure to the schools.

8.2.5 Sub-research question (e)

What kind of support does the SASCE receive from their schools and wider constituency?

Shortcomings: It has been revealed that support for SASCE has dwindled in the schools over the years. The 33% support from FET institutions in 2005 (Dzork-

pey, 2005) declined to 14% in 2009 (5-27) in the district. Many reasons could be advanced for the lack of support for SASCE in the schools and the wider constituencies.

The limited number of competent choir conductors in the district has been identified as the main cause for the decline in schools support for the eisteddfod. Frustration among many principals with the numerous challenges posed by the programme compels them to abandon it. Some schools withdrew from the eisteddfod because of their lack of success and subsequent lack of interest. Questionable adjudication has also been cited by respondents as detrimental to schools support for the programme (5-20).

Few diehard choral enthusiasts from the wider communities render moral support to their schools. The principals have not been able to galvanise support from the wider community to assist in the training or the management of the school choirs.

Recommendations: The implementation of the recommended choral music outreach project (6-6) will rejuvenate interest in choral music in the FET schools. The competitive drive of the SASCE can be scaled down to a choral festival, where no school will feel it has been poorly treated by the adjudicators to boost the interest of the schools in support of the programme. Specifically because the playing ground is not even, schools with competent conductors always win while those with no conductors always lose and become despondent. A team of choral music practitioners in the province should be trained on a regular basis to keep abreast of the global choral scene and with the demands, methods and skills in adjudicating choral performances.

The objectivity of the adjudicators has been questioned many times everywhere. The subjective element of human nature can play a part in adjudication, but the knowledge of the music itself also plays a profound role in arriving at a decision at the moment of a performance.

8.3 General recommendations

The research underscores the fact that the South African education system still faces major challenges with regard to policy implementation that requires both time and resources, on the one hand, and urgent knowledge-building capacity, on the other. The main factors that the research has identified as impacting on the successful attainment of SASCE objectives are the lack of musical knowledge and skills in training choirs, and under-resourced education officials. The organisational structure of the enrichment programmes at the provincial and district offices do not give prominence to the development and organisation of music in the schools to address these challenges. Consequently, my recommendations for the provincial and district offices are indicated below.

- Restructure the organisational structure at the provincial and district offices for the development and organisation of music education in the schools (Figure 15).
- All music posts in the provincial and district offices should be filled with qualified and competent music educationists.
- Develop systematic in-service music training programmes to enable education officials to train educators in collaboration with the music institutions in the district.
- Provide essential technology to enhance music development and sustain choral music practices in the schools.
- Monitoring and evaluation plans of SASCE policy implementation should be developed and implemented.
- The training of teachers who are choir conductors should have a high priority. Training programmes should be graded so that beginner and advanced choir conductors can be accommodated. The modules of the Choir Academy of South Africa (CASA) have been developed for this purpose. Lecturers from CASA are presenting these courses at different centres in

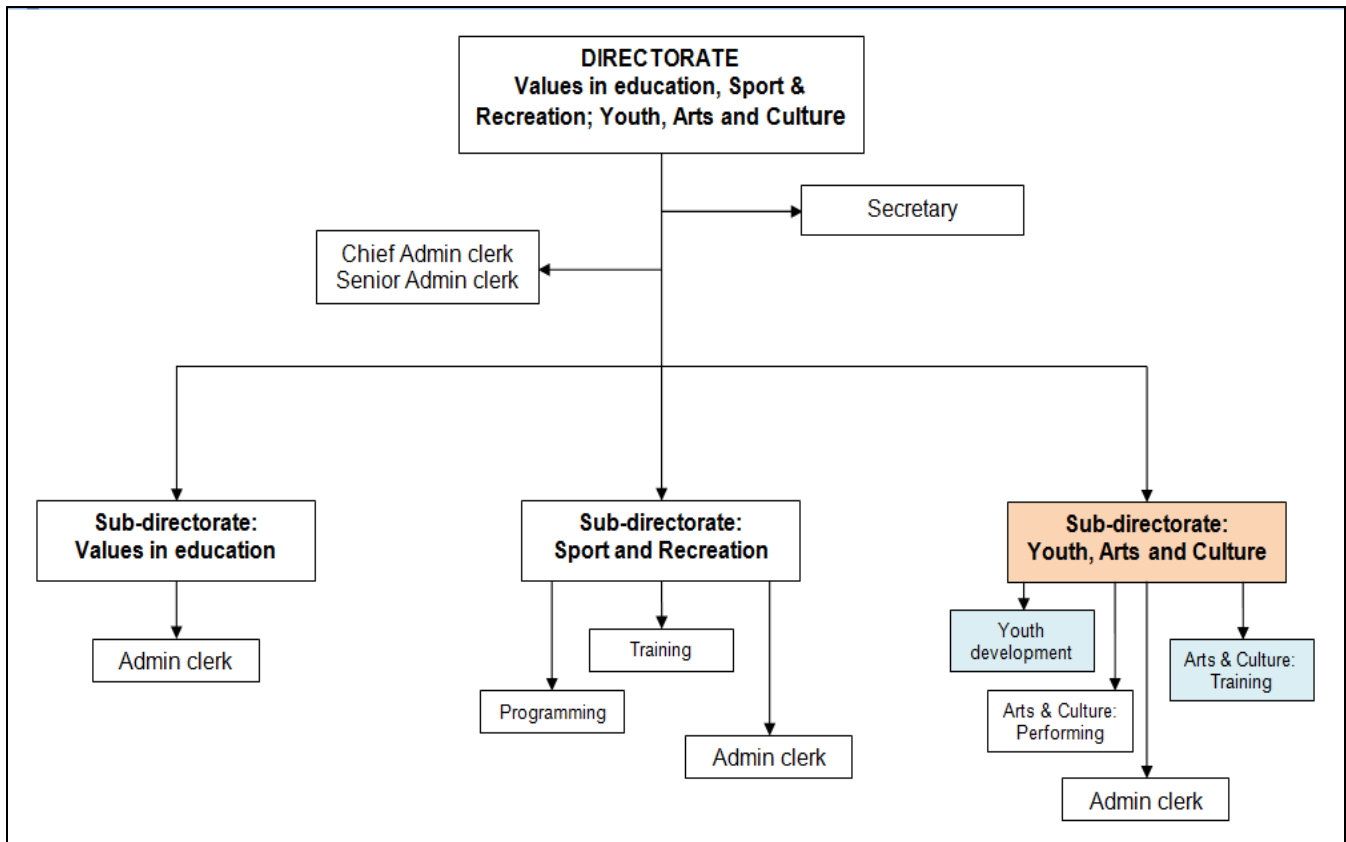
South Africa and teachers who have successfully completed the courses receive a certificate from North-West University. The Department of Education should sponsor teachers to enable them to complete the CASA courses.

- Expansion of repertoire: I proposed that the SASCE repertoire should include all types (genres) of world vocal music for young voices, including popular music. The following list of music may serve as an example:
 - Soli (soprano): *On wings of song* . Mendelssohn
 - Soli (soprano): *Letzte Rose, wie magst du* (ballad) . Flotow
 - Soli (mezzo soprano): *I have dreamed* - Richard Rodgers
 - Soli (mezzo soprano): *Summertime* - George Gershwin
 - Soli (tenor): *Some enchanted evening* - Richard Rodgers
 - Soli (tenor): *Op my ou ramkietjie* - Jan Bouws
 - Soli (bass/baritone): *Victorious my heart is (Vittor, mia core!)* - Giacomo Carissimi
 - Soli (bass/baritone) *Deep river* (Spiritual) - Harry T. Burleigh (arr.)
 - Duet (alto and bass): *Ev'ry time I feel the spirit* (Spiritual) - W. Williamson (ed. and arr.)
 - Trio (soprano, alto and bass): *Edelweiss* (From *The Sound of Music*) - John Cacavas (arr.)
 - Trio (soprano, alto and bass): *Ecco quell fiero istante (Lo, now the hour of parting)* Nocturne - W.A. Mozart, K. 436 - M. Klein (arr.)
 - Mixed choirs (SATB): *Jesu, joy of man's desiring* (Chorale from Cantata No. 147) - J.S. Bach
 - Mixed choirs (SATB): *This is a great country* - Theron Kirk

The outstanding feature of this repertoire is the variation of musical styles. Transition from a chorale-style to a spiritual-style or to the blues, for example, by ensembles should enable singers to perform at any given situation, not just for the joy of singing, but also remuneration for performing. It does not only create a singing career path for school-going youths, but enables them relate to the music that they listen to from the media.

The recommended structure below (Figure 15) will provide relevant and enough human capacity for training and for managing all components in the Arts in the Motheo district.

Figure 15: Recommended Free State schools enrichment programmes directorate



The above recommended structure has split the SYRAC sub-directorate (2-39) into two sub-directorates. This move will eradicate the ambiguities that the current structure (2-41) creates by appointing one Chief Education Specialist (CES) to manage both Sport, Youth, Recreation, and Arts and Culture. One person cannot be sufficiently proficient in these separate and diversified fields to be able to manage them efficiently and competently. The recommended structure requires one CES for Sport and Recreation and one CES for Youth and Arts and Culture. Three Deputy Chief Education Specialists (DCES) are recommended for

Youth Development, Arts and Culture - performing, and Arts and Culture- training respectively.

It is envisaged that the music education officials will be able to provide formal in-service music training to the conductors to enable them to cope with the demands of SASCE. I reiterate the fact that policy implementation is a process; therefore the results of these recommendations may not emerge immediately, but since the officials are well educated musicians, the dividend of systematic and consistent training will definitely come in the long run.

The recommended music outreach project is a short term measure that will alleviate the pressure on demand for music literacy and choir training practical knowledge as well as general school choir organisation. It is anticipated that the music literacy skills acquired by the conductors will be transferred to the learners. It is also highly recommended that learners should be encouraged to take music as a subject and to study music education at teacher training colleges or universities. These recommendations are inspired by the fact that the feedback on four out of the five research sub-questions emphasise the negative impact of the lack of training in music by SASCE participants on the attainment of objectives. This last recommendation is a long term remedy for the skill needs of the SASCE programme and indeed societal needs.

8.4 Conclusion

It is evident from the research that SASCE has not realised its objectives satisfactorily in the Motheo district. The challenges identified by this research can be addressed by the Education Department by first acknowledging that they do exist. Concerted attempts should then be made to provide the financial, human and physical resources required. The school music protocol has been conceived to promote unity in diversity, social cohesion and a national identity among school-going youths. Hence, the department must appreciate and honour the diversity of

the Free State population by deploying qualified and competent personnel irrespective of gender, race, ideological and physical differences and affiliations. To redress the inequalities of the past it is imperative to start by building up the knowledge base. Opportunities must be created to allow those who have the know-how to share their knowledge with others. It is in the field of music education that this postulate is highly relevant.

The school music eisteddfod is one of the enrichment projects of the Department of Education, involving instrumental music, national festivals and development. Successful implementation of these projects requires the support and involvement of school governors and the larger community. The Department of Education should ensure that the mandate of SASA is honoured and implemented by capacitating the principals and the governors to carry out their responsibilities of managing the schools proficiently and effectively.

The power of choral music in improving individual and social lives, and the importance and value the South African population places on choral singing makes it a cultural element that cannot be neglected. Schools therefore have a responsibility to ensure that choral singing is not only maintained but developed by having permanent school choirs. It has been observed earlier that the primary purpose of the education system is to enrich the individual and indeed the broader society. Dedication and enthusiasm of the conductors and choristers inspire the community and give them hope (see DVD Addendum I) that the choral singing tradition is in good hands.

The findings of this research raise additional research questions that need further investigation in both doctoral and post-doctoral studies. The following topics may guide further research:

- Training adjudicators to meet the challenges of SASCE;

- The role of choral singing in the shaping of black and white forms of identity;
- The need for an anthology of South African choral repertoire; and
- Ongoing research on teachersqchoir courses, choir conducting, choir eisteddfods and festivals, adjudication, the repertoire, the intrinsic influence of choir singing on learners should be encouraged. These topics could be a focus point for research conducted in the niche entity, *Musical arts education in South Africa: resources and applications* of the School of Music of the North-West University.

It is clear that this research did not address all the factors that influence the attainment of SASCE objectives. The size of the South African education system, especially in terms of the three levels of administration, affects proactive linkage between context and operational features and these features on their own impact on activities, authority and control in the system.

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ANNEXURE A: LETTER OF PERMISSION

Motheo Education District office
Sub-directorate: SYRAC & Values in
Education

01.02.2005

The District Director
Motheo Education District
Bloemfontein
9300

Sir

Music literacy level and choral training competencies of choir conductors in the Motheo district: a survey

I humbly request your permission to conduct a study in the Motheo district to determine choral music training levels of educator-conductors and the consequential schools support to the *Tirisano* Schools Choral Eisteddfod (TISCE).

The observation I made after working with the conductors in the implementation of the programme in the district for the past two years is that the conductors lack fundamental musical knowledge and skills to train their school choirs adequately to the level required by the prescribed music. This observation requires scientific study to substantiate it to enable the district initiate the appropriate systematic and coherent remedial approach to alleviate the challenges and consequently improve schools support to the programme.

The purpose of the survey, therefore, is to provide basic scientific knowledge of conductors musical knowledge and experience in choir training, availability of resources and subsequent effect on schools participation in the TISCE.

There are 350 ordinary public schools in the district (FSDoE, 2006:2). 200 conductors will form the target population and the sample size. This number is more than 50% of the 350 schools in the district and therefore will contribute to the authenticity of findings. Additionally the district final results will be analysed to validate the findings of the structured questionnaire.

Report on the findings will be submitted to you upon completion.

Yours faithfully

T.K.A. DZORKPEY

ANNEXURE B: PRELIMINARY STUDY QUESTIONNAIRE

Name of conductor:		Gender:
Name of School:		
QUALIFICATIONS		
What is your highest qualification in music?	(a) Degree (b) Diploma (c) Certificate	
In what subject/s did you specialise? [Mention]		
Did you have formal training in choir conducting and training?	(a) Yes (b) No	
Can you sight read music?	(a) Yes (b) No	
Is formal training in choir training and conducting necessary for the success of the conductor?	a) Yes b) No c) Not sure	
Can you play any keyboard instruments?	(a) Yes (b) No	
CHOIR TRAINING EXPERIENCE		
How many years choir training do you have?	a) between five and ten years b) between two and five years c) less than one year	
How did you acquire the knowledge and skills in choir conducting and training? [tick if your answer to the above question are (a and b)]	a) Workshops b) In-service training c) Experience	
Which of the two main music notations are you more fluent in?	a) Solfa b) Staff c) Both	
Which musical instrument/s do you play? [mention]	õ õ õ õ õ õ õ õ õ õ õ õ . õ õ õ õ õ õ õ õ õ õ õ õ .. õ õ õ õ õ õ õ õ õ õ õ õ	
AVAILABILITY OF RESOURCES		
Do you have a keyboard instrument in school?	a) Yes b) No	
Do you have an accompanist to assist you in rehearsals?	a) Yes b) No c) Not sure	
Can your choristers read music?	a) Yes b) No c) Some	
If your answer to the above is yes, which notation are they able to read without your assistance?	a) Solfa b) Staff c) Both	
Which resources do you need to be able to do your job successfully as a conductor? [Mention them]		

ANNEXURE C: PRELIMINARY STUDY - FINDINGS AND RECOMMENDATIONS

1. Introduction

The study was a small-scale survey intended to obtain information for making decision on how to assist conductors in the Motheo district to improve their performance level in the *Tirisano* Schools Choral Eisteddfod (TISCE). It was thus an exploratory research that employed a non-probability sample method to decide on the sample size of 200 school choir conductors in the district as the respondents (Fisher *et al.* 2002:64). Additionally the questionnaire (Annexure B) is very brief and structured combining both open-ended and closed questions to gather data. The questionnaire is classified in three categories, namely, formal training in music, choir training and conducting experience, and resources.

The determination of schools support to the TISCE is based on the number of participating schools from the regional finals to the district finals as presented in the districts records. This year, (FSDoE, 2005) 113 schools, about 33% of schools in the district, took part in the programme. Thus the **hypothesis** of this survey is: **Availability of formally trained choral music conductors and required technology in the schools should increase support to the TISCE programme.**

2.1. Presentation and discussion of the findings

The findings are presented under the three categories of the questionnaire, namely, formal training of conductors, choir training experience and resources. Out of the target number of 200 respondents 120 responded positively by returning the answered questionnaire. The letters **N** in the tables that follow, denote the sample size (120). **F** frequency+recounts the number of respondents to a specific type of information required. A percentage (%) at the extreme side of a table is the conversion of the frequency in relation to the sample size.

2.2. Formal training in music

The results from the investigations on the formal training of respondents in choral music revealed the following:

Table 1: Formal training in music

N=120		Frequency	%
Degree	1	2	1.7
Diploma	2	4	3.3
Certificate	3	2	1.7
None	4	112	93.3

The school conductors that had training in music to the degree level in relation to the sample size is 1.7%, while 3.3% have diploma and 1.7% certificate qualifications. The majority, 112 or 93.3% of respondents have no formal training in music. The subsequent questions that sought respondents' skills of reading music indicated that 40% could fairly read in the tonic solfa. This revelation is a major challenge to schools and indeed the district office for the management and organisation of the TISCE programme.

2.3. Choir training experiences of the conductors.

This aspect of the investigation required to find out the conductors' experiences in choir training in and/or outside the schools.

Table 2: Choir training and conducting experience

N=120		Frequency	%
Between five and ten years	1	20	16.6
Between two and five years	2	50	41.6
Less than one year	3	30	25
None	4	20	16.6

In contrast to their formal musical training, 58.2% of respondents have been involved in training choirs for two and more years (Table 2). It could be inferred from the findings that the conductors' skills and techniques in training and conducting choirs have been acquired through their involvement in choral activities in school, college, community and the church. These skills and techniques for successfully training the music illiterate choristers with the prescribed music of TISCE may not be guaranteed since the acquisition of these skills and techniques were unsystematic.

2.4. Resources

This aspect of the investigation required participants to indicate the availability or non-availability of the following equipment and facilities in their schools.

Table 3: Information on technology in the schools

N= 120			Frequency	%
Permanent rehearsal hall or room	Yes	1	15	12.5%
	No	2	95	79%
Photo copying machine	Yes	3	86	71.6%
	No	4	24	20%
Keyboard instrument	Yes	5	14	11.7%
	No	6	96	80%
Pianist	Yes	7	8	6.6%
	No	8	102	85%
Recording and playback audio machine	Yes	9	60	50%
	No	10	50	41.6%

It is very encouraging that about 72% of respondents have photo copying machine and 50% have recording and playback audio machines in their schools. These are useful teaching and learning aids that can assist in the training of the choirs. The non-availability of the musical instruments in schools is a challenge that requires urgent attention.

3. Shortcomings

Successes in the TISCE programme by some schools may be attributed to innovative strategies such as recruiting an experienced conductor either from the local community or outside the community to train the school choirs, and trial and error approach. **Only eight out of the 120 respondents had formal training in choral music.** About 59% of the conductors have varied experiences in training a choir but such experiences are **not backed by systematic music training to ensure consistent performance level and sustainability of the work force.** The **limited physical resources and relevant human resources shortage** in the schools do not ensure successful implementation of the TISCE programme in the district. **High standard performance is limited to few schools that have qualified and committed conductors and are well resourced. Currently only about 33% of schools in the district take part in the eisteddfod.** In this regard the following recommendations are put forward for your consideration.

4. Recommendations

Firstly it is recommended that the district office initiates a comprehensive approach to address music literacy and choral training challenges. The University of Pretoria has a two-year music training programme for the school teachers that may address these shortcomings. Such systematic training in choral music in general and choir training and conducting in particular will enable the conductors become independent creative artists.

Secondly it is recommended that a case study research is conducted to give a thorough description of the factors that impact on the optimal realisation of the objectives of the programme in the district. A research topic such as: **“The realisation of the TISCE objectives in the Motheo district: a case study”** will be an ideal area for the proposed research.

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ANNEXURE D: THE INTERVIEW PROTOCOL

Topic

Realising the objectives of the South African Schools Eisteddfod: a case study

Time of interview:

Date:

Place:

Name of interviewee:

Brief introduction and description of the project

Questions:

1. What has been your role in the SASCE programme?
2. What are the structures of the programme from the national, provincial, district to the school levels?
3. Who are the participants of the programme?
4. What roles do the national, provincial and district officials play the implementation of the programme in the schools?
5. What is the implementation plans in the school?
6. What support do you get from the education officials?
7. What support if any does the programme get from the school?
8. Do you get any support form the wider community?
9. Did you get any formal training in music?
10. Do you think training in (choral) music is essential for the attainment of the objectives of the SASCE programme?

ANNEXURE E: LETTER OF PERMISSION FOR INTERVIEWS



Private Bag X6001, Potchefstroom
South Africa 2520

Tel: (018) 299-1111/2222
Web: <http://www.nwu.ac.za>

School of Music
Tel: (018) 299-1680
Jaco.Kruger@nwu.ac.za

Researcher: TKA Dzorkpey

Department: School of Music

Student no.: 20511191

Student address: P O Box 6215, BLOEMFONTEIN. 9300

Tel no: 0836803643

Title of the study: Realising the objectives of the South African Schools Choral Eisteddfod: a case study.

I, _____, give my permission that my interview may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw any time and that my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the development of music in South Africa.

_____ **Name of participant**

_____ **PhD student**

_____ **Place and date**

ANNEXURE F: LETTER OF PERMISSION FOR RECORDING



NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
POTCHEFSTROOM CAMPUS

Private Bag X6001, Potchefstroom
South Africa 2520

Tel: (018) 299-1111/2222
Web: <http://www.nwu.ac.za>

School of Music
Tel: (018) 299-1680
Jaco.Kruger@nwu.ac.za

Recording agreement

1. The Chief Education Specialist (SYRAC) agrees that the 2007 South African Schools Choral eisteddfod of the Motheo district may be recorded.

2. The Chief Education Specialist agrees that the recorded material may be used by North-West University for scientific and educational purposes.

3. North-West University acknowledges the Educational Officer as the intellectual owner of the recorded material.

Education officer

North-West University

Date

ANNEXURE G: STRUCTURED INTERVIEW CHORISTERS

Question 1

Why do you sing in the school choir?

- I love it;
- Because my friend is in the choir;
- We all sing at home; my father, mother and brothers, everybody sings;
- I sing in the church choir so ò that is it;
- I want to travel and meet other students;
- I want to become a good singer, and own a record company;
- I want to sing like Rebecca Malope;
- To become a musician and make my own albums;
- The conductor is my teacher and I love her;
- My father loves singing and me too;
- My parents sing in the church choir, I want to sing in the church choir one day;
- It is good to be in the choir because you can become a good musician and make money like Michael Jackson, Lucky Dube or Rebecca.

Question 2

Can you read music notation?

- No;
- I don't understand that writing, but I listen to the teacher and repeat what she sings;
- Oh no, I like singing the words;
- No, no, no, I sing what my friends sing;
- No, I don't know why we are not taught. We see that writing only when we are preparing for competitions;
- Not very well; my father tries to teach me but I don't like his songs;
- No;
- No, I don't like it; I enjoy singing the words;
- No;
- No;
- No;
- No.

Question 3

Which type of music do you enjoy singing most in the school choir?

- Gospel;
- Gospel;
- Girlsqchoir music;
- Girlsqchoir music;
- Girlsqchoir music;
- HIV/Aids;
- HIV/Aids;
- HIV/Aids;
- Sotho music;
- Sotho music;
- Sotho music;
- Gospel;
- Gospel;

Question 4

When do you enjoy choir singing the most?

- At competitions;
- Competitions;
- At morning assembly;
- At morning assembly;
- At morning assembly;
- At morning assembly;
- At morning assembly;
- At competitions;
- At competitions;
- In the church;
- Competitions;
- In the church.
- In the church;
- During competitions.

Question 5

Have you ever won the SASCE competitions?

- Yes, but not always;
- Sometimes;

- Sometimes;
- Sometimes;
- Never since I joined the choir;
- Not always;
- Many times;
- Many times;
- Sometimes;
- Sometimes;
- Many times;
- Many times.

Question 6

How do you feel after choir singing competitions?

- Happy;
- Very happy;
- I feel good;
- I feel happy sometimes and sad sometimes;
- Very sad and disappointed if we do not win;
- I feel happy;
- Sometimes happy but sometimes very sad;
- Always feel happy;
- Happy but not always;
- Happy but sometimes disappointed;
- I feel very happy;
- I feel good.

ANNEXURE H: SASCE PARTICIPATION RULES

ANNEXURE I: DVD OF SELECTED CHOIR PERFORMANCES



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

2007 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD

PARTICIPATION RULES

1. NAME:

The name of this choral eisteddfod shall be known as the South African Schools Choral Eisteddfod, and shall remain as such unless the National Steering Committee, on advice by the Department of Education or HEDCOM, changes it.

2. FRAMEWORK:

- 2.1 The South African Schools Choral Eisteddfod was introduced in terms of the *protocol for the organisation, management, coordination and monitoring of school music competitions and/or festivals for public schools in South Africa* published by the Minister of Education in *Government Notice No. 21697* of 27 October 2000. It is part of the Department's school enrichment programmes intended to promote unity in diversity, social cohesion, and a national identity among our school-going youth.
- 2.2 The South African Schools Choral Eisteddfod is one of the four projects identified for the implementation of the *school music protocol*, the other three being: (i) events for instrumental music; (ii) national festivals; and (iii) development.
- 2.3 The 2007 South African Schools Choral Eisteddfod will be organised, managed, coordinated and monitored by the National Steering Committee at the national level, and the nine provincial steering committees for the respective provinces. No other organisation will organise or manage or coordinate events related to the South African Schools Choral Eisteddfod.
- 2.4 The organisation, management and coordination of all events of the South African Schools Choral Eisteddfod shall be as determined in these Participation Rules, the resolutions of the National Steering Committee and the Memoranda of Agreement with possible funders or sponsors.
- 2.5 Among their responsibilities, the provincial steering committees will determine the appropriate levels below the provincial championships to be organised and coordinated in their respective provinces. However, provincial steering committees will ensure that mass participation is the norm at the levels lower than the provincial championships of the South African Schools Choral Eisteddfod.

- 2.6 *No category other than those determined through these Participation Rules will be introduced in any year of the South African Schools Choral Eisteddfod without the expressed consent of the National Steering Committee.*
- 2.7 *Only educators under the employ of the participating schools shall be allowed to conduct or direct schools taking part in the 2007 South African Schools Choral Eisteddfod. It is not permissible for one conductor or director to conduct or direct choirs from more than one participating school, especially in the same categories.*
- 2.8 *At the provincial championships and levels below, only the respective provincial steering committees can approve the exchange of conductors or directors between any number of schools. Only the National Steering Committee shall approve the exchange of conductors or directors of provincial champion schools that had qualified for the national championships of the 2007 South African Schools Choral Eisteddfod. The National Steering Committee will only consider formal representation from the respective provincial steering committees.*
3. **SECTIONS AND CATEGORIES OF THE 2007 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:**
- 3.1 *The sections for the year 2007 will include public schools in the General Education and Training (GET) Band, namely, the Foundation Phase (Grades R – 3), Intermediate Phase (Grades 4 – 6) and Senior Phase (Grades 7 – 9); as well as the learners from schools and colleges in the Further Education and Training (FET) Band (Grades 10 – 12). Public primary schools ending at Grade 7 will be allowed to take part with schools in the Intermediate Phase. However, comprehensive high or secondary schools including Grade 7 will only be allowed to take part in the FET Band.*
- 3.2 *Comprehensive public schools must ensure that learners that participate in the lower levels are actually registered with the schools at those levels. No learners in the Senior Phase should participate with learners from Intermediate Phase. Similarly, no learners in the FET Band should participate with learners from Senior Phase. If learners in Intermediate and Senior Phases take part with choirs in the FET Band, those learners cannot participate with other learners in the Intermediate and Senior Phases.*
- 3.3 *It must be borne in mind that the South African Schools Choral Eisteddfod is an event organised, managed and coordinated for school-going youth, and no one else. Any school that infringes upon this arrangement will be disqualified from participating in future events organised for the South African Schools Choral Eisteddfod. **Whenever a need arises, the provincial steering committees, with the assistance of Provincial Education Departments, will verify whether participating learners are duly registered with their respective schools before such participating learners can take part in the 2007 South African Schools Choral Eisteddfod.***
- 3.4 *In the event that section 3.3 has been infringed upon, a formal dispute must be lodged by a school principal, a conductor, an educator, the chairperson of a school governing body, or a concerned member of the community before the school choral ensemble or soloist ascends and descends the stage. If evidence to corroborate the dispute can be produced before the choral ensemble or soloist descends from the stage, the affected choral ensemble or soloist will be disqualified with immediate effect. If evidence to corroborate the dispute cannot be produced at the competition site, the responsible steering committee will ensure that the matter is brought to its close as expeditiously as possible. It is important to note that the process to disqualify choral ensembles or soloists **must** be fair and transparent.*

- 3.5 *Provincial steering committees may determine the music to prescribe for schools in the Foundation Phase (Grades R – 3), and the most appropriate voice combinations for such schools. In doing so, provincial steering committees must take into cognisance the age and voice range of the learners. Events for learners from schools in the Foundation Phase (Grades R – 3) **must end at the district or regional championships of the South African Schools Choral Eisteddfod.***
- 3.6 ***Music, with similar languages, will be prescribed for SSA/T and mixed SATB choirs for schools in the Intermediate Phase. Pending the level of maturity of learners in schools in the Intermediate Phase, choral ensembles may choose to take part in the SSA/T or mixed SATB choirs sections, but strictly not both categories. The adjudication for each of the prescribed songs per language will be standardised, and one champion will emerge from each of the prescribed songs with similar languages. For instance, there will be one champion for each of the African, Western and Afrikaans songs prescribed for the SSA/T and mixed SATB choirs in the Intermediate Phase.***
- 3.7 For schools in the Intermediate Phase (Grades 4 ó 6/7), the National Steering Committee has prescribed music for the following categories:
- (a) SSA/T sextets;
 - (b) SATB mixed double quartets; and
 - (c) SSA/T choirs by voice rather than gender (maximum 60 voices); **OR**
 - (d) SATB mixed choirs (maximum 60 voices)
- 3.8 For schools in the Senior Phase (Grades 7 ó 9), the National Steering Committee has prescribed music for the following categories:
- (a) SSA/T sextets;
 - (b) SATB mixed double quartets;
 - (c) SSA/T choirs by voice rather than gender (maximum 60 voices); and
 - (d) SATB mixed choirs (maximum 60 voices)
- 3.9 For schools and colleges in the FET Band (Grades 10 ó 12), the National Steering Committee has prescribed music for the following categories:
- (a) Soli for soprano, mezzo-soprano, tenor and bass voice parts;
 - (b) Duets (soprano & mezzo soprano); **OR** trios (tenor, baritone & bass);
 - (c) Small ensembles (soprano, mezzo soprano, tenor, baritone & bass);
 - (d) Female voice choirs (*up to a maximum of 30 voices*);
 - (e) Male voice choirs (*up to a maximum of 30 voices*); and
 - (f) Mixed choirs (*up to a maximum of 60 voices*).

- 3.10 *For the 2007 South African Schools Choral Eisteddfod the National Steering Committee has **not** prescribed music for the HIV / AIDS advocacy campaign for schools in the Senior Phase (Grades 7 – 9) as well as schools and colleges in the FET Band (Grades 10 – 12), despite the fact that this category remains compulsory for these two school levels. However, SSA/T or TTBB or SATB choral ensembles from these two school levels are encouraged to compose, or arrange, or choose from existing songs music that **will not exceed a maximum of four (4) minutes performance time.***
- 3.11 *Schools in the Intermediate and Senior Phases as well as schools and colleges in the FET Band that are unable to perform the prescribed music because of stylistic preferences, or the gender configuration of the schools, or the inability of the schools or colleges to perform the prescribed music are encouraged to create their own repertoires to take part in the SSA/T or TTBB or SATB open own choice category of the 2007 South African Schools Choral Eisteddfod. Choral ensembles, performing in the own choice categories of the 2007 South African Schools Choral Eisteddfod that chose music whose level of difficulty far exceeds that of the prescribed music, may be disqualified from any level of the 2007 South African Schools Choral Eisteddfod. The only exception to be considered will be in relation to differences in the stylistic features of the music chosen to that of the music prescribed. The following conditions will apply in the open own choice category:*
- (a) the voice combinations in this section will be a *minimum of any two voice parts*;
 - (b) the total performance time for the repertoire chosen *must not exceed six (6) minutes*;
 - (c) schools that choose to participate in this section must submit their chosen songs to the respective responsible steering committees *at least two (2) weeks* before the actual event;
 - (d) the music chosen will not be changed after submission to any of the respective responsible steering committees; and
 - (e) the music chosen may be in any language, but if the choral ensemble is to perform *more than one song, one of the chosen songs must be in any of the eleven (11) official South African languages.*
- 3.12 *At the national championships of the 2007 South African Schools Choral Eisteddfod, provincial steering committees will establish from the provincial champions SSA/T and TTBB and SATB mass choirs of not less sixty (60) and not more than two hundred (200) voices. These provincial mass choirs will perform the National Anthem of the Republic of South Africa as arranged by the Presidential Committee chaired by Professor Mzilikazi Khumalo, as well as African indigenous folklores. The total performance time for this category will strictly be six (6) minutes. Without exception, all members of the provincial mass choirs must perform the entire repertoire chosen.*
- 3.13 *Potentially, all choral ensembles can consist of a maximum of sixty (60) voices. However, schools that take part in the 2007 South African Schools Choral Eisteddfod must be aware that the National Steering Committee will only be liable for transporting to, accommodating and catering at the 2007 national championships, a maximum of sixty (60) learners and three (3) educators, one of whom, shall be the conductor. No deviation from this norm will be permitted.*
- 3.14 *No categories other than the ones identified for the three school levels mentioned above, shall be allowed in any of the levels the 2007 South African Schools Choral Eisteddfod.*

- 3.15 *All schools that have registered for the 2007 South African Schools Choral Eisteddfod must go through an elimination process as determined by the relevant coordination structures of the 2007 South African Schools Choral Eisteddfod.*

4. TIERS OF THE 2007 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:

4.1 COMPETITION LEVELS LOWER THAN THE PROVINCIAL CHAMPIONSHIPS

- (a) *The provincial steering committees, after consultation with their respective Provincial Education Departments, shall determine the different levels of the 2007 South African Schools Choral Eisteddfod below the provincial championships, e.g., zonal, district or regional championships. Paramount to the determination of these levels shall be the administrative structures determined by Provincial Education Departments.*
- (b) Provincial steering committees shall have an oversight or monitoring responsibility for all levels of the 2007 South African Schools Choral Eisteddfod below the provincial championships.
- (c) *Guidelines for the organisation, management and coordination of the levels 2007 South African Schools Choral Eisteddfod below the provincial championships will be updated and circulated.*
- (d) Only learners duly registered with schools at the General Education and Training (GET) as well as the Further Education and Training (FET) Bands shall be eligible to participate in the 2007 South African Schools Choral Eisteddfod. The school ensembles will only be directed and managed by educators under the employ of the participating schools. However, school choral ensembles may be trained or guided by musicians who may not be part of the respective schools, but performances at all levels of the 2007 South African Schools Choral Eisteddfod below the provincial championships, must be directed and managed by educators under the employ of the participating schools. *Educators employed by school governing bodies in terms of the South African Schools Act, 1996, shall also be eligible to conduct or direct their respective schools in the 2007 South African Schools Choral Eisteddfod.*
- (e) *No registration fees shall be levied against schools that show an interest in taking part in the 2007 South African Schools Choral Eisteddfod, including registration of educators for attending workshops organised for the 2007 South African Schools Choral Eisteddfod.*
- (f) ***District or regional championships shall be the highest level for schools in the Foundation Phase (Grades R – 3).***
- (g) School choral ensembles may participate in as many categories as they are capable of doing so. There is not compulsion for taking part in all the categories determined for each school level.
- (h) School choral ensembles and soloists will take the stage only when they are required to do so. No concessions will be made unless by resolution of the responsible steering committee.

- (i) School choral ensembles and soloists will be allowed to wear their school uniforms; and any other item as determined by their respective schools, where and when deemed necessary.
- (j) Any learner and/or school and/or educator who brings any level of the 2007 South African Schools Choral Eisteddfod below provincial championships into disrepute will be suspended from the eisteddfod until such suspension has been lifted by the responsible steering committee. However, a school and/or educator may appeal against the suspension to Head of the Education Department in their respective province or the National Steering Committee. Normal processes must be followed when lodging and dealing with appeals.

4.2 PROVINCIAL CHAMPIONSHIPS

- (a) *Only the provincial steering committees in collaboration with the Provincial Education Departments shall organise, manage and coordinate the provincial championships of the 2007 South African Schools Choral Eisteddfod. An official designated by the National Steering Committee or the national Department of Education will have an oversight or monitoring responsibility at all provincial championships of the 2007 South African Schools Choral Eisteddfod.*
- (b) *Guidelines for the organisation, management and coordination of provincial championships of the 2007 South African Schools Choral Eisteddfod will be updated and circulated.*
- (c) Provincial championships in the Eastern Cape, Free State, Gauteng, KwaZulu Natal, Limpopo, Mpumalanga, North West, Northern Cape, and Western Cape shall be organised for regional or district champion school choral ensembles and soloists.
- (d) *Only regional or district champion school choral ensembles and soloists shall be invited by their respective provincial steering committees to take part at the provincial championships of the 2007 South African Schools Choral Eisteddfod.*
- (e) No registration fees shall be levied against participating schools, as these schools would have earned a legitimate right to represent their respective regions or districts, by winning their regional or district championships. Therefore school choral ensembles and soloists will only take part in the categories through which they earned a legitimate right to represent their respective regions or districts.
- (f) *Only learners and educators as determined under section 4.1 (c) who are part of regional or district champion public schools as determined in 4.2 (d) will be eligible to take part at the provincial championships of the 2007 South African Schools Choral Eisteddfod.*
- (g) School choral ensembles and soloists will take the stage only when they are required to do so. No concessions will be made unless by resolution of the responsible steering committee.
- (h) School choral ensembles and soloists will be allowed to wear their school uniforms; and any other item as determined by their respective schools, where and when deemed necessary.

- (i) Any learner and/or school and/or educator who brings any of the provincial championships of the 2007 South African Schools Choral Eisteddfod into disrepute will be suspended from the eisteddfod until such suspension has been lifted by the responsible steering committee. However, a school and/or educator may appeal against their suspension to the Head of the Education Department in their respective province or the National Steering Committee. Normal processes must be followed when lodging and dealing with appeals.

4.3 NATIONAL CHAMPIONSHIPS

- (a) The National Steering Committee shall organise, manage and coordinate the national championships of the 2007 South African Schools Choral Eisteddfod. The Heads of Education Departments Committee (HEDCOM) shall have an oversight or monitoring responsibility at all levels of the 2007 South African Schools Choral Eisteddfod, and especially the national championships.
- (b) *The national championships for the 2007 South African Schools Choral Eisteddfod shall be held at the Coca Cola Dome, Randburg on 05-08 July 2007.*
- (c) For the 2007 South African Schools Choral Eisteddfod only provincial champions from schools in the Intermediate Phase, Senior Phase (both in the GET Band) as well as Further Education and Training Band shall be invited to take part at the national championships. Therefore provincial champion school choral ensembles and soloists will only take part in the categories they had gained a legitimate right to represent their respective provinces.
- (d) Unless by resolution of the National Steering Committee, and after a recommendation by the provincial steering committee, will a school choral ensemble be conducted by an educator or conductor other than the one who conducted the school choral ensemble at the provincial championships.
- (e) All provincial champions will be transported, accommodated and catered for at the national championships of the 2007 South African Schools Choral Eisteddfod, where practicably possible. The National Steering Committee will only provide for
 - (i) *the soloists, duets or trios, and the actual number of the small ensembles, only if they do not belong to any provincial champion mixed or gender-based choir, accompanied by one educator;*
 - (ii) *a maximum of sixty (60) learners for provincial champion mixed choirs, including provincial champion soloists, the duets and/or trios, and/or the small ensembles, if all are from the same school, and three educators, one of whom shall be the conductor; and*
 - (iii) *a maximum of thirty (30) learners for provincial champion gender-based choirs and two educators, if such choirs are not part of the provincial champion mixed choirs from the same schools.*
- (f) *In addition to performing the prescribed music for schools in the Intermediate and Senior Phases (both in the GET Band) as well as schools and colleges in the FET Band, provincial champions will constitute themselves into provincial mass choirs that will perform the National Anthem of the Republic of South Africa as arranged*

by the Presidential Committee chaired by Professor Mzilikazi Khumalo as well as African indigenous folklores, as determined in 3.13 above.

- (g) *The provincial mass choirs must be aware that an African indigenous folklore is about the native or aboriginal or original or home-grown myths, or legends or traditions, and **not** izitibili (action songs). The performances of the indigenous folklores may include traditional plays and/or customs, which **must** be performed wearing customary clothing or regalia relevant to such traditions or customs or cultures. Choreography or scenic play is allowed. An accompaniment by traditional folk instruments is allowed; but recorded playback is strictly prohibited.*
- (h) *At all levels of the 2007 South African Schools Choral Eisteddfod, the performance times for the HIV / AIDS Advocacy Campaign, own choice section, and the mass choir section shall be as prescribed for the various sections of the Participation Rules; otherwise the adjudication panel **will** deduct one percentage point (1%) for every thirty (30) seconds exceeded.*
- (i) After submitting the titles, names of the composers or arrangers, and/or short summaries of their selected songs, no choir may alter their chosen repertoire. School choral ensembles will be expected to submit the required information and legible copies of the chosen music via their respective provincial steering committees *at least two (2) weeks before* the national championships.
- (j) School choral ensembles and soloists will take the stage when, and only when they are required to do so. No concessions will be made unless by resolution of the National Steering Committee.
- (k) School choral ensembles and soloists will be allowed to wear their school uniforms; and any other item as determined by their respective schools, where and when deemed necessary.
- (l) Any learner and/or school and/or educator who brings the national championships of the 2007 South African Schools Choral Eisteddfod into disrepute will be suspended from the eisteddfod, until the National Steering Committee lifts such suspension. However, a school or an educator may appeal against the suspension *from the HEDCOM representative present at the national championships*. Normal processes must be followed when lodging and dealing with appeals.

5. PRESCRIBED MUSIC FOR THE 2007 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:

5.1 SCHOOLS IN THE INTERMEDIATE PHASE (Grades 4 – 6/7):

- (a) *Sextets (SSA/T):* ðO hush thee, my babbieö Sir Arthur Sullivan
- (b) *Mixed double quartets (SATB):* ðWhen the bright stars are aglowö í W A Mozart
Arr. by Clarence Lucas
- (c.1) *SSA/T choirs (see the 2007 participation rules):*
- | | | | |
|-------|---|-----------|--------------|
| (i) | <i>Afrikaans:</i> ðDoedoe baba, doedoeö | í í í í í | Geni Sadero |
| (ii) | <i>Western:</i> ðFuniculì, funiculàö | í í í í í | Luigi Denza |
| (iii) | <i>African:</i> ðNgaphezulu kolwandleö | í í í í í | P J Simelane |

OR

(c.2) *Mixed (SATB) choirs* (see the 2007 participation rules):

- | | | | |
|-------|---|-----------|-------------------------|
| (i) | <i>Afrikaans</i> : ðDanie liefö | | arr. Dirkie de Villiers |
| (ii) | <i>Western</i> : ðThe lass with the delicate airö | í í í í í | arr. F A Challinor |
| (iii) | <i>African</i> : ðUjabuleleni?ö | í í í í í | P J Simelane |

5.2 ***SCHOOLS IN THE SENIOR PHASE (Grades 7 – 9):***

- | | | | |
|-------|---|-----------|--|
| (a) | <i>Sextets</i> : ðThe Lordø Prayerö | í í í í í | Albert Hay Malotte
Arranged by: Carl Deis |
| (b) | <i>Mixed double quartets (SATB)</i> : ðThe long day closesö | | Sir A Sullivan |
| (c) | <i>Mixed (SATB) choirs</i> : | | |
| (i) | <i>Afrikaans</i> : ðLiewe maanö | í í í | Arr. by Dirkie de Villiers |
| (ii) | <i>Western</i> : ðChangeö | í í í í í | S B P Mnomiya |
| (iii) | <i>African</i> : ðFambanø kahleö | í í í í í | S J Khosa |

5.3 ***SCHOOLS AND COLLEGES IN THE FET BAND (Grades 10 – 12):***

- | | | | |
|-------|---|-------|--------------|
| (a) | <i>Soli</i> : | | |
| (i) | <i>Soprano</i> : ðAch, ich fühlø es verschwundenö (Magic Flute) | | W A Mozart |
| (ii) | <i>M/soprano</i> : ðTorna mio bene, ascoltaö (Ascanio in Alba) | | W A Mozart |
| (iii) | <i>Tenor</i> : ðWie stak ist nichtö (Magic Flute) | í í | . W A Mozart |
| (iv) | <i>Bass</i> : ðIn diesen heiløgenö (Magic Flute) | í í | . W A Mozart |
| (b.1) | <i>Duets (Soprano & Mezzo-soprano)</i> : | | |
| (i) | ðPenderò quell brunettinoö (Cosi fan tutte) | í í | . W A Mozart |

OR

(b.2) *Trios (Tenor, Baritone & Bass)*:

- | | | | |
|-----|--|-----|--------------|
| (i) | ðLa mia Dorabella capace non éö (Cosi fan tutte) | í í | . W A Mozart |
|-----|--|-----|--------------|

(c) *Small ensembles (Soprano, mezzo-soprano, tenor, baritone, Bass)*:

- | | | | |
|-----|--|-----|--------------|
| (i) | ðNon vøe piø tempo & Di Scrivermo:ö (Cosi fan tutte) | í í | . W A Mozart |
|-----|--|-----|--------------|

(d) *Female voice choirs*:

- | | | | |
|-----|----------------------|---------|-------------|
| (i) | ðMntanami, mntanamiö | í í í í | SBP Mnomiya |
|-----|----------------------|---------|-------------|

(e) *Male voice choirs*:

- | | | | |
|-----|-----------------|-----|---------------------------------------|
| (i) | ðOlø man riverö | í í | ... Jerome Kern arr. William Stickles |
|-----|-----------------|-----|---------------------------------------|

- (f) *Mixed (SATB) choirs:*
- | | | | |
|-------|---|---------|-----------------|
| (i) | <i>Afrikaans:</i> ðLoof die Heer, o my sielö | í í í í | C H Grundij |
| (ii) | <i>Western:</i> ðWe the people of South Africaö | í í í í | Qinisela Sibisi |
| (iii) | <i>African:</i> ðHalala bahumagadiö | í í í í | T L Tsambo |
- (g) **SSA/T or TTBB or SATB choirs – Open own choice category (as specified in 3.10 of these Participation Rules) of *not more than six (6) minutes performance time***
- (h) **SSA/T or TTBB or SATB choirs – HIV/AIDS advocacy campaign (This category is compulsory from the first level of the eisteddfod): Own composition / arrangement / choice *not more than four (4) minutes of performance time.***
- (i) **SSA/T or TTBB or SATB mass choirs (at the national championships only) consisting of a minimum of 60 and a maximum of 200 voices from provincial champions to perform the National Anthem of Republic of South Africa as arranged by the Presidential Committee chaired by Professor Mzilikazi Khumalo, as well as African indigenous folklores.**

5.4 *At all levels of the 2007 South African Schools Choral Eisteddfod, all gender-based schools will be allowed to perform in the gender-based categories most suitable for their schools, and in the respective own choice categories if such schools have determined to do so.*

5.5 At the provincial championships and levels below, school choral ensembles and soloists may use piano accompaniment in rendering the prescribed music. However, at the national championships, the National Steering Committee may make orchestral accompaniment available for the performance of a selected number of prescriptions, when and where practicably possible.

5.6 Should school choral ensembles at all levels of the 2007 South African Schools Choral Eisteddfod choose to use piano accompaniment, no member of the adjudication panel may be used as an accompanist.

5.7 At all the levels of the 2007 South African Schools Choral Eisteddfod, school choral ensembles and soloists are at liberty to bring their own accompanists, however, the respective steering committees will ensure that such support is made available.

6. ADJUDICATION PROCESS:

6.1 A reputable adjudication panel has been established, which could be augmented as determined by the National Steering Committee. For provincial and national championships of the 2007 South African Schools Choral Eisteddfod, adjudicators will be deployed as determined by the National Steering Committee. Provincial steering committees can utilise panels of adjudicators as determined by the provincial steering committees themselves at the levels of the 2007 South African Schools Choral Eisteddfod lower than the provincial championships.

6.2 At the provincial championships a panel, consisting of *at least three members* of the adjudication panel will assess the performances of participating school choral ensembles and soloists. Each performance will be assessed according to the following criteria:

- (a) *technical correctness and relevance (out of 45 points):* difficulty, perfection, rhythm, phrasing, as well as intonation;

- (b) *artistic impression and musical impact (out of 50 points)*: fidelity of style, musical interpretation, dynamics and agog, handling of the text, suggestivity or general effect, spiritual / pentecostal reverence, relevant emotional and musical expression, and flexibility and sensitivity of sound of the school choral ensemble or soloist; and
- (c) *level of technical difficulty of performance (out of 5 points)*: this is intended to standardise the different performances, especially for the own choice section. For the prescribed music, one standard mark will be allocated for all the performances per category per level.

6.3 Each panel will ensure that the marks allocated for performances are indicative of the level of such performances and are justifiable. This is an imperative at all the levels of the 2007 South African Schools Choral Eisteddfod for developmental purposes. The grading scale that the adjudication panel may apply is as follows:

90 ó 100%	:	outstanding performance + other such accolades
80 ó 89%	:	excellent performance + clear understanding,
70 ó 79%	:	very good performance + general effect
60 ó 69%	:	good performance + other such elements
50 ó 59%	:	satisfactory attempt

The adjudication panel will indicate the level of technical development required, and also list the specific areas for improvement and further development for each performance.

- 6.4 At the national championships, all the levels and categories of the 2007 South African Schools Choral Eisteddfod will each be adjudicated by a panel consisting of a number of adjudicators to be determined by the National Steering Committee.
- 6.5 The final verdict of the adjudication panel at all levels of the 2007 South African Schools Choral Eisteddfod *will remain final and binding, and no discussion or correspondence will be entered into*, except where a formal dispute has been declared and confirmed by the respective responsible steering committees.

7. ITINERARY FOR THE 2007 South African Schools Choral Eisteddfod:

- 7.1 All public school choirs and soloists must register for the 2007 South African Schools Choral Eisteddfod and submit their completed registration forms to their respective provincial steering committees ***not later than Wednesday, 28 February 2007.***
- 7.2 All levels below the provincial championships must have taken place by ***Sunday, 06 May 2007***; and provincial championships must have taken place by ***Sunday, 27 May 2006***. The itinerary for the 2007 South African Schools Choral Eisteddfod, which must be adhered to, is provided below.
- 7.4 The national championships of the 2007 South African Schools Choral Eisteddfod will be held on ***Thursday to Sunday, 05 – 08 July 2007***, at the ***Coca Cola Dome, Randburg.***

DATES	ACTIVITIES & EVENTS		
	PROVINCIAL & NATIONAL CHAMPIONSHIPS	CITIES / TOWNS	VENUES
28 February 2007	Registration of interested GET & FET schools & colleges completed		
09 – 11 March 2007	Planning meeting for the Provincial Championships and levels below		
23 – 25 March 2007	National workshop for the national pool of adjudicators. The potential inclusion of conductors should be considered. If done, the SASCE could be reviewed		
06 May 2007	All levels below the provincial championships must have taken place		
11 – 13 May 2007	Limpopo	TBA	TBA
	Northern Cape	TBA	TBA
	Western Cape	Cape Town, Kuils River	Cape Teaching Institute
18 – 20 May 2007	Eastern Cape	Port Elizabeth	Nelson Mandela Metro University
	KwaZulu Natal	Durban	DLI Hall
	Mpumalanga	Witbank	Witbank Civic Centre
25 – 27 May 2007	Free State	Petrusburg (25-26/05) Bloemfontein (27/05)	Ipetleng SS School San du Plessis Theatre
	Gauteng	Pretoria	Pretoria City Hall
	North West (24-26/05)	Mmabatho	Mmabatho Convention Centre
15 – 17 June 2007	Planning meeting for the national championships		
05 – 08 July 2007	National Championships	RANDBURG	COCA COLA DOME
28-30 September 2007	Review of the 2007 South African Schools Choral Eisteddfod		

8. GENERAL:

The Participation Rules of the 2007 South African Schools Choral Eisteddfod will remain in force and will be applied uniformly for the duration of the eisteddfod in the year 2007. Concessions will only be considered in the spirit of the Rules themselves, and the commitment to the development of the art form.

M C MATTHEWS
CHAIRPERSON: NATIONAL STEERING COMMITTEE
ACTING DEPUTY DIRECTOR-GENERAL

DATE: