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School choral eisteddfodau in the Polokwane Cluster of circuits
in the Capricorn District of Limpopo Province, South Africa: an
assessment of racial participation

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ABSTRACT

This research project was sparked by the observed patterns of participation in the schools choral eisteddfodau organised by the South African Schools Choral Eisteddfod (SASCE) and the *Bosveld Kunstefees* by schools in the Polokwane cluster of Circuits, Capricorn District of Limpopo Province - South Africa. The projected image of participation was that participation was divided along racial lines, whereby SASCE events were attended by blacks, found at township and rural schools, whereas former Model C schools attended the *Bosveld Kunstefees* eisteddfodau. The study intended to reveal whether the projected racial image was founded on racism itself, after 20 years the democratic dispensation, or whether other factors such as choral aptitude, preference of choral style, and/or cultural identity in a pluralistic society influenced such participation.

Data were collected and qualitatively analysed by means of a structured questionnaire administered to school principals, choir masters/mistresses and secondary school choristers whose schools participated in either of the eisteddfodau between 2009 and 2011.

Findings and recommendations are then offered for the research questions asked, following the analysis of collected data.

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i. Keywords

Eisteddfods

Limpopo Province, South Africa

Multi-racialism

Racial participation

SASCE (South African Schools Choral Eisteddfod)

School choirs

Bosveld Kunstefees

ii. Acronyms and definition of concepts

Unless the context indicates otherwise, the concepts listed below will carry the denotation given.

ANC	African National Congress; the governing political party in South Africa since 1994.
Alternative hypothesis	A tentative explanation for a situation, used as a basis for further investigation, and found to be having statistical validity.
<i>Aardklop</i>	A non-government Afrikaans cultural arts festival held in September annually in the South African town of Potchefstroom in the North West Province.
<i>Bosveld Kunstefees</i>	A non-governmental body that organises school choir eisteddfod in and around Polokwane – the Capital of Limpopo Province of South Africa. Its name translates to <i>Bushveld Cultural Festival</i> , stemming from the fact that the area is largely a savannah.

Capricorn District	One of the five administrative districts of Limpopo Province.
Circuit	A group of schools that form a local division of the educational national administration in the Limpopo Province of South Africa.
Chi-square value	A statistical calculation used to test how well the distribution of a set of observed data matches a theoretical probability distribution.
Cluster	Five to seven circuits within closed proximity, often collaborating for sporting activities and choral music eisteddfodau.
Constitution	The Constitution of the Republic of South Africa; Act No. 108 of 1996.
Democracy	A form of government attained in South Africa in 1994, in which power is invested in all its people, exercised on their behalf by elected representatives
Eisteddfodau	School choral music competitions arranged by South African Schools Choral Eisteddfod (SASCE) and/or <i>Bosveld Kunstefees</i>
Grahamstown National Arts Festival	An Arts Festival that has become an important event on the South African cultural calendar, and the biggest annual celebration of the arts on the African continent.
Group Areas Act	Group Areas Act of 1950, which, augmented by later legislation, provided that specific areas be reserved for each of South Africa's four racial groups as defined by apartheid, that is, the Europeans (whites), Bantu (blacks), Coloureds (mixed race), and Asians

InniBos <i>Laeveld Nasionale Kunstefees</i>	Afrikaans for Innibos lowveld National Cultural Festival. A non-government Afrikaans cultural arts festival held annually in the South African town of Mbombela, formerly Nelspruit, in the Mpumalanga Province.
KKNK	An acronym for <i>Klein Karoo Nasionale Kunstefees</i> (Klein Karoo National Arts Festival). A non-government Afrikaans cultural arts festival held annually in the South African town of Outshoorn in the Western Cape.
Limpopo	One of the nine provinces of the Republic of South Africa
MACUFE	An acronym for Mangaung African Cultural Festival. A-government sponsored African cultural arts festival held annually in the South African town of Mangaung – formerly Bloemfontein in the Free State Province.
<i>Mashamsham</i>	African four part melodies, usually not notated, and thus learnt through the oral tradition
<i>Mapungubwe</i>	A-government sponsored African cultural arts festival, so named after the <i>Mapungubwe</i> world heritage site, which is held annually in the South African City of Polokwane – formerly Pietersburg in Limpopo Province.
Model C School	An affluent South African public school, usually urban, that was largely for whites during the apartheid era
Non-African	South Africans of Caucasian descent.
Non-White	Dark-skinned South Africans whose ancestry according to Microsoft Encarta (2007) cannot be traced ultimately to Europe.
Northern Province	Limpopo Province, prior to its renaming in 2002.

Null hypothesis	A tentative explanation for a situation, used as a basis for further investigation, and found to be having no statistical validity.
Pluralistic society	A society within which there are different groups in terms of ethnicity, race, religion, and/or political background.
Polokwane Cluster	Six circuits in the Capricorn District of Limpopo Province, namely the Pietersburg Circuit, the Seshego Circuit, the Batlhaloga Circuit, the Maraba Circuit, the Maune Circuit and Koloti Circuit, all within 50 kilometres radius of the city of Polokwane. For administrative reasons, the circuits are often clustered, and therefore referred to as the Polokwane Cluster.
Racial classifications	Classifications and separation of people according to race, enforced by the South African law from 1948 to the early 1990s, wherein some races enjoyed privileges at the expense of others.
Rural school	A school in a relatively underdeveloped area distinct from cities, towns and other built-up areas.
SASCE	South African Schools Choral Eisteddfod: a structure established by the Department of Basic Education to organise the annual school choral eisteddfodau, or school choral eisteddfodau arranged by the structure.
Schools Act	The South African Schools Act; Act No. 84 of 1996.
<i>Tirisano</i>	A structure that preceded SASCE in the organisation of school choral music eisteddfodau established by the Department of Education and sponsored by First National Bank.
Township school	A school in a peri-urban settlement planned for black people during the apartheid era in South Africa, usually with inferior facilities and services.

Volksblad A non-government Afrikaans cultural arts festival held in July annually in the South African town of Bloemfontein in the Free State Province.

Volksmusiek Traditional Afrikaans folk music usually referred to as such in the eisteddfodau syllabi.

Chapter 1 –Introduction and background

This chapter gives the background to the study and details preparatory work that preceded it, which led to my interest in this topic and motivated me to do the research. It further provides the manner in which the write-up of the study will be laid out.

1.1 Introduction

School choral music enjoys a fairly good following in South Africa, evident in the large number of patrons who attend organised school choir eisteddfodau, and the fact that virtually every school has a form of a choir and/or some group singing activity (Musandiwa, 1996:17).

For many schools in South Africa, choral music is one of the most prestigious extra-curricular annual events that schools look forward to. Eisteddfodau provide an opportunity for schools to come together and compete for the recognition as the best school choir at a particular level. Speaking at an eisteddfod on Sunday 3 July, 2011, the Minister of Basic Education – Ms Angie Motshekga – said (Department of Basic Education, 2011):

For a loving mother, for a dedicated educationist, for any patriot, there's nothing better than the image of a girl-child singing harmoniously next to a boy-child, in a state of bliss, all oblivious of the artificial boundaries of gender, race, class, ethnicity, religion or language, imposed by the adult world. This phenomenal musical encounter has brought us here together to witness nature's beauty as it sparkles in the melodies of the innocent and optimistic children of South Africa who believe firmly in the future.

According to Dzorkpey (2011:p4-5), the democratic education system after 1994 was moulded specifically to depart from historical discrimination and “to give equal opportunities to its racially and culturally diverse population.” Participation in choral eisteddfodau in the area where this study was conducted is supported in two main eisteddfodau. These include firstly the South African Schools Choral Eisteddfod (SASCE) – a programme of the Department of Basic Education; and the *Bosveld Kunstefees*, which is a privately organised choral eisteddfod. However, it appears as if the participation in these two eisteddfodau is supported according to racial preference, with formerly black schools participating in SASCE– while former Model C schools participate in the *Bosveld Kunstefees*.

South Africa is divided into nine provincial administrations, each having an own Department of Education. Limpopo Province is the northernmost province of South Africa of

about 123,910 sq km (47,842 sq mi) in area, and it is bordered by Botswana in the west, Zimbabwe in the north and Mozambique in the east (Microsoft, 2006).

The study was conducted in the Polokwane Cluster, in the Capricorn District of Limpopo Province, South Africa. Participation of schools in choral music eisteddfodau was comparatively low during the 1990s according to study carried out by Musandiwa in the same Limpopo Province (1996:17), and it was expected that participation in choral eisteddfodau to have increased due to various incentives of the government. As Dzorkpey noted in 2011, the Department of Education works actively to “promote mass participation and enhance social transformation and cohesion” which underlines the importance of an extramural eisteddfod such as SASCE (Dzorkpey, 2011: 4-12). However, Limpopo Province has 4510 public primary and secondary schools (Limpopo Department of Education, 2011), only 496 schools or 11% of the total number of schools in this region participated in the 2011 South African Schools Choral Eisteddfod (SASCE) at provincial level according to the Limpopo 2011 SASCE report¹. Another 23 schools in the region, constituting therefore 0.5%, participated in a separate eisteddfod arranged by the *Bosveld Kunstefees*. Further research is needed to establish factors that lead to a low participation rate in choral eisteddfodau, whether it is nationally organised or through private initiatives. Research carried out by the Institute for Tourism and Leisure Time Studies of the North West University’s Potchefstroom Campus has also shown a general decline in the attendance at several South African festivals since 2002 (Nel, 2010).

The Limpopo Province Department of Education has five administrative districts, namely Capricorn, Greater Sekhukhune, Mopani, Vhembe and Waterberg. Each of the districts is then divided into circuits, which are groups of schools that form a local division of the educational administration (Microsoft, 2006). A district administration has between 18 and 33 circuits. Often a group of five to seven school circuits collaborate for certain activities such as sports competitions and choral eisteddfodau. Such a grouping is referred to as a cluster, and quite unlike circuits and districts; a cluster does not have an appointed manager as its head. The Polokwane Cluster in Capricorn District has a total of 169 public schools, 58 of which are secondary schools, while the remaining 111 are primary schools. During the 2011 SASCE eisteddfod, 34 school choirs from the Polokwane Cluster took part, constituting 20.1% (Limpopo 2011 SASCE report). Although this is still a meagre percentage, it is

¹ At the end of each provincial SASCE eisteddfod, the organisers compile a report to the head of the provincial Department of Education. Such a report covers participation statistics from all levels of the eisteddfod up to the provincial event.

significantly higher than the 11% participation level from the overall Limpopo Province as mentioned above. However, in the same cluster only 11 school choirs, constituting 6.5%, took part in the eisteddfod organised by the *Bosveld Kunstefees* during 2011. Disturbingly, the participation of school choirs in SASCE and the *Bosveld Kunstefees* in the Polokwane Cluster appears to be dwindling according to the SASCE and the *Bosveld Kunstefees* reports from 2007 to 2011. Figure 1.1 below illustrates the dwindling participation of schools in both eisteddfodau between 2007 and 2011.

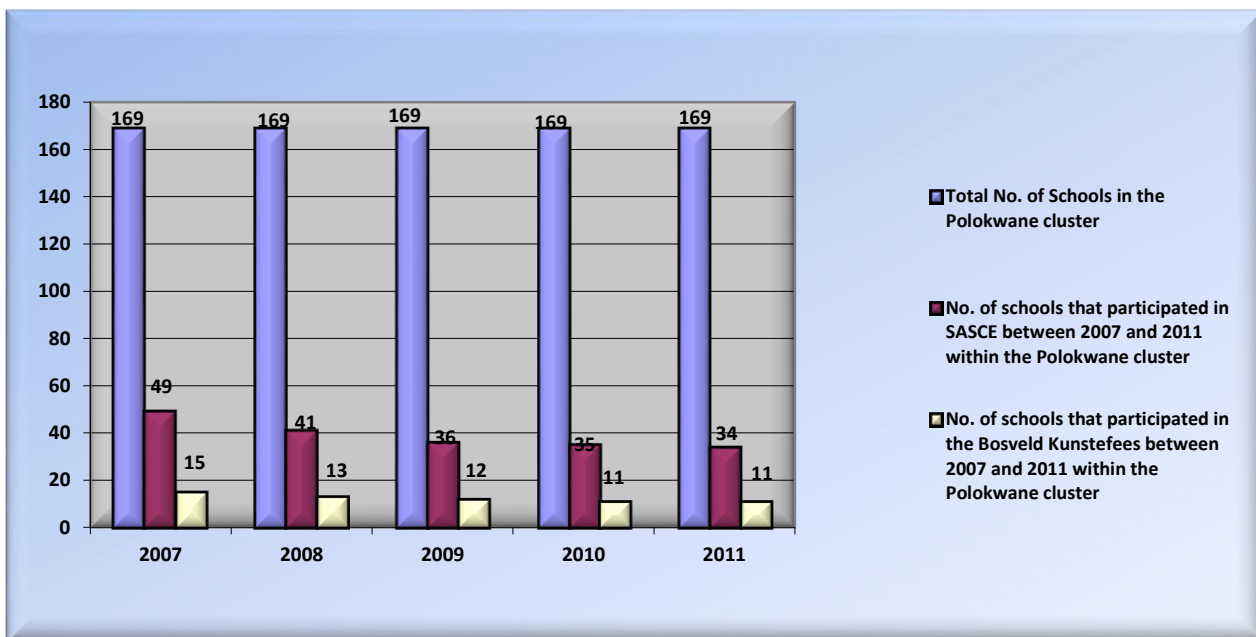


Figure 1.1: Number of schools that participated in eisteddfodau between 2007 and 2011 within the Polokwane cluster

Figure 1.2 below illustrates the participation of primary schools in choral music eisteddfodau within the Polokwane Cluster between 2007 and 2011. Of the 111 primary schools, 37 took part in choral eisteddfodau in 2007, which significantly dropped to 25 over a period of five years.

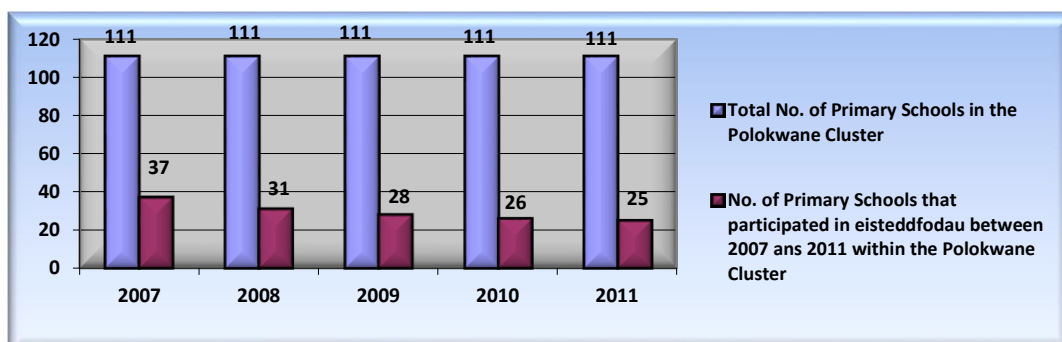


Figure 1.2: Number of primary schools that participated in eisteddfodau between 2007 and 2011 within the Polokwane cluster

Figure 1.3 below illustrates the participation of secondary schools in choral music eisteddfodau within the Polokwane Cluster between 2007 and 2011. The 34 participating schools out of a total of 58 dropped to 20 over a five-year period.

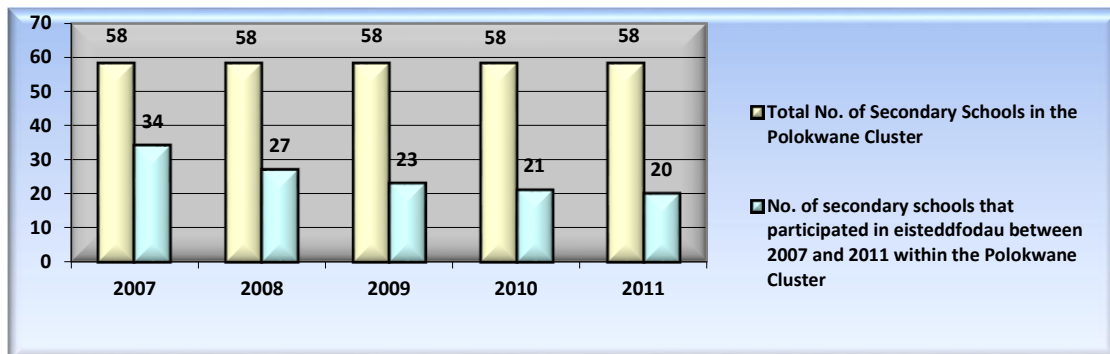


Figure 1.3: Number of secondary schools that participated in eisteddfodau between 2007 and 2011 within the Polokwane Cluster

As mentioned, most schools have school choirs or some form of occasional group singing. Although the study targeted schools that participate in choral eisteddfodau, it needs to be pointed out that school choral activity is not restricted to participation of choirs in organised eisteddfodau, as there is a good number of school choirs in the Polokwane Cluster that graces respective school ceremonies and other activities without ever featuring in any of the organised eisteddfodau.

A remark by adjudicators during the 2009 SASCE at the Polokwane Cluster level held on 10 May 2009 indicated a concern that only former black² schools had taken part in the eisteddfod. The concern was echoed at the Capricorn District and Limpopo Province 2009 SASCE, respectively held on 23 May 2009 and 20 June 2009, wherein former model C schools were also conspicuous by their non-participation.

SASCE is one among several school enrichment programmes established 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. SASCE with its forerunner, *Tirisano*, and all enrichment programmes are intended to promote learner involvement in

² The Constitution of South Africa (Act No. 108 of 1996) and the South African Schools Act (Act No. 84 of 1996) provide for no segregation of schools along racial divides; however, township and rural schools are still perceived to be black schools as white learners and staff are uncommon to them. The governance and management of former Model C schools, which remain predominantly white, result in them still being perceived as white schools, notwithstanding their admission of non-white learners and employment of non-white staff.

sport, arts and culture. A very important aspect is also to promote social cohesion among the school-going population and instil a sense of national identity (Dzorkpey, 2011: 1-1).

The *Bosveld Kunstefees* is private body, not funded by the government, which has been organising art festivals for schools in the region since 1984. The annual eisteddfodau of the *Bosveld Kunstefees* are housed at Piet Potgieter High School in the South African town of Mokopane, formerly Potgietersrus, in the Limpopo province. The festival caters for three genres of arts, namely a choral eisteddfod, a drama competition and a karaoke singing contest. According to their vision and mission, the *Bosveld Kunstefees* exists to provide platforms for singing and theatre. Although the organisation was established to cater exclusively for the Afrikaans cultural needs and has done so until 1994, it maintains that it now operates beyond any racial and ethnic boundaries (*Bosveld Kunstefees*, 2002). The *Bosveld Kunstefees'* existence came to my attention in 2010, as well as the fact that its organised eisteddfodau only attracted the participation of former Model C schools.

There are other many music festivals in the region and in South Africa as a whole, which can be categorised as follows:

1.1.1 Government-sponsored festivals

These festivals are government initiatives, and are often used to inculcate a sense of national identity. The following are examples of government-sponsored festivals:

- The National Arts Festival

The festival is held annually since 1974 at the university city of Grahamstown, co-sponsored by the Eastern Cape provincial government. The festival is for all art forms and all genres of music. The event has always been open to all regardless of race, colour, sex or creed. As no censorship or artistic restraint has ever been imposed on works presented in National Arts Festival, it served as an important forum for political and protest theatre during the height of the apartheid era, and it still offers an opportunity for experimentation across the arts spectrum (http://en.wikipedia.org/wiki/Grahamstown_Festival).

- The Mapungubwe Arts Festival

The Mapungubwe Arts Festival is an initiative of the Limpopo Provincial Government, held annually in Polokwane. The festival is about social cohesion, aspiring to bring people from

different cultures and backgrounds together to celebrate and appreciate each other (www.thenewage.co.za).

- The Mangaung African Cultural Festival (MACUFE)

The Mangaung African Cultural Festival (MACUFE) was launched by the Free State Provincial Government in 1997. It exists to showcase African culture and arts to the world according to its vision (www.macufe.co.za).

1.1.2 Private arts festivals for cultural preservation and identity

Several of the private arts festivals were established for cultural preservation and/or identity. The following are not exhaustive, but are quintessential.

- *Afrikaanse Taal en Kultuurvereniging* (ATKV)

ATKV can be translated to 'Afrikaans Language and Culture Association'. Like its name suggests, it is a society that was founded during 1930 in Cape Town to promote the Afrikaans language and culture. Following the influx of foreigners to the *Zuid Afrikaanse Republiek* between 1886 and 1902, it was feared that the Afrikaans culture and language would be eroded, hence the establishment of the ATKV. Since its inception and up to the end of Apartheid in 1994, membership was only open to members of the Afrikaner Christian community. Membership was opened to include people of all ethnicities, sharing the same values as the ATKV (i.e. speaking Afrikaans and belonging to the Christian faith). The ATKV gained negative publicity in 2004 when a Muslim couple was rejected in their request to attain membership to a spa, the reason for it given as being religious differences (<http://en.wikipedia.org/wiki/ATKV>).

- *Aardklop Kunstefees*

The title, *Aardklop Kunstefees* can be loosely translated as 'Earth Beat Arts Festival' and has been in existence since 1992. It is held annually in the South African town of Potchefstroom in the North-West province. This cultural festival incorporates predominantly Afrikaans theatre, dance, music, cabaret and visual arts, with a variety of venues in and around the town utilised for performances. Organisers maintain that, although *Aardklop* focuses on

Afrikaans, it is committed to a universal character, just as Afrikaans forms part of a wider community (www.cloveraardklop.co.za).

- *Innibos Laeveld Nasionale Kunstefees*

The Afrikaans title, *Innibos Laeveld Nasionale Kunstefees* can be loosely translated as 'In the bush lowveld National Cultural Festival'. A non-government Afrikaans cultural arts festival held annually in the South African town of Mbombela, formerly Nelspruit, in the Mpumalanga Province. Although it was founded to preserve the Afrikaans culture, it accommodates people from other cultures (<http://innibos.co.za>).

- KKNK

The KKNK is an acronym for *Klein Karoo Nasionale Kunstefees*, Afrikaans for 'Little Karoo National Arts Festival' (http://en.wikipedia.org/wiki/Klein_Karoo_Nasionale_Kunstefees). It is an Afrikaans language arts festival that takes place yearly in the South African town of Oudtshoorn. According to its website; the KKNK has been an important player in the South African festival calendar since 1994. Taking the scale of attendance into account, the KKNK holds that it is the most popular festival of its kind. It also boasts being the first Afrikaans arts festival that incorporated diversity, and operated free of racial classifications, free of discrimination and above ethnic boundaries (<http://kknk.co.za>).

1.1.3 Private festivals for preservation of the arts/genre

Some private festivals exist merely for the preservation of particular genres, and therefore unite patrons of those genres. The following are South African examples of such festivals:

- AfrikaBurn Festival

AfrikaBurn is a freedom of expression festival with the intention of building a temporary community through collaborative arts projects, in a completely non-commercial environment. This is a place to collaborate, cooperate, add to the public environment and build community. There is no commercial exchange at the event at all - no vending, no cash bars and no branded promotion of services or products, the aim being real social interaction. It is an exercise in total self-reliance: participants camp for a week and provide entirely for themselves, including all their water, shelter and food needs. The festival has been arranged

by Africa Burns Creative Projects since 2007, and it is held in Tankwa in the Northern Cape province of South Africa. Tankwa Town itself is a temporary city formed from the imaginations of its participants (<http://www.afrikaburn.com>).

- *Oppikoppi*

"*Oppikoppi*" is a colloquial word for the Afrikaans phrase "*op die koppie*", which means "on the hill". *Oppikoppi* is a music festival held in the Limpopo Province of South Africa, near the mining town of Northam since 1994. The festival started off focusing mostly on rock music, but gradually added more genres and now plays host to a complete mixed bag of genres. The festival is held annually during the second week of August. Patrons camp out in the bush and enjoy the music, mostly from South African bands, for several days. International acts are sometimes also featured (<http://en.wikipedia.org/wiki/Oppikoppi>).

- RAMFest

RAMFest is a contraction of Real Alternative Music Festival according to its founder David Fourie. It is a music festival that takes place annually in several South African cities. RAMFest caters to all kinds of musical tastes and offers a mixture of both local and international acts spanning many genres. A chain mail sparked controversy in 2012 implying that RAMFest had a satanic involvement. As a result, RAMFest had to cancel its festival at the South African city of Mangaung, formerly Bloemfontein, owing to pressure from religious groups in that city (<http://en.wikipedia.org/wiki/RAMfest>).

1.2 Personal motivation

Having served on the adjudication panel for SASCE and its predecessor, *Tirisano*, at various levels between 1991 and 2011, it has always troubled me that only rural and township schools attended by black learners participated in these eisteddfodau, discernibly without the participation of former Model C schools, despite the transformation that South Africa has gone through. However, in 2009, one former Model C school featured in the Polokwane Cluster and the subsequent Capricorn District SASCE events. The participation of the single Model C school choir was even more prominently observed since all choristers and the conductor were black.

In 1996 I adjudicated at a Northern Transvaal Field Band contest wherein rural and township schools were conspicuous in their absence. Given the cost of the music instruments required

in a field band formation, it was understandable that 'poor' schools could not afford to take part in the contest. The non-participation therefore did not constitute as much concern as was the case with choral eisteddfodau, for it could easily be attributed to unaffordability.

As mentioned, it came to my notice that there was a private organisation for school choral eisteddfodau done by the *Bosveld Kunstefees* which also held annual events. The problem of the non-participation of former Model C schools in the SASCE events also seemed to prevail in the *Bosveld Kunstefees* organised eisteddfodau, where participation apparently attracted only former Model C schools.

Reasons and factors for the conspicuous non-participation of former Model C schools in SASCE eisteddfodau, as well as the similarly conspicuous non-participation of rural and township schools in the *Bosveld Kunstefees* eisteddfodau, triggered my curiosity. On observation, only blacks participated in SASCE eisteddfodau, whereas former Model C schools, largely managed by whites in the Polokwane cluster, participated in the *Bosveld Kunstefees* eisteddfodau. Cognizant of other probable factors for this state of affairs, a strong need still existed to understand why, twenty years into the South African democratic dispensation; school choral participation in the region still projected an apparently racial image.

1.3 Problem statement and research questions

The non-participation of former Model C schools in SASCE arranged events, just like the non-participation of township and rural schools in eisteddfodau arranged by the *Bosveld Kunstefees*, constitutes a serious concern. There may be several causes influencing such choices of participation including cultural identity, choral aptitude and repertoire, which remain to be established. Notwithstanding all of the afore-mentioned probabilities, the observed projected racial participation image, where SASCE in the Polokwane Cluster is apparently for blacks on the one hand, and the *Bosveld Kunstefees* eisteddfodau, on the other, for former Model C schools, is a focal point of this study. Racial participation of schools in choral eisteddfodau, if found to be, would be a perpetuation of racial separation in school choral activities, and would therefore be incongruent with the 20 years of the South African Democratic dispensation. Aubert and Roberio (2007:1) having observed that societal structures tend to manifest themselves in music write: "musical and societal structures co-exist in a relation of close solidarity"

In the light of the problem stated, the study poses the following main research question:

To what extent do choral music eisteddfodau within the Polokwane Cluster mirror the repealed racial segregation within a democratic dispensation in South Africa?

Secondary to the main research question, the study poses the following sub-questions:

- Is there a systematic exclusion of certain school choirs in eisteddfodau, and what ostensible justification is advanced for such exclusion?
- How does SASCE as a departmental programme perhaps fail to appeal to the needs of all sectors of the pluralistic South African society, conspicuously non-Africans, despite its accommodative³ repertoire?
- How does the *Bosveld Kunstefees* fail to attract the participation of non-white South Africans?

1.4 Aims of the study

This study is an empirical quantitative survey that aspires to unearth and expose attitudes and consumer opinion on the apparent participation according to race. The consumers of organised school choral eisteddfodau are schools, and as such, they would not have anything to defend pertaining to the organisation of eisteddfodau, but would give their ratings on the basis of their experiences during prior participation. Participation in school choral eisteddfodau in the region is apparently racial either by **default**, whereby the projected racial image is an unintended consequence of other factors like choral aptitude, style preference and cultural identity; or it is racial by **design**, wherein the projected racial image was deliberately and carefully planned to be as such. In this research I aim to explore this notion, thereby establishing whether the apparent racial participation is an intended or unintended consequence of the organisation of schools choral eisteddfodau within the Polokwane cluster.

I seek to obtain consumers' opinions on whether there is an exclusion of choirs from participating in eisteddfodau in the region on the basis of race, first and foremost, or whether there are other justifications for such exclusion. In doing so, I aim to reveal factors that render SASCE as a departmental programme to apparently fail in its objective of promoting social cohesion and instilling a sense of national identity to all South Africans, while I will also

³ Vocal music using all South African languages plus those from elsewhere is usually prescribed for SASCE. Afrikaans has been introduced as a category since 2007.

explore why former black schools appear not to be keen to participate in eisteddfodau organised by the *Bosveld Kunstfees*, even when the body purports non-racialism in the creation of platforms for the arts.

1.5 Delimitations of the study

Although I had the privilege of attending SASCE at higher levels and observed that the stated problem may not necessarily be confined to the research area, the study is limited to schools within the Polokwane Cluster in the Capricorn District of Limpopo Province. Figure 1.4 (Microsoft, 2007) below illustrates the geographical location of the Polokwane Cluster of circuits.

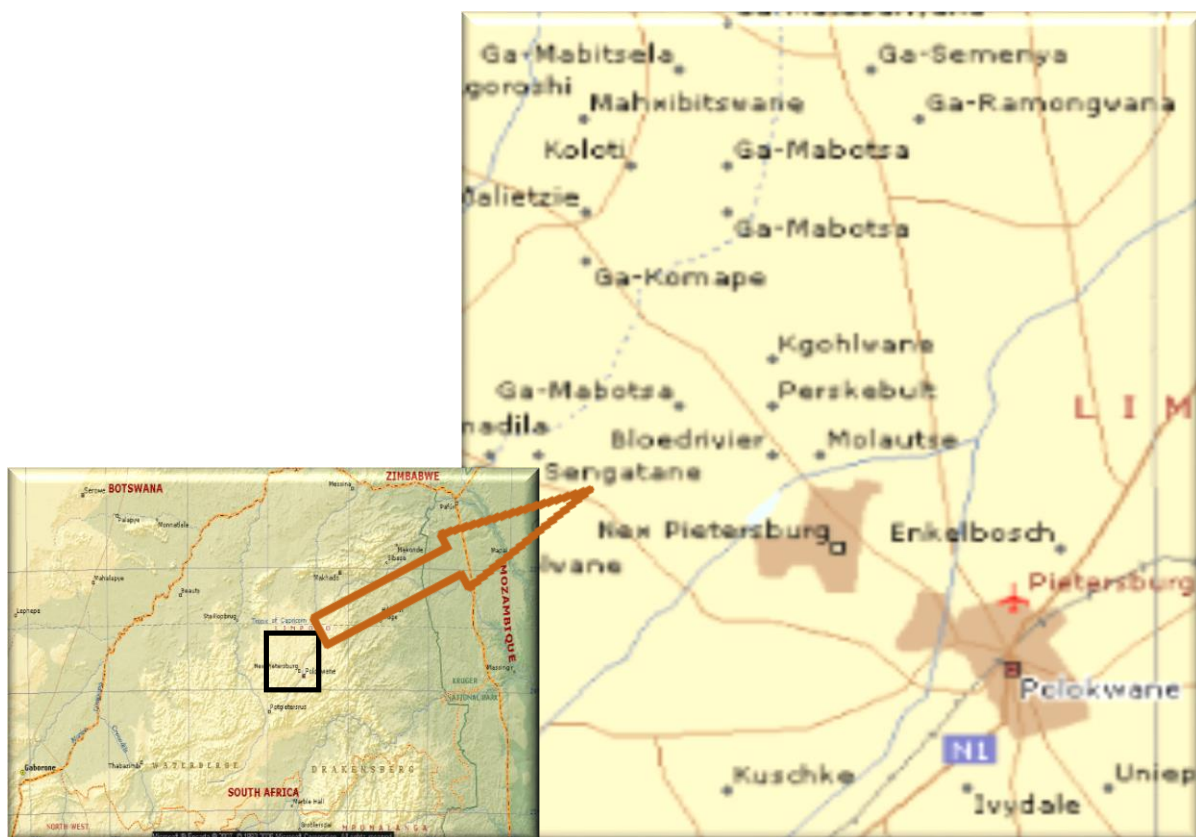


Figure 1.4: Map of the research area within Limpopo Province of South Africa (Microsoft Encarta, 2007)

1.6 Research design

The study will be based on a quantitative survey wherein attitudes and consumer opinion will be sought (Mouton, 2009: 152), with the view to revealing factors that render school choral eisteddfodau as an apparently racial activity. Through this study I will attempt to expose

consumer opinion so that the organisers of the eisteddfodau can effect corrective action and changes, where the need exists, to enable them to realise their objectives.

A structured questionnaire will be administered on respondents from schools that participated in school choral eisteddfodau from 2008 to 2011 within the Polokwane Cluster. From each participating school, the targeted respondents will be the school principal, the school choir masters/mistresses and ten randomly sampled school choristers, in the case of secondary schools.

Researchers are in agreement about the fact that responses of human subjects pose a risk of impartiality to research generally Marcus (2006: 23). According to Payne and Payne (2005: 229), human subjects tend to modify their behaviour or responses when they know that they are being studied. In this regard, Moon (1996:53) states that human beings, everywhere, are products of their experiences, and are therefore not likely to represent themselves or their environment unfavourably. To mitigate this risk, respondents were selected from the consumers of the school choral eisteddfodau organisation, rather than the organisers themselves. It is strongly held that consumers would share their experiences and opinions based on their prior participation, without the temptation to defend any organisational position. It is hoped therefore that the selected participants will yield the required quantity measurement of attitudes, opinions and/or values to answer the posed research questions (Payne & Payne, 2005: 17).

The rationale behind choosing the Polokwane Cluster for this study is its ability to sample the various types of schools which are typical of South Africa, ranging from poor, deep rural schools to affluent urban schools. Other clusters in the Capricorn District either do not have any former Model C schools at all or have fewer such schools within them, owing to their rural character and other historical factors. Also, the observation of the apparent racial participation was initially made in the SASCE eisteddfod at the Polokwane Cluster level. Of the total number of schools, 111 are primary schools, while 58 are secondary schools. Eleven schools are former Model C and urban schools, while 157 comprise rural and township schools.

1.7 Value of the study

As mentioned, I aim to reveal factors that seem to separate school choral eisteddfodau along racial lines in this study. The factors may be racism itself, or it may imply other probable reasons such as preference of style, choral aptitude, or cultural identity, for example. Once

the attitudes and opinions of the eisteddfod participants are made known to the organisers of school choral eisteddfodau, where the need exists, organisational and/or behavioural changes are to be expected to encourage wider participation across all cultures and races in these eisteddfodau, especially that SASCE purports to promote social cohesion and instil a sense of national identity on the one hand, while the *Bosveld Kunstefees* aims to create platforms for creative arts on the other. This could impact positively on school choral activities in the present-day South Africa.

Similar participation trends were observed at higher levels of SASCE as mentioned. Both Van Beek (2006:392) and Venter (1998:3) view South Africans as a deeply divided society despite the attainment of democracy. Therefore, new strategies need to be created to avoid the projection of a racial participation at organised events. Although the study will be carried out within the limited geographical location of the Polokwane Cluster, the findings may be similar to what is experienced elsewhere in South Africa. Mindful of contextual factors, minor differences may emerge if the study is to be carried out elsewhere. The study should provide insight into the problems which confront the organisation of arts festivals and eisteddfodau.

1.8 Layout of the Study

The study will be laid out in five chapters in the following manner:

Chapter 1 gives the background to the study, wherein definitions are given to the scope, the research methods and the instruments used to collect data. The chapter also states the problem, the aims and the value of the study.

Chapter 2 focuses on the review of relevant literature to the study. The reviewed literature covers the topics of School Music Education, Ethnomusicology, School Choirs, Multiculturalism/racialism and Choral eisteddfods.

The third chapter outlines research methods that were used during the study, while it also provides details of the data collection techniques and experiences.

The fourth chapter is dedicated to the analysis of data, thus illuminating the data capturing procedure and further outlining the results of the study.

The fifth and final chapter provides a summary of the study by reviewing the problem stated against the results of the study. Findings and recommendations are also laid out.

1.9 Conclusion

Without disavowing other probable factors such as preference of style, cultural identity, or choral aptitude, for example, the apparent racial participation of schools in eisteddfodau is a matter of concern, given South Africa's racial past. In this study I attempt to obtain the views and feelings of school choral music participants in the sampled area, with the view to inform, and therefore influence, the organisation of the school choral eisteddfodau.

Chapter 2 - Literature overview

This overview is divided into seven sub-sections; namely, school choral music, music education in schools, choral music aptitude, ethnomusicology, music festivals, multiculturalism, cultural identity and racism in South Africa.

2.1 Introduction

Two broad themes are covered in this literature overview. The first of the two themes focuses on school choral music, music education, choral music aptitude, choral eisteddfodau ethnomusicology and music festivals. The second theme relates to cultural identity, multiculturalism, and racism in pluralistic societies.

Although much has been written on multiculturalism and acculturation on the one hand, as well as on school choirs and choral music on the other, the existing literature discusses these two broad themes as separate entities. Resultantly, not much has been documented on racialism in school choral music or even in choral music generally. That is understandable, for many countries with established school choral activities do not share South Africa's divisive past. Therefore the phenomenon of racialism in choral music is an area that still remains open for research.

2.2 Choral music in schools

The prevalent poor participation of schools in choral eisteddfodau is a phenomenon that is not confined to SASCE and the *Bosveld Kunstefees* within the Polokwane Cluster of circuits only. The Institute for Tourism and Leisure Time Studies of the North-West University (Nel: 2010) which carried out research at several South African festivals such as *Aardklop*, KKNK, *Volksblad Kunstefees*, *InniBos Kunstefees* and the Grahamstown National Arts Festival since 2002, has reported a sharp decline in attendance owing to various factors.

The value of choral music in schools is supported by many scholars. Carter (2005:141) is of the idea that the absence of choral music in schools would be a serious omission, depriving learners of the benefits of choral experiences. He writes; "that experience offers benefits like no other – it allows us to engage our limitless imagination, share our truest and deepest selves, and connect to each other through our shared humanness".

A study carried out by Musandiwa (1996, 42) revealed that choral singing was a seasonal activity for many schools in the present Limpopo Province. According to him, school choirs do not sustain their development and maturity owing to the fact that they start afresh every year during a specific season. Carter (2005:147) also sees the value of sustained effort for a choir to have what he terms “heart and soul connection”. He writes:

...hard effort put in during choir rehearsals offers participants in choral music a unique experience, wherein conductors do their utmost to communicate their vision with the choir, while the choir on its part also works hard to blend, sing in tune and bring out the director’s interpretation. Despite such toil, choral performances will fail to move the audience unless the “heart and soul connection” is fully developed. Audiences are moved only when the singers’ personal connection to the text and music is compelling and complete.

Strimple (2002:48) is of the view that choral singing should be undertaken widely by as many schools as possible, for music making, particularly choral singing offers the discipline that could have positive influence in life generally. He juxtaposes Josef Woodward who views choral music as esoteric, against Leoš Janáček who views music as a means of expressing profound humanistic and cultural ideas. Of the two views, Strimple agrees with the latter, as he regards music as being about life. According to Strimple, persons educated musically through choral participation have over the centuries promoted political agendas, enhanced worship, created pleasing diversions and provided hope in conditions of intense constraints.

Ware (1997:1 – 5) regards singing as one of the critical skills that should be embraced by curricula. He defines it as “a highly variable, exaggerated, sustained vocal expression human’s use for heightened communication” (1997:1). He challenges Appelman’s view that likens singing to speech. Appelman writes (in Ware, 1997:1):

...artful singing and speech is [sic] the dynamic (ever changing) act of coordinating instantaneously the physical sensation of respiration (the will to breathe), phonation (the will to utter a sound), resonance (the will to form a particular vowel position), and articulation (the will to communicate by forming both vowels and consonants) into a disciplined (and expressive) utterance.

Ware (1997:1) argues that as an exaggerated, heightened extension of speech, artistic or highly skilful singing requires training and development of many complex skills. Singing may therefore not be seen as a natural gesture like speech. According to Ware (1997:2), “singing is not a primitive act in an unschooled condition, but a supra-natural gesture that is above

nature”. Artful singing is an acquired and educable human achievement and this statement holds true in many cultures wherein singing is revered.

Pfautsch (1994:13) had earlier presented the same argument as Ware about the benefits that learners are exposed to when participating in singing. The following benefits are noteworthy:

- Good health – singing develops the lungs and purifies the blood as the lungs are emptied of used air, then filled with fresh air.
- Good bodily posture – singing, particularly choral singing, encourages a graceful and balanced body stance.
- Expressiveness – singing provides a channel to express human emotions.
- Poise – singing increases self-confidence while developing character (for example mastering difficult passages in the music).
- Personality – singing adds charm and appeal to a person’s personality, since singers ultimately develop a pleasant, richer speaking voice, leading to improved speech. In reality, individuals are recognised and measured by the characteristics of their voices, i.e. the tonal quality, the dynamics, the general expressivity and state of physio-physical wellbeing. It is not always what a person says, but how it is being said that determines how others receive it. In this regard, Cooper (in Ware, 1997:15) posits that: “Your voice is probably one of the most vital, persuasive, meaningful, and controlling factors in your life.”
- Memory – singing strengthens memory and the power of concentration. Other subjects or learning areas will derive an advantage from this benefit.
- Insight into text – singing further acquaints one with the inner meaning of words, thus stimulating deeper insight into poetry and prose.
- Appreciation – singing masterworks by great composers enables the understanding, appreciation and enjoyment of these great artists.
- Music knowledge – singing in a choir can assist the development of music knowledge and understanding.
- Ambition – it brings new aspirations and new buoyancy into life through the absorbing pursuit of a deed, such as a whole choir working toward the same goal of participating in a festival.
- Enjoyment – singing provides pleasure to both the singer and the listener.

2.3 Music education

As early as 1971, Roe (1971:1) expressed a view that music was the only subject capable of changing life and making a difference in learners' attitudes. Roe's view was grounded on Maslow's hierarchy of needs, where music is regarded as an essential part of self-actualisation, and therefore imperatively deserving of being placed at the core of the curriculum. Steere (1988: 34) supports the view. According to him, music offers every person the opportunity to become the best they can be to qualify as fully human. Lobet and Odam (2007:85) who also uphold the view, maintain that music enriches human life significantly; as it has the power to communicate aspects of the essence of being human that are intangible, subtle and complex.

Malloch and Trevarthen (2010:447) take the view a bit further by stating that man was created for dancing and singing. They write: "If we are born to dance and sing, then we could think it imperative that our education system encourages this dancing, singing humanity".

Writing on American music, Billups (1977:87) appreciates the notion that some categories of Afro-American music are regarded as established contributions to American entertainment, and importantly, he appreciates that such music has made inroads into the American educational institutions.

Lautzenheiser and White (2000:47) believe that music transcends religious, racial, political and economic barriers. That means all people have some appreciation of music regardless of potentially segregative factors such as differences in religion, race, political affiliation and/or socio-economic standing. A world-class education should include music instruction that is world-class itself. Lautzenheiser and White accurately assert (2000:13):

... it is imperative that we pledge to establish a harmonious culture for our children. Most certainly tomorrow's world will be a reflection of today's choices and decisions. Music must be the mainstay of our schools, for it answers the important questions of *who we are* as well as *why we are*.

Crocker and Snyder (2005:73) maintain that the study of music is a contributory factor in the enrichment of every student's life. According to these authors, analysis, evaluation and synthesis, which are often required in choir singing and other music experiences, can be applied to enrich other non-music activities and milieux. For students to gain a broad cultural and historical perspective, they require a developed listening skill, often acquired through music as an integral part of human history. Denora (2000:1) earlier held the view of music

and society being interconnected. According to her music can be linked to cognitive habits, modes of consciousness and historical developments, and therefore it can train the unconscious for conditioned reflexes on the one hand, while it aids enlightenment on the other.

2.4 Ethnomusicology

The Society for Ethnomusicology (www.ethnomusicology.org) provides the following definition for what this field comprises:

Ethnomusicology is the study of music in its cultural context. Ethnomusicologists approach music as a social process in order to understand not only what music is but why it is: what music means to its practitioners and audiences, and how those meanings are conveyed.

According to Kaemmer (1993:28), anthropologists went throughout the world in the early twentieth century, discovering that people in non-Western societies, both literate and non-literate, had quite sophisticated socio-cultural systems even though their technology was often less complex in comparison to the west. Kaemmer argues that music, anywhere in the world, is subjected to “social legitimisation”. Legitimation in the context of an expressive culture refers to:

...the acknowledgement by people in a society that certain forms of creative activity are recognized and positively valued, and that people who perform or produce in those areas should receive some type of recognition for their work. Although any innovative individual behavior [sic] is creative, legitimacy develops patterns of routinely acceptable creative activity within a social group (Kaemmer, 1993:28).

According to the social legitimisation concept as laid out by Kaemmer, the possibility that non-Europeans also find European music bewildering and distasteful may therefore not be overruled.

Terry Miller (2009:2) concurs with this view, noting that “listeners from one culture may easily misjudge sounds from another culture by assuming, based on their own experience, that this or that is song, when people performing it consider it other than song”. He maintains that the sound quality of an unfamiliar instrument may seem unpleasant, or even irritating, to someone whose training is limited to Western orchestral instruments, and similarly a singer may sound unpleasantly nasal when one’s experience of singers is confined to vocalists

trained in a Western conservatory. Arguing against the notion of music as a meta-language that transcends the barriers of language and culture, Miller (2009:2) further writes:

It is questionable whether music really can transcend linguistic barriers and culturally determined behaviors [sic], through some form of emotional communication, such as crying, [since these] are so fundamentally human that virtually all perceive it in the same way.

Therefore, although there are commonalities regarding expressive communication, music expression is both culturally determined and culturally encoded with meaning (Miller 2009:2). Lobl, Stubington and Johnson (1994: viii) concur by maintaining: “music performance and the material itself heard out of its original context can be misunderstood, trivialised or ridiculed.”

Norton (1984:89) presents a strong argument against the notion of purism in music tonality, usually ascribed to western music that has fixed tonalities according to Herz vibrations; he describes such a notion as “arbitrary arrogation”. Bertrand and Drake (in Peretz and Zatorre, 2000:33) acknowledge that in their previous study they fell into the trap of assuming that the music environment worldwide was identical to the environment in the European countries where their study was carried out, dominated by Western tonal traditions. Kaemmer (1993:28) expresses a similar experience: “With a few exceptions, Europeans found non-European music bewildering and even distasteful, and they assumed that the cause was insufficient progress in musical [sic] knowledge”.

For Strimple (2002:9), Western composers during the first three decades of the twentieth century were collectively influenced by social instabilities, technological advances, inconceivable ravages of the First World War and each of them was profoundly affected by their nationality. Prior to World War II, the Nazi dictatorship imposed that certain artists were unfit, and their works were declared *Entartete Kunst* (“degenerate art”). Societal legitimisation was stifled by the dictates of the Nazis. Lornell and Rasmussen (1997:10) assert that academic scholars writing about American music, particularly music historians, focused primarily on European derived music, therefore limiting their definition of music history to “Great (Western European) men” and their works. Resultantly, the Eurocentric hegemony overlooked or deliberately ignored other American genres.

Judith Becker (2010:128) compares the image presumed of music listeners by Western scholars and scientists to a laboratory situation, wherein listeners are silent, still and seated individuals, who pay close attention to the intricacies of the music they listen to. She

maintains that this portrayal of the music listener presents unexamined ideologies and presuppositions that would not apply for most of the world, particularly outside Europe and America. Caswell (1977:47) refers to an inferiority complex of American listeners who still turn to Europe for their repertoire, their criteria of taste, and their performers.

Samson (Harper-Scott and Sampson, 2009: pp18-21) maintains that there is not much about history of music as a subject-matter, for all is influenced by the climax of ideas in any given era. He also states that history of music as written often even betrays, unwittingly so, the prejudices of its time and place. According to him, only a few of what we refer to as 'music historians' pay some lip service to music from other cultures. Sampson argues that documented histories have a hidden agenda, as they tend to reveal a great deal more about their authors, than they do about the subject matter itself. He concludes by making the following terse statements that cannot be ignored:

- Music histories differ from political and social histories in that works of music still live in our present, creating a tension between art and history.
- Oral repertoires can be all too easily misconstrued as "simple" and/or a historical, when compared with notated traditions.
- Music historians, like all historians, make sense of the past by constructing narratives based on geographies and temporalities.
- Music historians have covert, or overt, agendas. There is no neutrality in scholarship.

Documented music histories are indeed from a particular perspective, more often than not, from the western art perspective. Ethnomusicology precisely regards undocumented music histories and their perspectives just as essential, and has found that they are also as complex as the documented histories.

2.5 Racism in South Africa

Racial disharmony is a sensitive subject, and yet it is a sad reality that continues to beleaguer South Africa, although the racial tension tends to be understated and downplayed for purposes of nourishing the image of a rainbow nation and creating a false impression of racial harmony. Van Beek (2006:392), in support of this notion, states that societal divisions are a reality that may not be ignored, and continues to warn against succumbing to flattery, even if South Africans are commended by the whole world for the successful transition that ended the harshness of the apartheid past with its cycles of repression and revolt without a civil war. Early in the new democratic dispensation, Venter (1998:3) refers to South Africa as

a deeply divided society, characterised by ethnic, class, social, race, linguistic and religious divisions. Although the segmentation can be found elsewhere in the world, Venter is of the opinion that the divisions do not augur well for the survival of South Africa's liberal democracy. He asserts: "the post-election euphoria and the emotional moments surrounding the inauguration of Mandela tended to downplay the divisions" (Venter, 1998:3).

Maré (2006: 99) is of the same view as Venter. He maintains that the end of apartheid in South Africa was much anticipated worldwide, and therefore South Africans according to him had a moral and intellectual responsibility to the rest of the world to offer new insights into racism. He refers to the necessity and relevance of two conferences held in the post-apartheid South Africa that sought to devote scholarly attention to the problem of racism. One conference was held by the South African Human Rights Commission (SAHRC) in 2000 and another by the United Nations in 2001. The two conferences as well as other smaller-scale investigations have "examined the persistence of racism at schools, in the media, in sports in agriculture, and in other contexts". He further writes (Maré, 2006: 100):

Accusations and denials of racism receive coverage in the print media, radio, and television on a regular basis. Some debate has also focussed on affirmative action and black economic empowerment as addressing race discrimination and being problematically 'race'-based, and even defined crudely and inaccurately by some negatively affected as 'reverse-racism'.

Slattery (2006:165) agrees with Maré on this aspect. He writes, without discounting the fact that all people of any race or ethnicity can be prejudiced and biased:

White people hold an important key to solving the problems of racism, but they too often whine about perceived "reverse discrimination" – a linguistic smokescreen and manipulation that is a logical fallacy and category mistake.

Maré (2006:102) further maintains that South Africans should be concerned less about racism, for the justice system can act against it, while institutions such as the SAHRC can offer redress. They should be worried more about *race thinking*, for which the justice system has no recourse, and which according to him is:

...the ways in which we come to define a world in which people are not only socialised into perceptions of difference, but where these differences attain an existence as strong as though they were biological 'fact', in which they are 'natural' or have become naturalised.

Race thinking people, according to Maré (2006: 103), therefore operate with strong beliefs of biological difference, which they express in terms of equally strong cultural and other differences.

Van Beek acknowledges and attributes the slow rate of the change of mind-set to the “extremely burdensome legacy of apartheid” (Van Beek, 2006:394). She proposes an active civil society as social capital that is an important element of stability in the long term. Kelly (1999:149) has a valid point in arguing that schools exist in advanced and/or sophisticated societies as agencies for the handing down of those societies’ cultures. Part of the schools’ purpose is therefore acculturation, and in the same way choral eisteddfodau can aid the integration process in South Africa.

Daily occurrences, as publicised in the media, are often viewed through the spectacle of race in both South Africa and in other countries. The following examples are from South Africa, the first being the murder case of the leader of the *Afrikaner Weerstandsbeweging* (AWB) – Eugène Terre’Blanche – who was found beaten and hacked to death on his farm on 3 April 2010, allegedly by two labourers over a wage dispute. Terre’Blanche’s supporters have said that the murder is part of a larger pattern of anti-white “farm murders” in South Africa (Childs, 2010, April 20. *Mail & Guardian*, p1). The second instance is the public outrage at the judgement handed down in the case against the Blue Bulls rugby player – Gerhardus “Bees” Roux – who pleaded guilty to culpable homicide after beating to death a Pretoria traffic officer – Sergeant Ntshimane Johannes Mogale (*Sunday World*, 2011, October 2. p9). Roux was handed a suspended sentence and ordered to pay a reparation fee of R750,000.00 to the deceased’s family. The head of the National Prosecuting Authority – Menzi Simelani – had this to say in response to the public reaction (*Sunday World*, 2011, October 2. p9):

We understand the sensitivities in cases involving different race groups. The black public would like to see a white person punished for all the sins of apartheid. Some whites defend whites who do wrong because they want to maintain the status quo.

The two incidents are cited without disavowing the existence of racially motivated occurrences and/or crime in South Africa, however they illustrate the public’s propensity to play the race card in an incident where the perpetrator and victim are from different race groups. One deplorably gets to see many South Africans divided according to race whenever such crimes are heard in court and/or judgement is handed.

Sporadic instances of subtle or covert racism continue to be reported by the media. Khoabane (2011, February 20. *Sunday Times: Review*, p.2.) presents a comprehensive argument on the subject. She questions how well disguised covert, hidden, subtle and elusive racism can really be. She indicates that organisations that practise subtle racism often veer into issues of ethnicity and race in their operations, and disqualify a host of people on that basis. Black people, according to her, have learnt after 1990 that certain neutral words denoted racial exclusivity. For example, an advertisement that specifies for candidates to have an own means of transport, and live in the Northern Suburbs of Johannesburg, would be considered racially exclusive at a time when banks offered no loans to black people and before the scrapping of the Group Areas Act in 1991. Khoabane also mentions known incidences wherein black people who spoke English with a non-African accent would be told over the phone that a job or accommodation was still vacant or available, only to be turned away when the prospective employer or landlord met them in person, after seeing their blackness (Khoabane, 2011:2).

The ANC, which is the ruling party in South Africa since the democratic dispensation (1994:67), views music and other art forms as permeating all aspects of society. Therefore Arts and Culture is to be regarded as an integral part of social and economic life. The ANC policy on Arts and Culture aims to promote the development of a unifying national culture that is representative of all South Africans.

2.6 Multiculturalism, cultural identity and music

According to Le Roux (1998:112) multiculturalism starts by acknowledging the reality of different groupings, whether attributable to ethnicity, language differences, religious differences and cultural differences, and moves on to acknowledge the necessity for the retention of such groups. He writes to define multiculturalism as:

...a society topology in which the rights of both majorities and minorities are acknowledged and respected. Multiculturalism nurtures mutual understanding and acceptance between different cultural groups within a common geographic dispensation.

The South African society fits Le Roux's (1998:12) definition, and is according to Atmore (1994: 150) characterised more by its diversity than its homogeneity. The people have different religions, cultures and languages. South Africans are hailed for having had a smooth transition from the racially segregated apartheid era to the democratic dispensation attained in 1994. Despite this world-wide acknowledgement, South Africans have, according

to Du Plessis (2000: 95), not found harmony between nationality or nationhood and race, following the exploitation of this diversity by apartheid. About this diversity, Le Roux (1998:103) writes: “South Africa has often been called a cultural kaleidoscope or a dynamically ethnic mosaic: a country with a rich diversity of cultures [...] where human rights and language issues are always at the centre”. Popenoe, Boulton and Cunningham (1996: 28) earlier stated that culture is not static, and that in itself has presented many problems in South Africa, given the changes that have occurred, and the diversity of the South African Society. Wray (2014, 79 – 81) found, after studying racial integration in the Gauteng - South Africa, that racial segregation was still evident at a regional scale. He notes that there has been a gradual mixing of races at a residential suburb level in a number of historically coloured, Indian and white-only suburbs, and in contrast, townships such as Soweto and the previous homeland areas of north-western Gauteng remain predominantly black. He further notes that some progress has been made, although according to him generations of change are still required to achieve a spatially integrated society in South Africa.

Ware (1997:3) believes that aesthetics in vocal music is complicated by the contemporary cultural pluralism, ethnic diversity, and political correctness. This could be a justification for a yearning for various cultural groupings in South Africa – and elsewhere – to establish platforms for cultural identity. According to him, these factors may influence human preferences. He presents a comprehensive argument against the prevalent politically correct attitude – that all artistic manifestations are equal in quality and value. The attitude has generated a lot of controversy in academia. Although that attitude may be politically correct, to Ware (1997:3) the discussion on aesthetics then becomes a fruitless intellectual exercise. He believes that human beings have a moral obligation to make aesthetic value judgements founded on time-proven artistic principles. The socio-cultural influences also come into play in determining personal artistic tastes and pursuits. To this end he convincingly argues (Ware, 1997:4):

The ultimate goal (in music) is to establish criteria by which art can be equitably critiqued and evaluated [...].What one wants to hear in a singer's voice by way of tone and communication is inextricably connected to style, a characteristic manner and mode of expression. Musical and vocal performance style helps explain why the listener expects to hear a nasal twang and Southern hillbilly dialect when hearing certain types of country music. The substitution of a black blues or operatic singing style in a performance of a country song will most certainly not satisfy the country aficionado, who would likely find any vocal or stylistic deviation totally unacceptable.

Ware (1997) further asserts that the ideal of beauty, as is the case in all cultures, does not account for the occasional inclusion of 'ugliness' in all art forms. Since human expression runs the range from the highest of ideals to the most basic of emotions, what is often communicated in art, especially in music, cannot always be classified as beautiful. Ultimately, it lies within the aesthetic judgement of each individual to decide what constitutes beauty or the lack of it. Ware who defines aesthetics as the study of the relationship of music to the human senses and intellect, regards vocal aesthetics as a result of cultural conditioning, to a great extent (1997:5).

Ware's view is widely supported by other scholars, amongst them, Whittall (Cook & Everist, 2010: 73) who maintains that music and language are locked in perpetual symbiosis, which may be a justification for using music in yearning for cultural identity, and Willoughby (2012: 43) who argues that music reflects the spirit and personality of participants within a cultural group.

Bohlman (Cook & Everist, 2010:19), who also supports Ware's view, acknowledges the concept of one's music as an attribute of identity as follows:

There are many reasons to want music to be one's own. Music assumes many different ontologies when it is one's own. 'My music' may be the music one has grown up with; it may be the music that accompanied one through a difficult or especially joyous time; it may be the music one knows best; about which one exhibits a special knowledge or exercises a special control. 'My music' might also belong to one because it contrasts with someone else's, with 'your music'; it might have special meanings, which others don't perceive; it might provide a tool of resistance, a set of actions that one protects against those who don't possess the same music.

Bohlman (Cook & Everist, 2010: 20) maintains further that the concept of "our music" exhibits a powerful capacity to contribute to social and communal cohesiveness. He argues that music can articulate a bulwark that distinguishes one community from another. The concept of 'our music' according to Bohlman commands social power, for it has the capability to instantiate community, polity and history. However, he cautions about the negative side of 'our music', which can be used to justify racism as it has been the case in parts of Europe.

Levi (Harper-Scott & Samson, 2009: 170) also refers to the negative side that may arise from a yearning for identity. He illustrates his case by citing the demands made on composers

from the former Soviet Union and elsewhere to create music for preservation of national identities. He warns that while preservation in itself is good, the danger comes about when repressive political systems such as the Nazi Germany, the Fascist Italy and Soviet Russia sought to manipulate music for propaganda purposes.

Crafts, Chavicchi, and Keil (1993:27) also support the opinion, for they refer to identity as an inescapable aspect of music anywhere in the world. They maintain that music and humanity are one, and therefore, music experiences are essential to identity. According to their argument, the choral genre – just like sports and other art forms – offers South Africans the opportunity to develop the identity of a united nation, while it can preserve the cultural identities that exist within a multicultural society.

Decker and Kirk (1988: 1) regard music as a vehicle to cultural expression. They write: “Music has long been respected for its power to convey feeling, to create or alter mood, to appeal to our spirit, and to unify humankind”. Music according to them tells a story about the society and the present day era. It is a temporal art that is more effectively perceived during the period of time devoted to its performers.

Bakan (2007: pp9 - 11) holds a view that music is not limited to its sound, but is also defined by its environment, and importantly the meanings that people attach to it. According to him, music only becomes significant in the context of human life: in what people do, think, believe and what they value. Music therefore is a phenomenon of culture, and as such understood in relation to cultural context. He writes:

How people make and perceive meaning in music is inextricable from how they think about and represent themselves and one another. Conceptions of music throughout the world are closely tied to the conceptions of identity, that is, to people’s ideas about who they are and what unites them with or distinguishes them from other people and entities.

Kirsty Gillespie (2009:20) regards Papua New Guinea as linguistically the most complex country in the world with its 800 languages; however she maintains that the diversity is a very important aspect of the music landscape of that county.

Various other authorities, notable amongst them John Blacking, argue that the arts, particularly music making, can also build bridges where divisions exist. John Blacking (1980:66) describes music as a shared experience which transcends existing traditional and cultural frontiers. He writes:

I am appalled by the contrast between our technical ingenuity and our inability to organize peaceful, co-operative societies, harmonious families, and equitable political systems, and to develop the full intellectual potential and sensibilities of every individual human being. And yet, when I perform or listen to music, I often enter a world of sensuous beauty that is noble and uplifting and which compels people to be gentle and loving, as long as they are involved.

The assertion that music is never insignificant, but both a “strong and unifying means of communication and a revealer of identity within the abundance of models that characterise our society” (Aubert and Roberio, 2007:1) holds particularly true for South Africa. A similar view is held by Brinson (1996) who believes that music, and in particular choral singing, can restore human qualities and characteristics that are lost to technology in the machine age. She writes (1996:6):

Participation in music can provide enjoyment for all humankind and it provides a creative and socially acceptable manner in which to express feelings and to share them in community with fellow human beings.

Hodges and Sebald (2011:44) are of the view that music’s strongest attribute is its ability to bring people together for a common purpose. According to them music develops feelings of unity, while it provides a platform for sharing some common ideas, goals, visions, dreams and beliefs. Erikson (2010: 449) concurs with the former authors, making the assumption that some basic principles of human social interaction are organised musically. According to him, “speaking and listening behaviour (sic) is performed in real time in patterns of regular rhythm, and pitch and volume changes in speech are part of the same verbal and non-verbal timing frame”. Turner and Loannides (2010:154) also subscribe to the same view. Menuhin (In Menuhin and Davis, 1979:1) has the following to say about music:

As long as the human race survives, music will be essential to us. We need music, I believe, as much as we need each other. It frees us from our baser selves, speaks to us of man at peace with himself and God, and reflects the rhythm of a society which has established its faith and security.

Kimberlin and Euba (1995:6) argue for interculturalism in music, wherein one identifies and shares in the music heritage of other cultures with the view to broaden one’s own cultural horizons and one’s capacity to understand and appreciate differences in modes of expression. A similar view is held by Monson (2003:2) who asserts a perception of music “centrism”, as music has the ability to “coordinate several culturally valued modes of

expression” such as song, verbal recitations, dance, religious worship, etc. Reiley (2006:2), also in agreement, writes:

...music can be part of life, not separate from it. If the distinction between producers and consumers of music could be abolished, everyone would regain the ‘ownership of their senses’ and the means to develop their intellect to its full potential, ultimately generating more harmonious coexistence amongst humans in the world. As we confront the new millennium, in which ethnic conflicts are dividing communities, nations and continents, this message gains special urgency.

Malloch and Trevarthen (2010:13) agree with Monson’s view. They believe that music played, and continues to play, a vital role in creating and sustaining human social relationships. They write about “the vital role musicality has played in facilitating group cohesion, and the creativity of imagination expressed in a group’s social history”. Dissanayake (2010:17) takes it a bit further by describing musicality, and therefore also music, as “a psychobiological capacity that underlies all human communication”.

Reiley is of the opinion that music-making is central to social life, and as such the people’s general health also depends on music opportunities available to them (2006:1).

Ellis (Harper-Scott and Sampson, 2009: pp43-48) agrees with Reiley by stating that a definite relationship exists between music and the people who produce, perform and use it. According to her, music is by far more than just the sound it makes. People like and value some ‘musics’ over others owing to their social and educational backgrounds, as well as the associations that accompany the music itself. I agree with her assertion that musical preference is directly related to social identity, for people use music as a way of defining themselves socially and binding themselves into groups. She further argues that the notion of ‘high art’ is often problematic, as scholars tend to concentrate on it to the exclusion of works from their social backgrounds. There are sufficient grounds according to her, to oppose the idea of the autonomous artwork composed by the lone, transcendent, genius, usually strongly associated with Western art music.

2.7 Music festivals

Microsoft Encarta (2007) draws a distinction between secular and religious approaches in its definition of what a festival is. Secular festivals are communal celebrations involving carefully planned programmes, outpourings of respect, rejoicing, or high revelry, established by

custom or sponsored by various cultural groups or organisations, focused on public honouring of outstanding people, the commemoration of important historical or cultural events, or the re-creation of cherished folkways. Religious festivals, on the other hand, are different in that they focus on the significance of the rituals of holy days of a particular faith.

The Encyclopaedia Britannica (2008) defines a music festival as a series of performances at a particular place and inspired by a unifying theme, such as national music, modern music, or the promotion of a prominent composer's works. It may also take the form of a competition for performers or composers.

The origin of the secular festivals, which hold relevance to this study, cannot really be found, leaving the subject to conjecture (Microsoft Encarta, 2007). There seems to be agreement amongst folklorists however that the first festivals arose because of the anxieties of early peoples who did not understand the forces of nature and wished to placate them. There is further agreement that the beginnings of many secular celebrations are linked to historic happenings. A particular event may spontaneously generate a national festival, celebrated only at that one time.

Western religious choral festivals according to the Microsoft Encarta (2007) only became a frequent phenomenon in the 19th and 20th centuries, although their origin is traceable to the sixth century when Pope Gregory the first established songs schools in the European centres of Christianity to ensure correct singing of the liturgical music. In the 16th and 17th centuries the range of choral music was extended beyond the liturgy. The Reformation encouraged informal group singing of religious songs, such as metrical psalms in France, Switzerland, England, and Scotland; and chorales or hymns, in Germany. The Italian-inspired Renaissance, on the other hand, followed the precedent of 15th-century French chansons (secular part-songs) and stimulated amateur singers to perform madrigals and other part-songs, genres which are now often performed chorally. In the 18th century the orchestrally accompanied choral works of Johann Sebastian Bach and the German-English composer George Frideric Handel produced an enthusiasm that found outlet in amateur choirs in which women sang the soprano and contralto parts. These included the Berlin *Singakademie* (1792), the *Gesellschaft der Musikfreunde* (Society of Friends of Music, Vienna, 1812), the Handel and Haydn Society (Boston, 1815), and the Sacred Harmonic Society (London, 1832).

According to Microsoft Encarta (2007), secular festivals and feasts have many uses and values beyond the mere public enjoyment of a celebration. In prehistoric societies, festivals

provided an opportunity for the elders to pass on folk knowledge and the meaning of tribal lore to younger generations. Festivals celebrating the founding of a nation or the date of withdrawal of foreign invaders from its borders bind citizens in a unity that transcends personal concerns. Modern festivals and feasts centering on the customs of national or ethnic groups enrich understanding of their heritage. Contemporary festivals related to regional developments aid the local economy by attracting visitors to a pageant of historic authenticity that also fulfils an informal educational function.

Ramnarine maintains that musical festivals can take many forms, but importantly all of them provide performer and audience interaction during a musical transmission. Music performances often hold a social and political significance, reinforcing, challenging, or naturalising the political ideologies in question. Such performances may be in the form of carnivals, parades and competitions.

Many South African arts festivals, both governmental and non-governmental, are founded on the ideals of unity and preservation as asserted by Microsoft Encarta (2007). The founding statement of SASCE as a governmental programme is to promote social cohesion among the school-going population and instil a sense of national identity (Dzorkpey, 2011: 1-1). There are government sponsored festivals that also purport to unify South Africans as one nation, like the Mapungubwe Arts Festival, created by the Limpopo provincial government (www.thenewage.co.za) and the National Arts Festival co-sponsored by the Eastern Cape provincial government (http://en.wikipedia.org/wiki/Grahamstown_Festival). Although the Mangaung African Cultural Festival, commonly referred to by its acronym 'MACUFE' is also an initiative of the Free State provincial government, it purports to celebrate the African cultural identity (www.macufe.co.za). In the same way, there are several festivals that are grounded on the ideal of preservation of cultural identity, particularly the Afrikaans culture, without discounting others within a pluralistic society. Several of them have however opened participation to other South Africans from other cultures (<http://en.wikipedia.org/wiki/ATKV>; <http://innibos.co.za>; <http://kknk.co.za>; www.cloveraardklop.co.za; Bosveld Kunstefees, 1994).

Festivals also tend to change along as societies change according to Microsoft Encarta (2007). The characteristics of society's traditional festivals and feasts change; with new ones often emerging as others decline in popularity. Most likely, however, some festivals will remain unaltered for generations. For participants they are energising and stimulating. For observers they offer a nostalgic experience. Certainly communal celebration—in its various forms—is part of the lifestyle of all peoples and makes a contribution to the living history of

modern civilization. To this effect, several of the South African festivals that started off as a yearning for preserving the Afrikaans culture have opened their doors to other South African cultures, thereby creating a shift towards inculcating a national identity (Wikipedia, 2008)

2.8 Conclusion

As researcher I hold a similar opinion to scholars that view music as an essential aspect of self-actualisation, and for that reason, it should be kept at the centre of all learning. Music from anywhere, including Western, Eastern and African countries, can aid the alluded self-actualisation.

The post-apartheid South Africa has a lot to celebrate and show to the world how apartheid was dismantled, however racialism is still a sensitive and thorny issue, as the cited instances illustrate. Sporadic incidents of racism still prevail despite the attainment of democracy.

Because of South Africa's racist past, South Africans have resultantly become too sensitive to racism, such that it is often ascribed inaccurately. In many instances phenomena like crime, cultural identity and even difference of opinion are misconstrued for racism.

The school of thought arguing that aesthetic arts, including music, are subjects of cultural legitimisation is compelling, for music establishes itself within a cultural context, and therefore it may develop an acquired appreciation within that culture. On that basis, any purist arrogation is profoundly discredited. Be that as it may, music has the potential to create common ground for mankind, because mankind participates one way or the other in music making and/or appreciation.

Festivals are cultural events, and are therefore often used to foster national unity, or preserve cultural identity. The government sponsored festivals mostly seem to want to foster a sense of national identity, while privately organised mostly seek to preserve cultural identity. Privately organised festivals seeking to protect Afrikaans cultural identity should not be misconstrued to be racist, firstly because the constitution of the Republic of South Africa enshrines such freedom of association, and secondly that the festivals have mostly opened their doors to South Africans of other cultures.

Chapter 3 - Research design

Chapter three is devoted to the planning of the research, as well as documenting the experiences during its implementation.

3.1 Introduction

In this chapter the chosen research design is explained, the sample is defined, the methods and tools of data collection are described, while the response rate is also detailed, in anticipation of the analysis and formulation of findings that will ensue in the next chapters.

3.2 Research design

The study was carried out by way of a quantitative empirical survey according to Mouton's (2009:152) classifications. This research design ideally suits the research problem and question, wherein attitude and consumer opinion were tested, with the view to establishing the rationale behind the participation patterns. The quantitative survey was considered suitable for the study as participation in choral eisteddfodau itself deals primarily with numeric data. Again the quantitative survey was preferred for its capacity to pose and obtain answers for specific and narrow questions, thus yielding unbiased results that can be generalised to some larger population. As mentioned, the findings of this study may be applicable to other places where the same problem pertains, mindful of contextual factors. Furthermore, a quantitative survey was chosen for its fastness and accuracy in coding information, while the outcome would be easy and clear for the intended beneficiaries to discern. The study provides both numeric and textual data in that statistical numeric information is given, whereas an analysis thereof is in text.

3.3 Research methods

As mentioned, the study was carried out by way of an empirical survey, for a questionnaire was administered to draw respondents' experience and opinion of the bodies that organise school eisteddfodau within the Polokwane cluster.

Although a survey can be quite costly in terms of time and monetary expense, it was still considered to be the most suitable method that would yield reliable, valid and complete answers for the research all the questions raised in this study. The risk that I as the

researcher had accepted was that the survey involved many respondents, and its success was dependent on the respondents' willingness to participate in it. Also in terms of research ethics, respondents may elect not to provide responses for some of the questions raised, thereby diminishing the collected data further. Of equal concern was whether timeframes of the study would be kept to, given the fact that feedback cannot be controlled by the researcher and depends on the respondents.

3.4 The research instrument

A structured questionnaire, developed under the supervision and guidance of the University of Pretoria's statistics unit, was first piloted on choir conductors outside the research area. It was then administered to the targeted respondents comprising school principals, choir masters/mistresses and secondary school choristers within the Polokwane cluster.

Through the instrument I sought to obtain school choral eisteddfodau consumers' opinion on whether the organisation of school choral eisteddfodau within the Polokwane Cluster possibly mirrored the past segregation in schools. Further questions probed whether the respondents felt they were being systematically excluded from entering anyone of the two organised eisteddfodau, namely SASCE and the *Bosveld Kunstefees*, and what ostensible justification was advanced for such systematic exclusion if any. Respondents were also asked to rate both SASCE and the *Bosveld Kunstefees* on a Likert point scale on certain elements, in a continuum ranging from very poor to very good. These elements included:

- Organisation
- Communication
- Choral workshops given
- Standard of eisteddfod
- Access to music facilities, e.g. accompaniment
- Suitability of repertoire to choir
- Exposure to other cultures
- Preservation of indigenous music
- Educational relevance
- Stories of success
- Unification of the society
- Discrimination against other races
- Protection of minority cultures

- Security at the chosen venues
- Accommodative of pluralistic society.

A six point Likert scale was opted to avoid the neutral middle point in a five point scale, often selected by undecided and therefore non-committal respondents (Maree, 2011:167).

3.5 Sampling

The Polokwane Cluster of circuits was chosen for its ability to sample the various types of schools, ranging from poor, deep rural schools to affluent urban schools. Of the total number of schools, 111 are primary schools, while 58 are secondary schools. Eleven schools were former Model C and urban schools, while 157 comprised rural and township schools.

A total of 45 schools within the Polokwane Cluster that took part in school choral eisteddfodau organised by either SASCE or the *Bosveld Kunstefees* from 2009 to 2011, including both primary and secondary schools, participated in this study. Some of the participating schools had more than one choir, often aligned to the choral categories in SASCE. Although some secondary schools also had separate boys and girls choirs, the choristers and directors were usually the same persons that participated in the school's mixed gender choirs.

The research instrument was piloted among ten randomly selected choir masters/mistresses from the Bochum cluster who had attended a choral music workshop prior to its administration amongst sampled respondents. The research instrument was piloted at a music workshop for the 2011 SASCE prescribed music in the Bochum Cluster. It was important to pilot the instrument outside the research area so that the actual responses from the sampled respondents retained their unrehearsed originality. The choir masters/mistresses attending the workshop were made to draw from similar cards that were marked differently on the reverse side. Only ten of the cards were marked "1" whereas the rest were marked "0". Only choir masters/mistresses who drew cards marked "1" were sampled to participate in the pilot. From the sampled schools, every principal and choir master/mistress was approached to participate in the study. In the case of secondary schools, a further random sampling was done for ten choristers to participate in the study. The rationale behind sampling the three different types of respondents was to obtain a triangulation effect in the study, where three different perspectives are obtained about the same problem, with the view to provide objectivity and balance to the data.

To ensure that the sampling was random the same procedure applied during the sampling of choir masters/mistresses for the piloting of the research instrument, outlined in the previous paragraph, was repeated. Only choristers who drew cards marked “1” were sampled to participate in the study.

3.6 Ethical considerations

Permission was firstly sought and granted by the Head of the Limpopo Department of Education to conduct the study at the sampled schools. The granted permission expressly indicated that the study should not interfere with the teaching and learning time at schools, and to this effect, school visits were done outside of teaching time, targeting primarily choir practice sessions.

The research instrument was accompanied by an introductory explanation letter and a consent form that respondents had to complete before participating in the study. The introductory explanation letter informed respondents that their participation in the study was entirely voluntary, while it also assured them that their identity would be kept confidential. The research instrument did not require respondents to indicate their names or give any personal detail that would identify them with the responses given. The letter furthermore advised the respondents that they were under no obligation to answer any of the questions that made them uncomfortable in any way.

Adult respondents, that is; school principals and choir masters/mistresses, completed the consent form themselves whereas secondary school choristers took the form home to seek the consent of their parents/legal guardians for participating in the study.

3.7 Data collection

As researcher I approached the Capricorn District of the Limpopo Department of Education for contact details and addresses of all the schools within the Polokwane cluster. The Limpopo Department of Education further furnished me with the contact details of the coordinator for SASCE, it being a departmental programme. The contact details of the coordinator for the *Bosveld Kunstefees* were obtained through a school that participates in their eisteddfodau. The coordinators of both SASCE and the *Bosveld Kunstefees* in the Polokwane cluster then provided a list of schools that participated in their respective eisteddfodau between 2009 and 2011. Schools on the provided lists met the sampling criteria of the study.

Separate visitation schedules were drawn for primary and secondary schools that took part in choral eisteddfodau between 2009 and 2011. Due to ethical considerations as mentioned, secondary schools had to be paid a minimum of two visits. The sampled schools were called to telephonically confirm the appointment dates as per schedule.

In preparation for the school visits, 84 questionnaires were printed for the primary schools and 169 questionnaires for secondary schools, totalling 253 questionnaires laid out on 7 pages each. Also, 253 introduction letters with a consent slip on the reserve were printed. The total number of pages printed was therefore 2024. One pack of cards, consisting of sixty individual cards, was also prepared for sampling purposes. According to both SASCE and the *Bosveld Kunstefees*, a large choir has a maximum of sixty choristers.

During each primary school visit, a questionnaire and a consent letter were handed to the school principal and choir master/s or mistress/es at a joint sitting, as planned by the researcher. The researcher would present himself and explain the purpose of the study before taking the respondents through the questionnaire. Thereafter, the respondents were given ten minutes to complete the questionnaire on their own.

The planned joint sitting for school principals and choir masters/mistresses seldom occurred owing to the unavailability of one of the parties, mostly school principals. In such cases, the presentation would be made to the available party, while a questionnaire and consent letter would be left for the unavailable party for later administration and collection. Although I only planned only one visit to each primary school, it was necessary to add additional visits to many of these schools. To illustrate this point, only 12 of the 28 primary schools that participated in the study could complete the questionnaire and consent forms on the day of the first visit. Of the remaining 16 primary schools, eight had completed the questionnaire by the second visit. Five primary schools returned the instruments after three to five visits, whereas three schools never returned the instruments at all despite being visited five times. Figure 3.1 below illustrates the distribution of the research instruments against the return rate for the 28 primary schools that took part in the research.

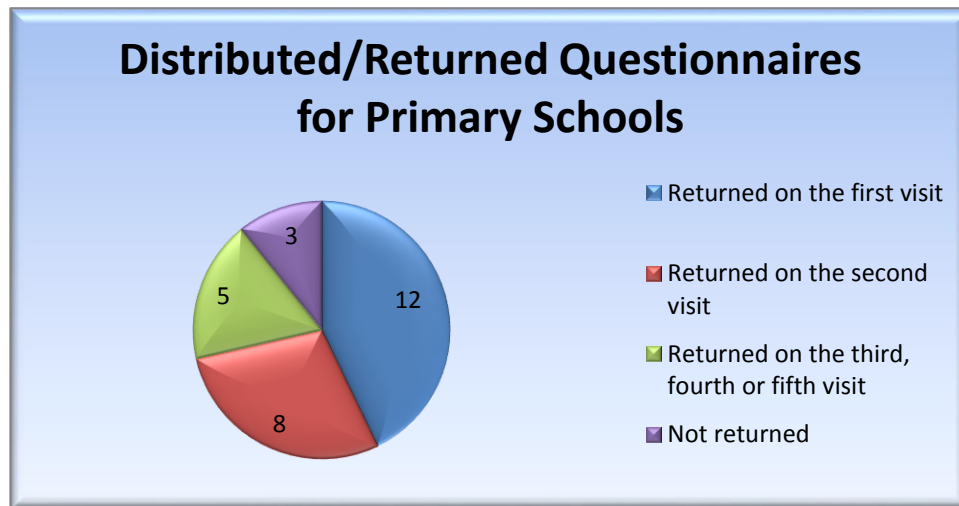


Figure 3.1 - Distributed/returned questionnaire for primary schools

The data collection procedure for secondary school principals and choir masters/mistresses was not different from the one followed at primary schools, except that the presentation was repeated to choristers in a separate sitting in the presence of the choir master/mistress. In other words, the purpose of the study was also explained to all choristers from the sampled schools. The choristers were then told that only ten of them would take part in the study. The sampling of the ten choristers would follow according to the sampling procedure explained earlier.

The ten randomly sampled choristers were then separated from the rest, and given both the consent letter for their parents/ legal guardians to complete within one week, according to the school visitation schedule. The sampled choristers were also given and taken through the questionnaire in a group to make absolutely certain that they clearly understood its language. In some instances, the choir master/mistress participated in the exercise, and this purported to circumvent all possible language barriers. They were then asked to complete the questionnaire individually during their spare time, and to return it along with the consent letter from their parents/legal guardians to the choir master/mistress at a given date within a week.

The minimum expected number of visits for secondary schools was two, and they were planned to be one week apart. Of the thirteen secondary schools which participated in the study, four completed and returned the instruments on the second visit as scheduled. Three secondary schools required a third visit, whereas four returned the instruments on the fourth and fifth visit. Three schools did not return the instruments, even after a sixth visit. Also, some questionnaires were returned without the necessary consent forms. Such

questionnaires were discarded and not used for the findings of the research due to ethical considerations. Figure 3.2 below illustrates the return rate at the twenty secondary schools.

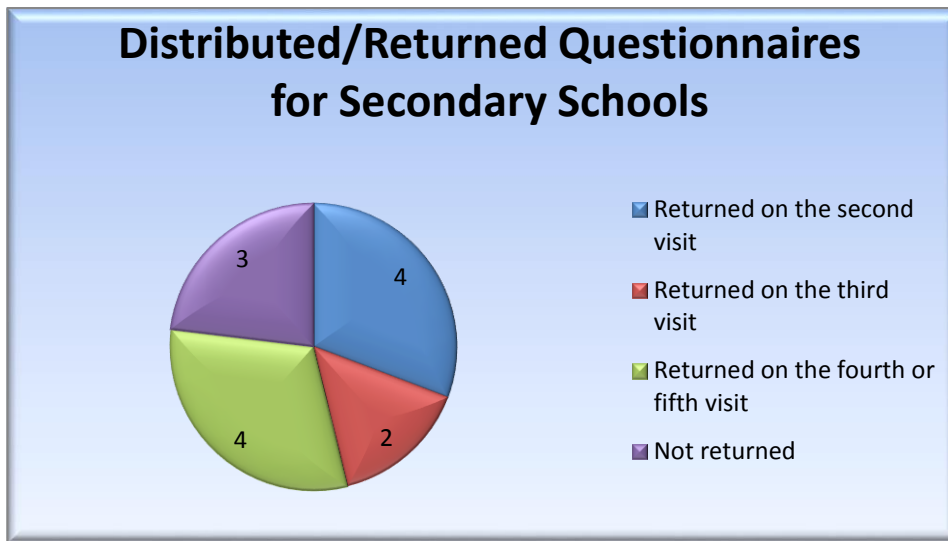


Figure 3.2 - Distributed/returned questionnaire for secondary schools

3.8 Conclusion

The chosen design, method, as well as the instruments used were found to be suitable to generate objective responses to the questions raised by the study throughout. Relevant research ethics were adhered during the collection of data, and trouble was taken to ensure that the sample would yield the objective and balanced data as analysed in the next chapter.

Chapter 4 - Data analysis

In this chapter, attention is exclusively devoted to the analysis of the data collected using the means detailed in the previous chapter.

4.1 Introduction

The study was prompted by a worry emanating from the non-participation of former Model C schools in SASCE arranged events, just like the non-participation of township and rural schools in eisteddfodau arranged by the *Bosveld Kunstefees*, for it seemingly perpetuated racial separation in school choral activities. Through the study, I needed to reveal factors that influenced the pattern of participation in school choral eisteddfodau in the Polokwane Cluster, be it racism, preference of genre, cultural identity and/or choral aptitude.

A total of 150 responses were received from participants who filled in the questionnaire (see Addendum D). Although the Polokwane Cluster has 169 schools as mentioned, the 150 responses mentioned were drawn from only 34 schools that participated in the study out of the expected 45 that partook in a choral eisteddfod between 2007 and 2012. As will emerge from the data analysis as described in the rest of this chapter, I noted that many schools that used to participate in choral eisteddfodau previously have since discontinued for various reasons, often citing the departure of an abled choir master/mistress owing to attrition or rationalisation and redeployment, as a reason for their discontinuation. This could be a warning alarm that the knowledge base of schools choral music may be diminishing.

The raw data collected was submitted to the Research Unit of the University of Pretoria for statistical analysis. The unit used a computerised statistical programme that calculated the frequencies, determined expected values of variables and importantly determined the chi-square value of the variables to enable the researcher to either reject or accept the null hypothesis.

Analysis of a single frequency – wherein there is no establishment of correlation - was used for all values required by the questionnaire; however certain values, particularly those that unswervingly asked about racial issues, were cross-referenced against other crucial data, whereby bi-processing or a double frequency analysis applied. As mentioned, it was critical for the determination of expected values and chi-square value of the variables in such values, to enable either the acceptance or rejection of the null hypothesis. The null

hypothesis could not be rejected in variables yielding chi-square values above 0.05. The null hypothesis was however rejected for chi-square values that were below 0.05, pointing therefore to a statistical relationship between a set of variables, and thus confirming an alternative hypothesis.

4.2 Capacity

A total of 150 responses, as mentioned, were received from three categories of respondents. Respondents administered the research instrument in the capacity of school principal, choir master/mistress or secondary school chorister according to the following distribution as illustrated in figure 4.1:

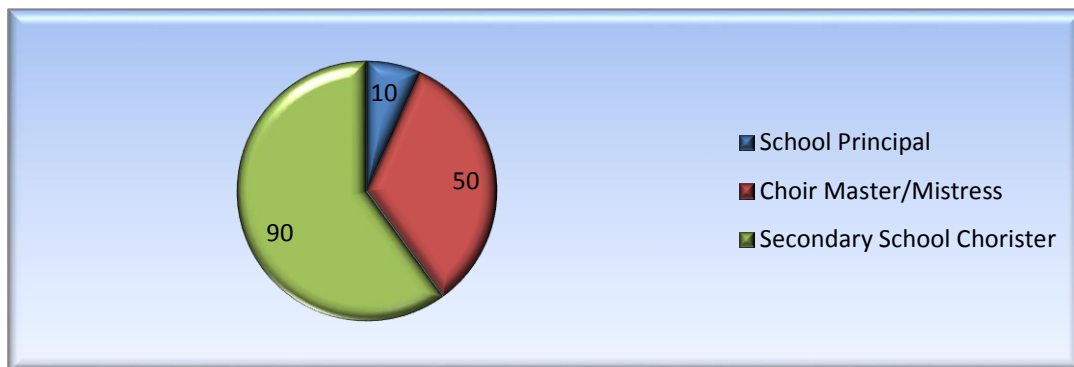


Figure 4.1 – Capacity of respondents

The distribution of respondents tallies with the expectation from the sample. From the 200 secondary school chorister responses expected from the sample, 90 returned acceptable instruments. As mentioned, respondents from this capacity needed to have written consent from their parents or legal guardians for their administered instruments to be acceptable. The 90 respondents in the capacity of secondary school chorister constituted 60% of the received 150 responses. From the expected 45, only ten principals took part in the study, constituting 6.7% of the received responses. The number of responses from choir master/mistress was unpredictable, for schools do not have the same number of masters/mistresses. Therefore any number above 45 – the number of schools meeting the sampling requirements in the Polokwane cluster - was expected. The 50 responses received from respondents who participated in the study in the capacity of choir master/mistress exceeded the expectation. Respondents from this capacity constituted a 33.3% of the total responses.

The capacity of respondents was referenced against the race of respondents. It was established that 90% of school choristers that participated in the study were black, followed

by 8.9% of white school choristers, 1.1% of coloured school choristers, while there were no Indian school choristers respondents.

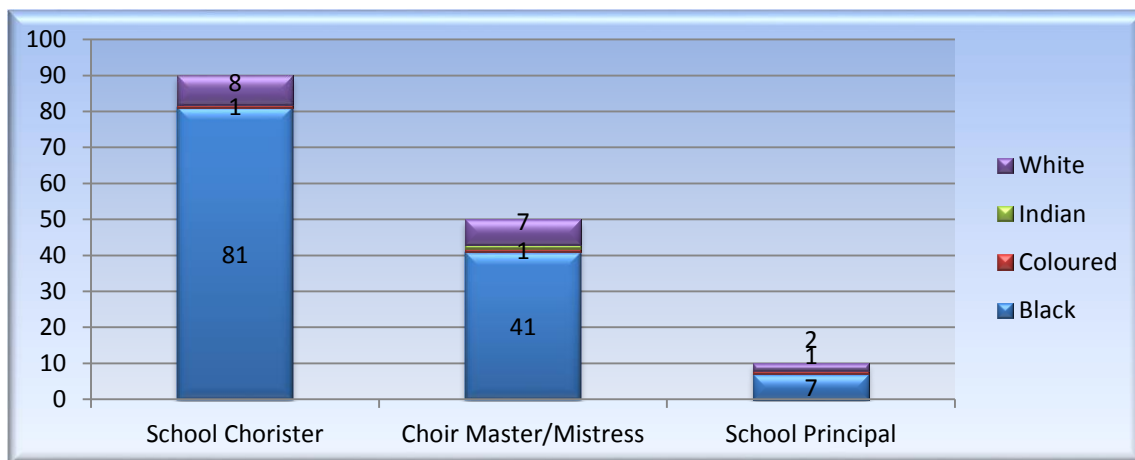


Figure 4.2 – Capacity of respondents by race

The cross referencing also indicated that 82% of the respondents who participated in capacity of choir master/mistress were black, followed by 14% whites. Coloureds and Indians each constituted 2%.

Furthermore, 70% of respondents who participated in the capacity of school principal were black, followed by 20% white, 10% coloured, while there were no Indian respondents.

The chi-square probability for capacity by race yielded a reading of 0.2718, suggestive of a lack of statistical correlation. The null hypothesis on these values is therefore acceptable.

4.3 Gender

The gender breakdown of the respondents was not necessarily predictable from the sample, however according to the mid-year population estimates; females generally outnumber males (Statistics South Africa, 2010). Of the 150 respondents, 55 were males constituting 36.7%, whereas 95 were female, and therefore constituting 63.3% as illustrated in the chart below.

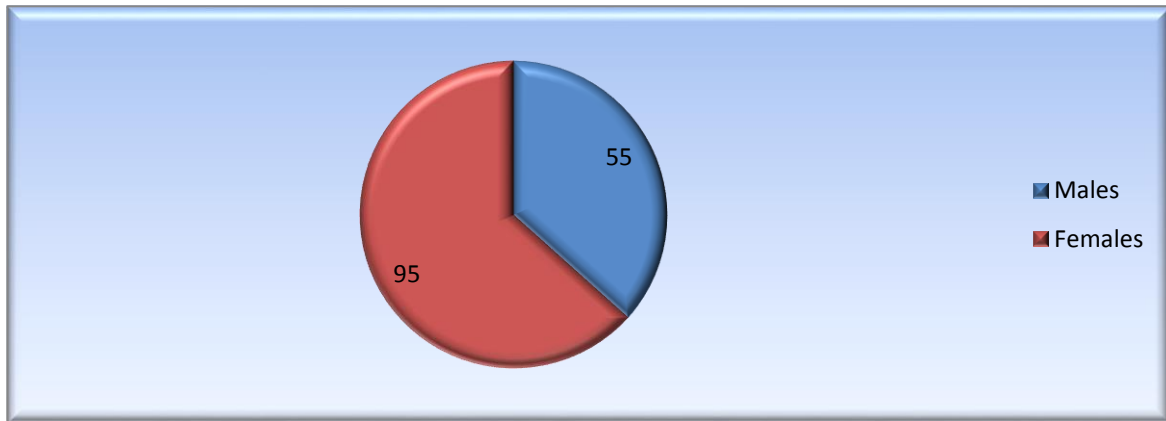


Figure 4.3 – Gender of respondents

4.4 Race

Race as a value was critical to this study since racial participation in schools eisteddfodau is highlighted, revealing reasons that underlie the state of affairs. In order to establish whether the apparently racial participation of schools in eisteddfodau was intended or unintended, this value was checked against several other values in the study.

It was expected that black respondents would be in the majority, for they are found in all the categories of schools throughout the research area, whereas the other races can mainly be found in schools in the Polokwane city only. It therefore came as no surprise that 86% of the respondents were black. White respondents followed at 11.3%, while the Coloured and Indian participation was 2% and 0.67% respectively.

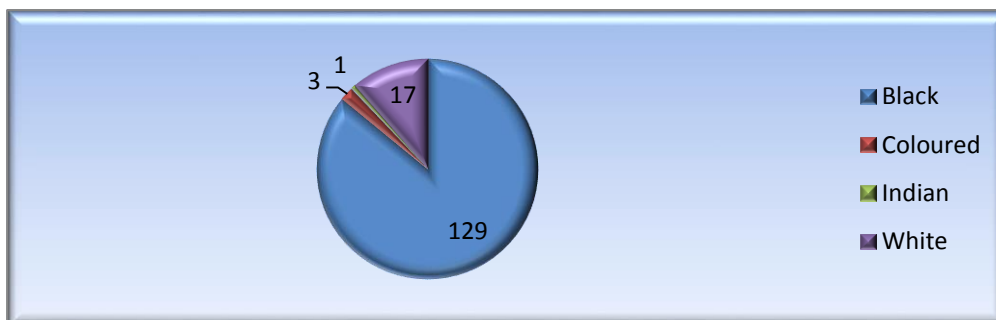


Figure 4.4 – Race of respondents

4.5 Age

From the 150 respondents, only four did not wish to disclose their age.

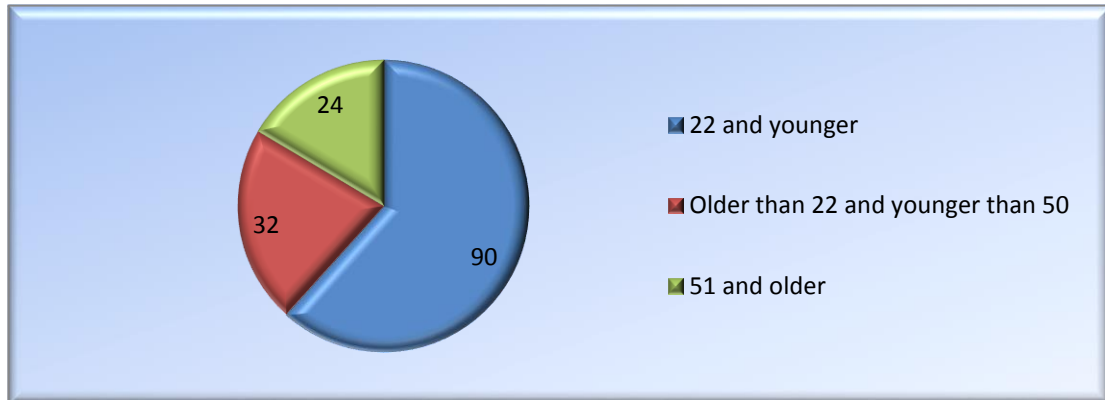


Figure 4.5 – Age of respondents

Although the respondents were asked to state their actual age, for the purpose of analysis age was grouped into three categories namely; 22 and younger, older than 22 and younger than 50 and older than 51. It was expected that respondents that administered the research instrument in the capacity of choristers would be in the majority and would fall within the 22 and younger age group. Those that administered the instrument in the capacity of choir master/mistress and principal would be in the latter two age groups. Respondents of 22 and younger constituted 61.64%, while respondents older than 22 and younger than 50 as well as respondents older than 50 constituted 46.72% and 35.04% respectively.

4.6 School type

It was also necessary to classify the schools that participated in the study into rural farm school, rural village school, urban township school, urban town school and urban city school. This was to obtain information on how the eisteddfod organising bodies were perceived by the different school types. Many of the schools that participated were rural village schools, constituting 68.3%, followed by 18.36% of urban town/city schools. Township schools accounted for 12.93%, whereas only 0.68% was rural farm schools. Three respondents did not give this information.

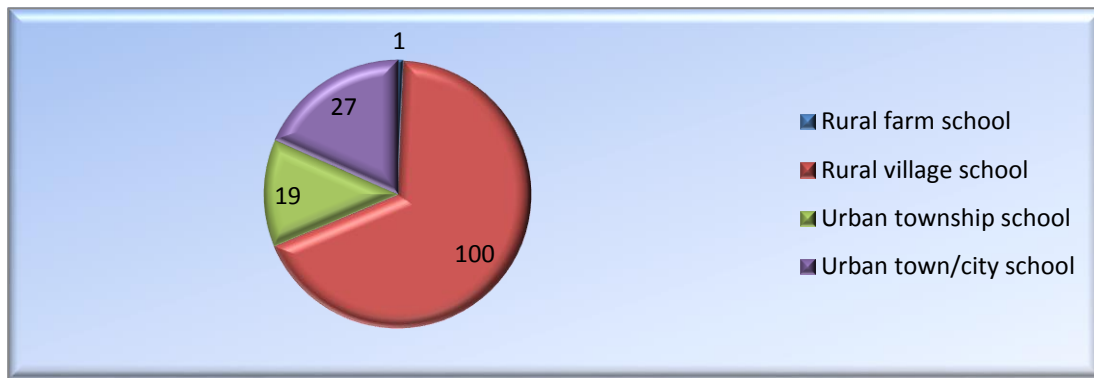


Figure 4.6 – School type

The school type was pitted against race. All of the respondents (100%) from a rural farm school were black. Black respondents from rural village schools accounted for 99%, whereas 1% was coloured. Only black respondents further indicated that their school was an urban township school. From urban town schools, blacks accounted for 30%, while 20% were coloured, 10% were Indian and 40% were white. Lastly 35.29% of respondents from urban city schools were black while 64.71% were white.

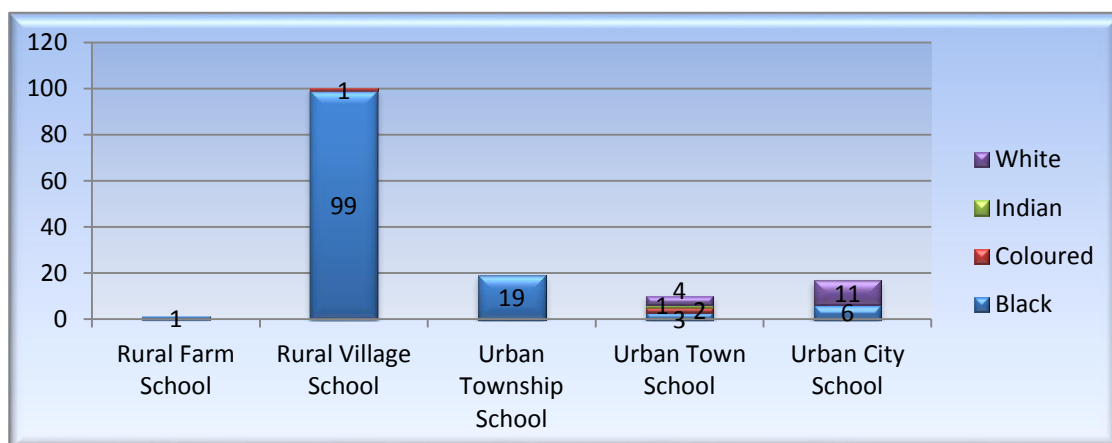


Figure 4.7 – School type by race

In the instance of cross-referencing the school type by race, the null hypothesis is rejected, for the chi-square value yielded 0.0001. A definite statistical correlation exists therefore between the two variables. From the sample, only black learners can be found at all school types while whites can only be found at urban town and city schools.

4.7 School classification during the apartheid era

The study also considered the classification of the participating schools during the apartheid era as white model C schools, black township schools, black rural schools, black farm schools, and white farm schools. Provision was however made for other schools that did not

fit into the given classes, particularly with post-apartheid schools in mind. White model C schools constituted 15.54%, while black township schools accounted for 10.14%. Black rural schools were in the majority at 66.22%, while other schools, believed to be post-apartheid schools, accounted for 8.11%. No black and white farm schools, as prompted by the research instrument were recorded, while two respondents did not divulge this information.

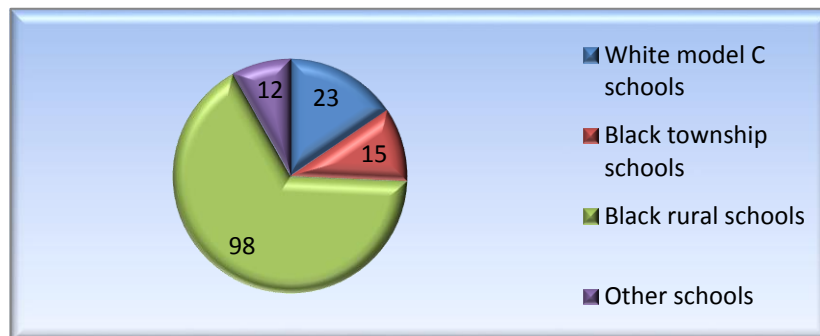


Figure 4.8 – School classification during the apartheid era

4.8 Official languages

The inclusion of official languages as a value was intended to shed more light on the classification of post-apartheid schools. Respondents could select more than one option for this value, and they responded as illustrated in figure 4.9.

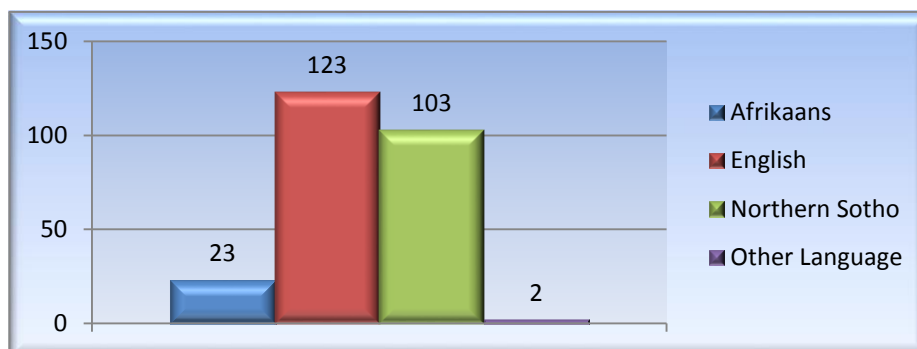


Figure 4.9 – Official language

4.9 Racial mixture

Demographics have changed considerably at former Model C schools since the apartheid era. Many of them, including the Afrikaans medium schools, have a significant number of black children. They also have black members of staff in their employ, including black teachers. From the sample, no black choir master/mistress was found at former Model C schools though. Demographic information was necessary for checking against choral genre

and preference. Choir masters/mistresses and principals would arguably have more influence on choral preferences than the choristers.

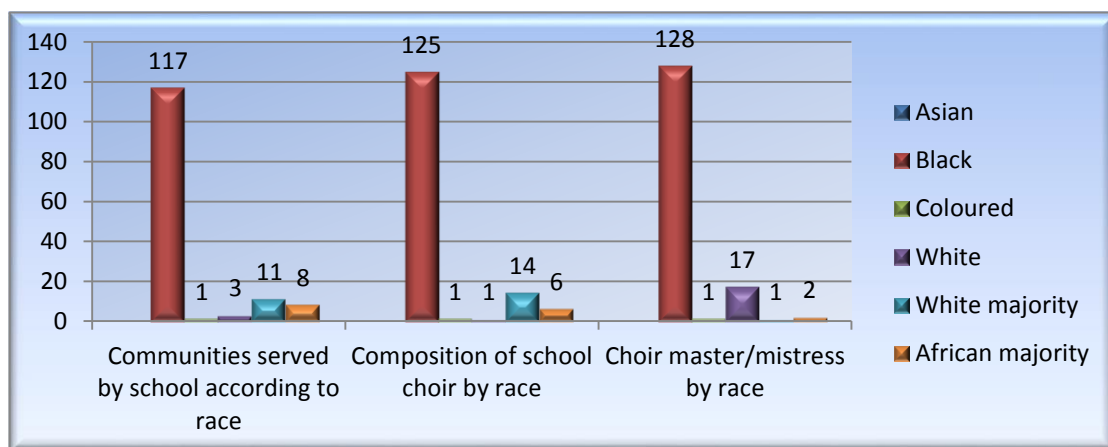


Figure 4.10 – Racial mixture

Respondents accounting for 78% indicated that their school served black communities only, while only 0.6% indicated that their school served the coloured community only. Respondents indicating that their school served white communities constituted 2%. Respondents constituting 7.3% indicated that their school served mixed races with white people being in the majority, whereas 5.3% of respondents believed their school served the majority of black people. Although the percentage of schools serving mixed races is small, it is hoped that there will be more racial integration in schools in the near future.

There was direct correlation between the demographics of the communities served by the schools and the demographic composition of school choirs. Respondents who indicated that their school choirs comprised only black choristers constituted 83.3%, whereas there was a 0.6% that indicated that their school choir comprised whites only, and another 0.6% for Coloureds only. Respondents who indicated that their school choirs comprised mixed races with white choristers in the majority were 9.3%, while 4% of respondents indicated their racially mixed choirs comprised more blacks. Of the total responses obtained, 85.3% indicated that choir masters/mistresses at their school were black, followed by 11.3% of respondents who indicated that the choir masters/mistresses were white.

4.10 Non-participation policy

SASCE is one of the departmental programmes that are not compulsory. The possibility of schools having adopted a non-participation policy in departmental programmes for some reason was not ruled out. Twelve respondents, constituting an 8.28% of the total number of

respondents, conceded that their school had a non-participation policy in departmental programmes that are not compulsory. Seventy-five respondents, constituting 51.72% of the responses, indicated that they did not have such a policy, while 58, constituting 40% did not know.

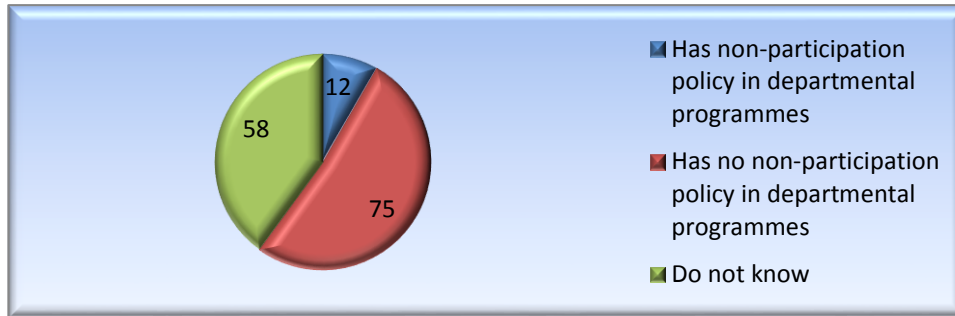


Figure 4.11 – Non-participation policy

This variable was profiled against race and found to be having no statistical correlation whatsoever. The null hypothesis was therefore accepted.

4.11 Purposes for which school choirs exist

School choirs do not exist for the same reasons. As mentioned before, there are schools within the research area with active choirs, but which do not participate in choral eisteddfodau, although the reasons for this non-participation are not apparent. The sampled schools are those that partook in an eisteddfod between 2007 and 2010.

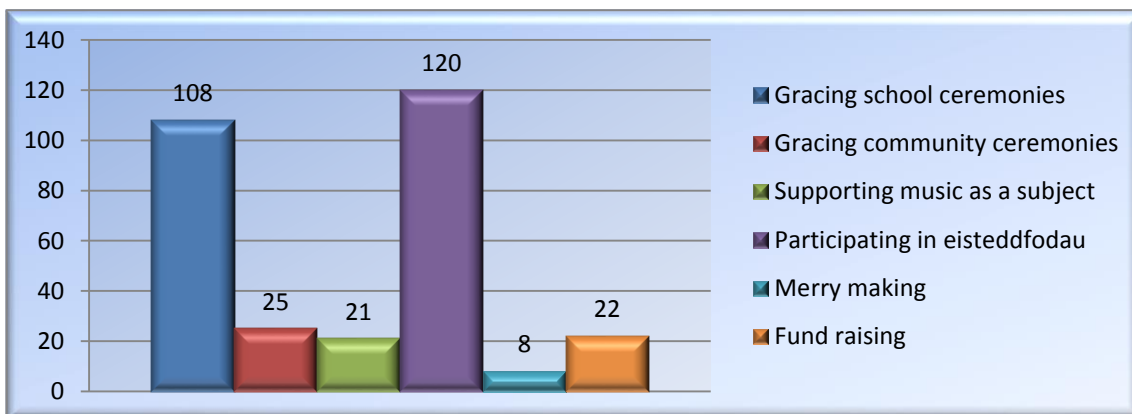


Figure 4.12 – Purposes for the school choir

Respondents were asked to mention reasons for which their school choir existed to gauge the choral participation in eisteddfodau against other reasons prompted by the research instrument. An overwhelming 72% of respondents mentioned that their school choir was established to grace school ceremonies amongst other reasons, while 28% did not respond to this prompt. Only 16.6% respondents indicated that their school choir existed to also grace

community ceremonies, while 14% of respondents mentioned that their school choir was for supporting music as a school subject. It was significant to note that 80% of respondents stated that their school choir existed to participate in eisteddfodau constituted, whereas only eight mentioned that their choir was also for merry making. A further 14.6% of respondents indicated that their choir also helped in fund raising processes.

4.12 Preferred genres

In the same way that school choirs do not exist for the same reason, they also do not have the same preferences of choral styles. Respondents were prompted to mention their preferred choral genres with the view to establishing a correlation, or lack of it, between their preferred genre and the music chosen for a specific eisteddfod.

Figure 4.13 illustrates that African Choral Music was the genre preferred by most respondents at 75.3%, followed by *Mashamsham* with 69.3% of respondents. This was to be expected, given the racial profile of the participants as given. Hymns are seldom prescribed for eisteddfodau; however they also had a big following with 60% of respondents, followed closely by Western Art Music with 56% of respondents. Just over a third of respondents, constituting 34.6%, indicated gospel music as their preferred genre, while 33.3% of respondents selected African Traditional Music. The genres preferred by the least number of respondents were Popular Music at 14.6% and Afrikaans *Volksmusiek* at 8%.

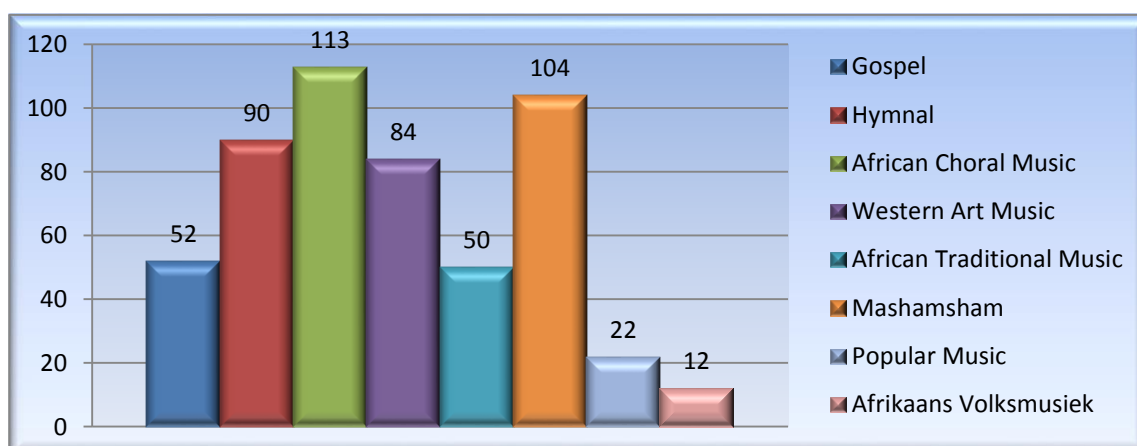


Figure 4.13 – School choir's preferred genre

4.13 Acquisition of SASCE and the *Bosveld Kunstefees* knowledge

Respondents were asked how they acquired information about both SASCE and the *Bosveld Kunstefees*, and their responses were as illustrated in figure 4.14 below. It was unexpected for 20.4% of respondents not to know about SASCE, being a departmental programme.

Respondents that did not know about the *Bosveld Kunstefees* constituted 82.07%. Respondents that knew about SASCE from unofficial sources constituted 37.5%, as opposed to 3.45% that knew about the *Bosveld Kunstefees* in the same way. Only 40.28% indicated that they knew about SASCE through an official correspondence sent to their school. On the other hand, 11.72% of respondents knew about the *Bosveld Kunstefees* by means of an official correspondence sent to their school, while very few respondents heard about the two eisteddfodau over the radio.

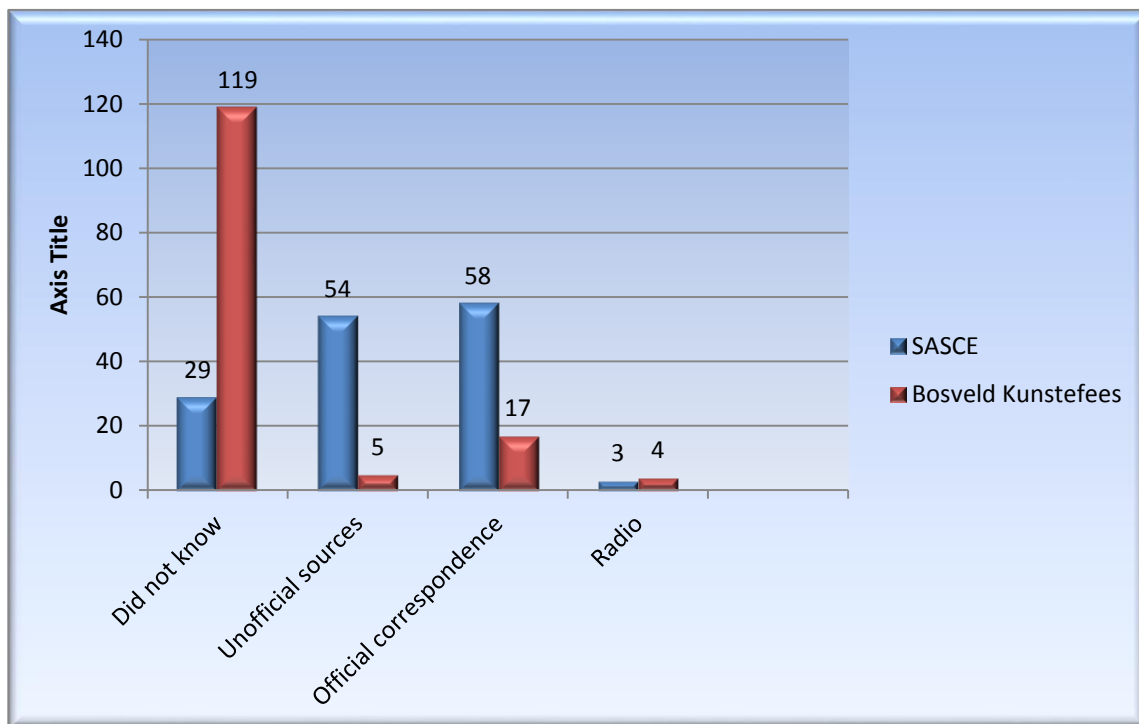


Figure 4.14 – Acquisition of SASCE and the *Bosveld Kunstefees* information

Profiled against race, 55.17% of respondents who did not know about SASCE were black, whereas 44.83% were white. Respondents who knew about SASCE through unofficial sources were 100% black. Respondents who received official correspondence from the organisers of SASCE were 87.93% black, 3.45% coloured, 1.72% Indian and 6.90% white. Of those who heard about SASCE through the radio, 100% were black.

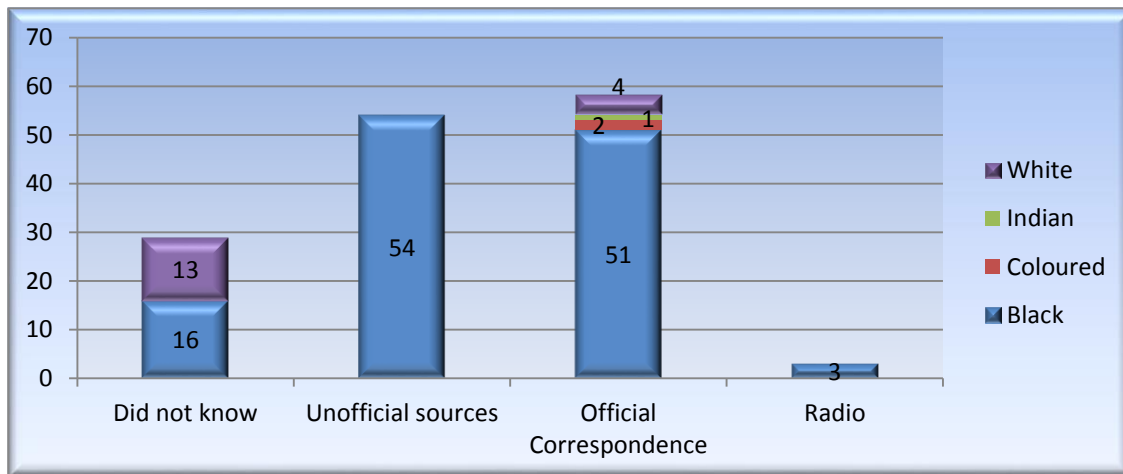


Figure 4.15 – Acquisition of SASCE information by race

The chi-square probability engendered a reading far below 0.005, thus rendering the null hypothesis rejectable. The alternative hypothesis that there was a statistical correlation between the knowledge of SASCE and race was unexpected, for SASCE is a departmental programme as mentioned. As it was, SASCE was known by more black respondents than those of other racial groups even after releasing its official correspondence.

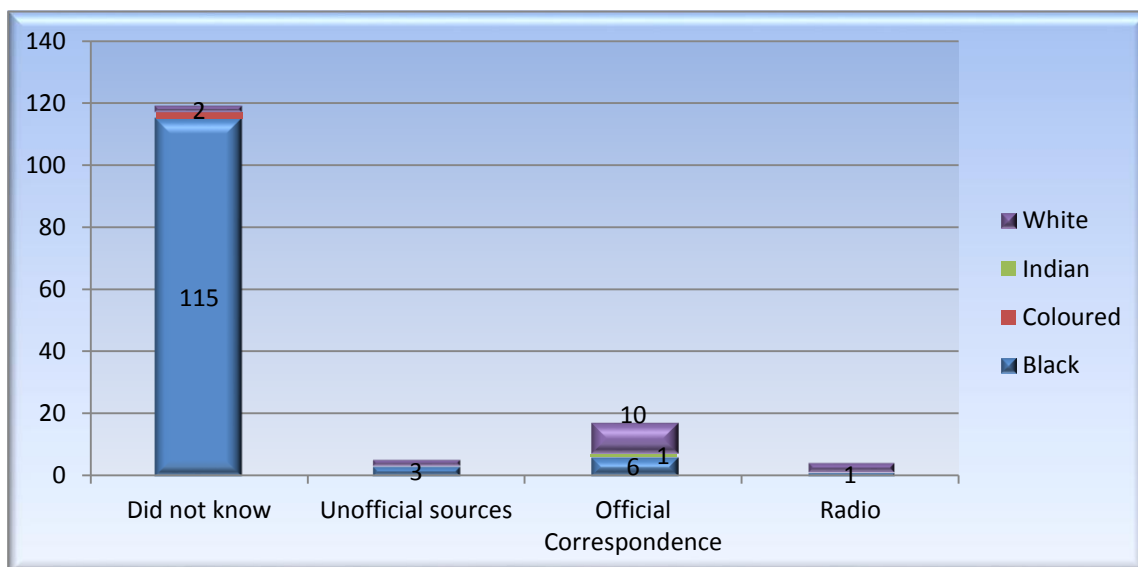


Figure 4.16 – Acquisition of the *Bosveld Kunstefees* information by race

Knowledge of the *Bosveld Kunstefees* was also profiled by race. Respondents who did not know about the *Bosveld Kunstefees* were 96.64% black, 1.68% coloured and 1.68% white. Those who heard about the eisteddfod through unofficial means were 60% black and 40% white. Respondents who received official correspondence were 35.29% black, 5.88% Indian and 58.82% white. Black respondents who heard about the *Bosveld Kunstefees* over the radio constituted 25%, against 75% that were white.

In this instance also the chi-square probability of 0.0001 rendered the null hypothesis rejectable. There was a definite statistical correlation between the knowledge of the *Bosveld Kunstefees* and race.

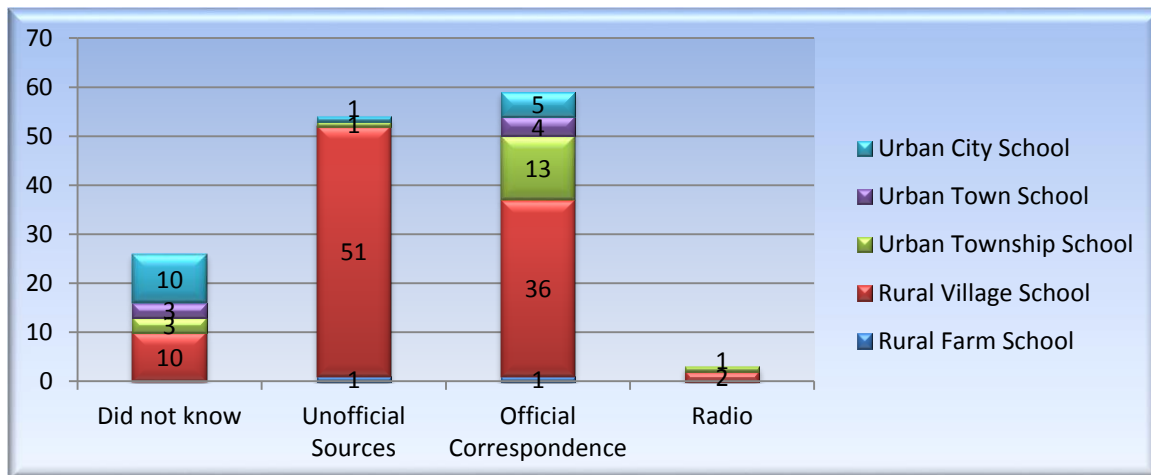


Figure 4.17 – Acquisition of the SASCE information by school type

How respondents acquired information about SASCE was further pitted against the school type, as indicated in figure 4.17. Of the 26 who did not know about SASCE, 38.46% were from rural village schools 11.54% accounted for respondents from urban township schools, another 11.54% from urban town schools, while the remaining 38.46% was from urban city schools. Respondents who received the SASCE information through unofficial sources from rural farm schools constituted 1.85%, while 94.44% was from rural village schools, 1.85% from urban township schools, and another 1.85% from urban city schools. Respondents from rural village schools who indicated that they received SASCE information through an official correspondence constituted 62.07%, while 22.41% were from urban township schools, 6.90% from urban town schools, and 8.62% from urban city schools. Of the three respondents that got the SASCE information over the radio, two were from rural village schools, while the remaining one was from an urban township school.

The chi-square probability reading of 0.0001 confirmed a statistical correlation between the two variables, and for that reason the null hypothesis was rejected.

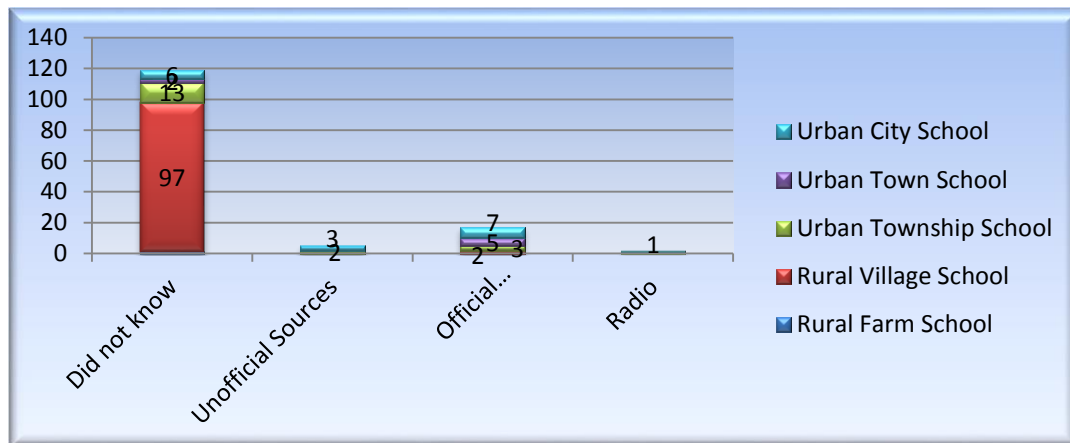


Figure 4.18 – Acquisition of the *Bosveld Kunstefees* information by school type

The acquisition of information about the *Bosveld Kunstefees* was similarly pitted against school type for further scrutiny, as can be seen in figure 4.18. Of those who did not know anything about the *Bosveld Kunstefees*, 0.84% was from rural farm schools, 81.51% from rural village schools, 10.92% from urban township schools, 1.68% from urban town schools, while 5.04% were from urban city schools. Of those who heard about the *Bosveld Kunstefees* from unofficial sources, 40% were from rural village schools, whereas 60% were from urban city schools. Respondents from rural village schools who indicated that they got the *Bosveld Kunstefees* information by means of an official correspondence were 11.76%, while 17.65% were from urban township schools, 29.41% from urban town schools and 41.18% from urban city schools. Lastly, 50% of those who got the *Bosveld Kunstefees* information over the radio were from urban township schools, while the other 50% were from urban city schools.

The chi-square probability reading of 0.0001 indicated a statistical correlation between the two variables, and as such the null hypothesis was rejected.

4.14 Choral participation between 2009 and 2011

Respondents who indicated that their schools participated in SASCE between 2009 and 2011 constituted 80.6%. That differs sharply with the 6% of respondents who indicated that they participated in the *Bosveld Kunstefees* during the same period. Some respondents further indicated that their schools participated in other eisteddfodau than SASCE and the *Bosveld Kunstefees*. Respondents constituting 2.6% indicated that their school partook in one other eisteddfod, while another 3.3% indicated that their school partook in two or more other eisteddfodau.

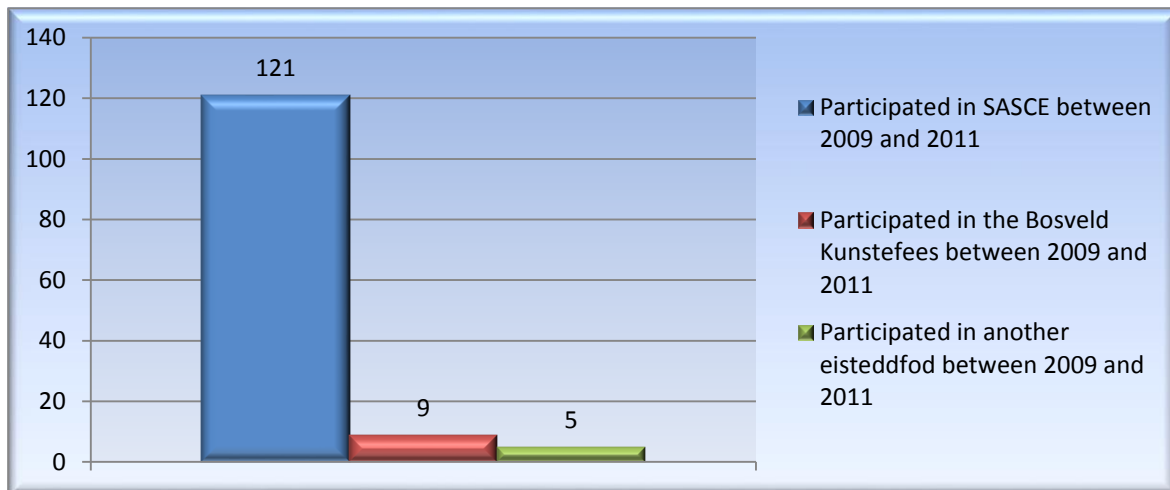


Figure 4.19 – Participation in choral eisteddfodau

4.15 Racial dispensation's influence on choice of participation

When asked whether their choice to participate in either SASCE or the *Bosveld Kunstefees* was influenced by the previous racial dispensation, 7.09% of the respondents conceded that their choice to participate in SASCE was influenced by the previous racial dispensation in some way, against the 3.82% who made the same concession about the *Bosveld Kunstefees*. Respondents totalling 78.72% indicated that their participation in SASCE was not influenced in any way by the previous racial dispensation, against the 24.43% whose participation in the *Bosveld Kunstefees* was also not influenced by the previous racial dispensation. Noteworthy was that 14.18%, indicated that they did not participate in SASCE, whereas 94 respondents, constituting 71.76%, indicated that they did not participate in the *Bosveld Kunstefees*.

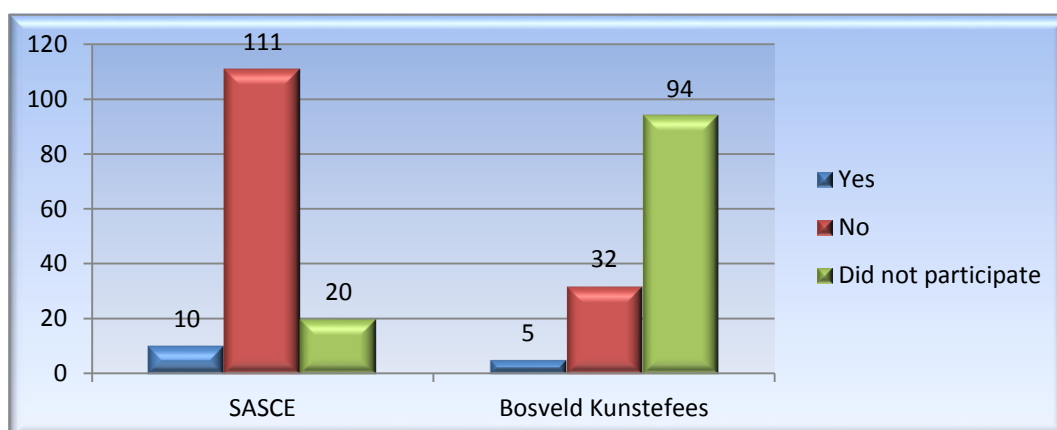


Figure 4.20 – Racial dispensation's influence on choice of participation

4.16 Reasons for not participating in SASCE and/or the *Bosveld Kunstefees*

Of those respondents that did not participate in SASCE, five indicated that they could not afford the participation, while 11.3% indicated that they did not know about SASCE at all. 14.6% of respondents knew about SASCE but could still not participate, for they heard about its existence too late. Respondents constituting 2.6% indicated that they were dissuaded by the difficult prescriptions from participating in SASCE, while two respondents held a directly contrasting view about the SASCE prescribed music, which they found too easy to participate in. Respondents constituting 4% cited the unsuitability of the SASCE prescribed repertoire to their preferred genre as a reason for their non-participating. There were 1.3% of respondents who cited that they did not participate in SASCE because their school authorities were against such participation, whereas 0.6% of respondents mentioned that their school did not participate in SASCE over security concerns regarding the chosen venues. Respondents who did not participate in SASCE during the specified period because they were not yet attached to the current school constituted 6.6%.

On the other hand, those that did not participate in the *Bosveld Kunstefees* also stated their reasons for not doing so. Respondents who indicated that they did not participate because they could not afford it constituted 4%, while 70% did not know about the eisteddfod. Another 8% of respondents indicated that they heard about the *Bosveld Kunstefees* too late to be able to enter, whereas 2% of respondents believed that the *Bosveld Kunstefees* music was too difficult. None of the respondents felt that the *Bosveld Kunstefees* music was too easy, while 1.3% respondents indicated that the *Bosveld Kunstefees* music was not suitable for their preferred genre. Only 0.6% of respondents indicated that they did not participate in the *Bosveld Kunstefees* eisteddfod because school authorities were opposed to it.

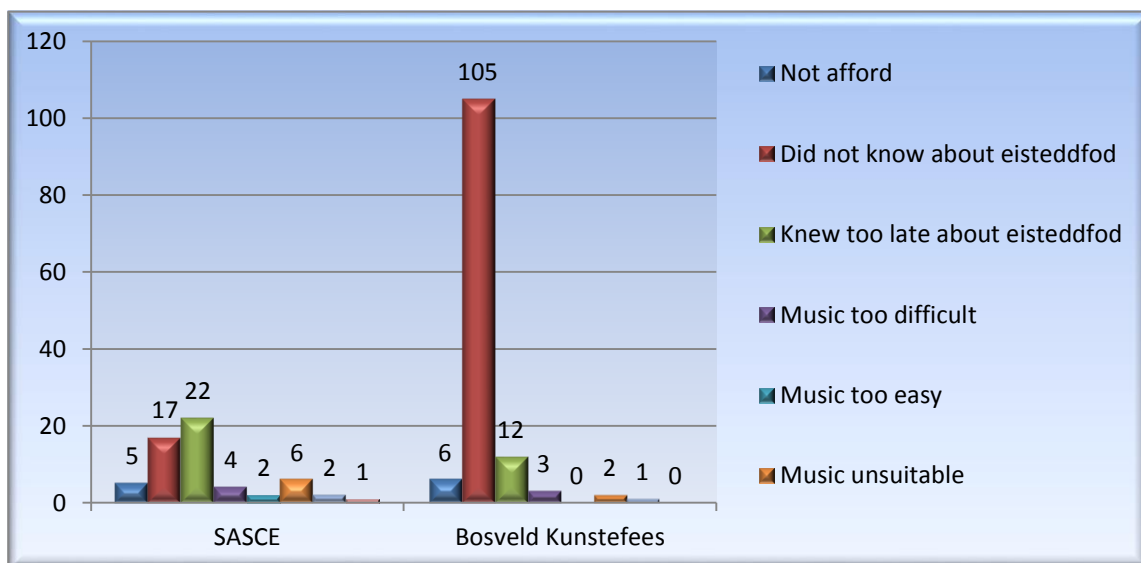


Figure 4.21 – Reasons for not participating in eisteddfodau

4.17 Experiences from participating in SASCE

Respondents were asked to rate their experiences with SASCE by means of a six point Likert scale on given criteria, which for the sake of analysis were grouped as per details below.

4.17.1 Organisation, communication, workshops and the standard of the eisteddfod

For this group of criteria the distribution of frequencies was normal, with a slight bias towards good ratings as illustrated in the chart below. A total of 126 respondents rated SASCE on the criteria, against 24 missing frequencies.

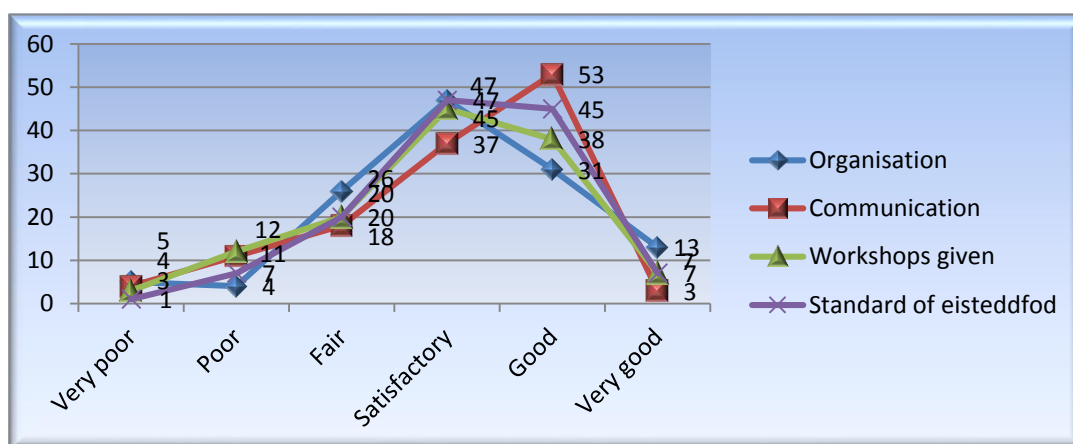


Figure 4.22 – Organisation, communication, workshops and the standard of eisteddfod: SASCE

- Organisation

For the organisation criterion, 7.14% of respondents gave ratings of very poor and poor, while the majority – constituting 82.54% - rated SASCE between fair and good. Only 10.32% gave SASCE a rating of very good for organisation.

Organisation of SASCE as a variable was profiled according to a race variable. Of the five respondents that felt that organisation of SASCE was very poor, 60% were black while 40% were white. Black respondents who felt that the SASCE organisation was satisfactory constituted 93.62%, while 4.26% were coloured and 2.13% were white. An overwhelming 96.77% of those who felt that the SASCE organisation was good were black, while 3.23% were white. All respondents, thus 100%, who gave SASCE a rating of very good for organisation, were black. However the chi-square probability for the

correlation between the two variables gave a reading of 0.0133, thus rendering the null hypothesis acceptable.

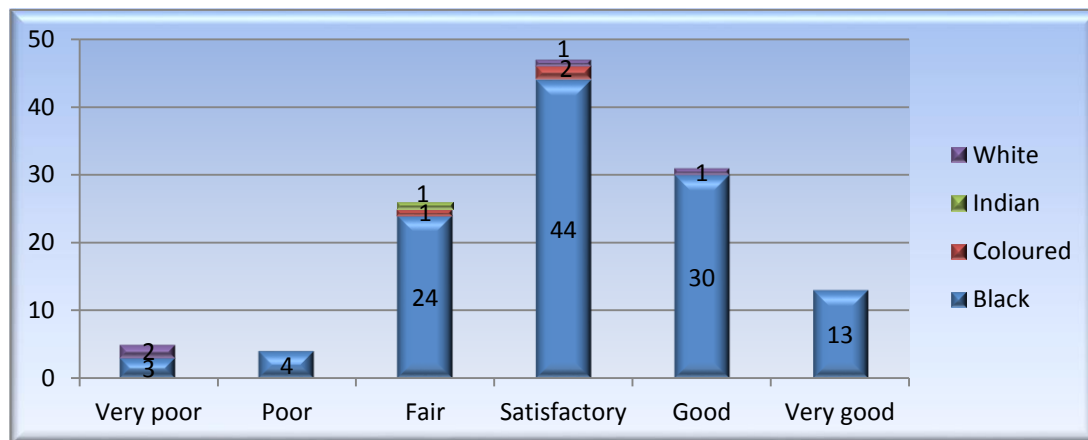


Figure 4.23 – Organisation by race: SASCE

- Communication

Similarly, fewer respondents, constituting 11.9%, rated SASCE very poorly and poorly for the communication criterion, against 85.72% that gave ratings ranging from fair to good. For the communication criterion, only 2.38% thought that SASCE was very good.

- Workshops given

On the workshops given by SASCE, 12% of respondents gave ratings of very poor and poor, against the 82.4% of respondents that gave ratings ranging from fair to good. Only 5.6% felt that the workshops given by SASCE were very good.

- Standard of eisteddfod

Asked to rate the general standard of the SASCE eisteddfod, 6.3% of respondents gave ratings of very poor and poor, against and the 88.19% that rated between fair and good. Only 5.51% of respondents felt that the standard of the SASCE eisteddfod was very good.

4.17.2 Access to music facilities, suitability of repertoire, adjudication and exposure to other cultures

In total, 125 respondents rated SASCE on this group of criteria, against the 25 missing frequencies. As can be seen on the illustration, no common pattern emerged from the given ratings.

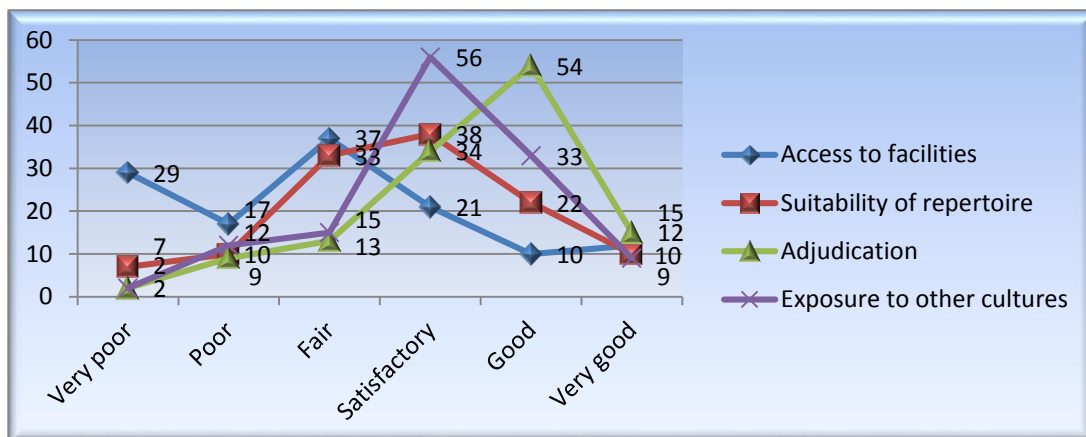


Figure 4.24 – Access to music facilities, suitability of repertoire, adjudication and exposure to other cultures: SASCE

- Access to facilities

Asked to rate SASCE on access to music facilities, 23.02% of respondents gave a rating of very poor, while 13.49% gave a rating of poor. Respondents constituting 46.04% rated between fair and satisfactory, while 7.94% and 9.52% gave ratings of good and very good respectively.

- Suitability of repertoire

For suitability of repertoire to choir, the distribution of frequencies was normal. Only 14.17% of respondents gave ratings of very poor and poor, against the 77.5% who rated from fair to good. Respondents accounting for 8.33% gave SASCE a rating of very good for suitability of its repertoire to their preferred choral genre.

- Adjudication

Respondents accounting for 42.52% gave SASCE a rating of good for adjudication, against 1.57% and 7.09% of respondents who gave ratings of very poor and poor respectively. Respondents constituting 10.24% gave a rating of fair, while 26.77% gave a

rating of satisfactory. On the other end of the scale, 11.81% of respondents felt that the SASCE adjudication was very good.

- Exposure to other cultures

The majority of respondents, totalling 44.09%, felt that SASCE satisfactorily exposed them to other cultures, followed by 25.98% that gave a rating of good for the criterion. On the one end of the scale, only 1.57% and 9.45% of respondents gave ratings of very poor and poor respectively, while 7.09% gave a rating of very good on the opposite end of the scale. The distribution of frequencies for this criterion was normal.

4.17.3 Preservation of indigenous music, educational relevance, success stories and unification of society

Again, 125 respondents rated SASCE on this group of criteria on average, whereas 25 frequencies were missing. As can be seen on the illustration, the distribution of frequencies for three criteria bore resemblance to the normal distribution curve, namely; preservation of indigenous music, stories of success and unification of society. The distribution of frequencies for the criterion of educational relevance was the odd one out that did not resemble normal distribution.

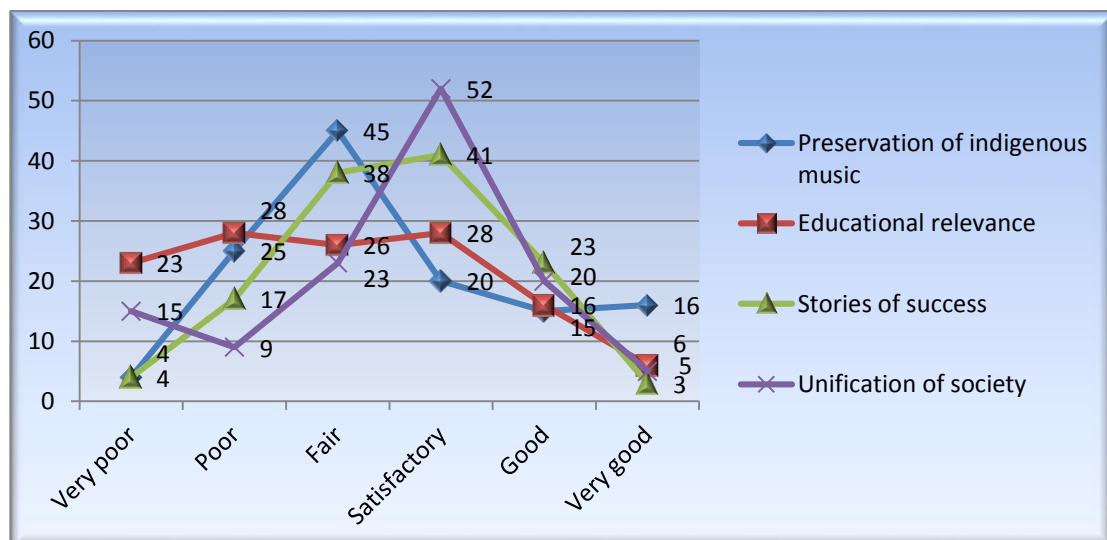


Figure 4.25 –Preservation of indigenous music, educational relevance, success stories and unification of society: SASCE

- Preservation of indigenous music

On preservation of indigenous music, only 3.2% of respondents gave a rating of very poor, while 20% thought that SASCE was doing poorly. Respondents that gave a rating of fair were 36%, while another 16% gave a rating of satisfactory. Respondents that gave ratings of good and very good were 12% and 12.8% respectively.

- Educational relevance

The educational relevance criterion was the odd one out in terms of the lack of resemblance to the normal distribution curve. Respondents gave SASCE a rating of very poor were 18.11%, while 22.05% rated SASCE poorly for the criterion. A notable fraction, constituting 20.47% of respondents, gave a rating of fair, while another 22.05% gave a rating of satisfactory. Respondents that gave ratings of good and very good constituted 12.6% and 4.72% respectively.

- Success stories

On the one end of the scale, a cumulative 16.67% of respondents gave ratings of very poor and poor for the SASCE success stories. However, the majority of 80.95% of respondents gave ratings ranging from fair to good. On the other end of the scale, only 2.38% gave a rating of very good for the criterion.

- Unification of society

For this criterion, 12.1% of respondents gave a rating of very poor, while 7.26% gave a rating of poor. Another 18.55% and 41.94% of respondents rated fair and satisfactory respectively. Respondents that gave a rating of good were 16.13%, while only 4.03% felt that SASCE was very good in unifying society.

4.17.4 Discrimination against other races, protection of minority cultures, security at the chosen venues and accommodative of pluralistic society

A total of 124 respondents rated SASCE for this group of criteria, while 26 did not respond. Three of the criteria, namely protection of minority rights, security at the chosen venues and accommodative of pluralistic society had a pattern that resembled the normal distribution.

Discrimination against other races was the odd one out, for it did not follow that distribution as illustrated.

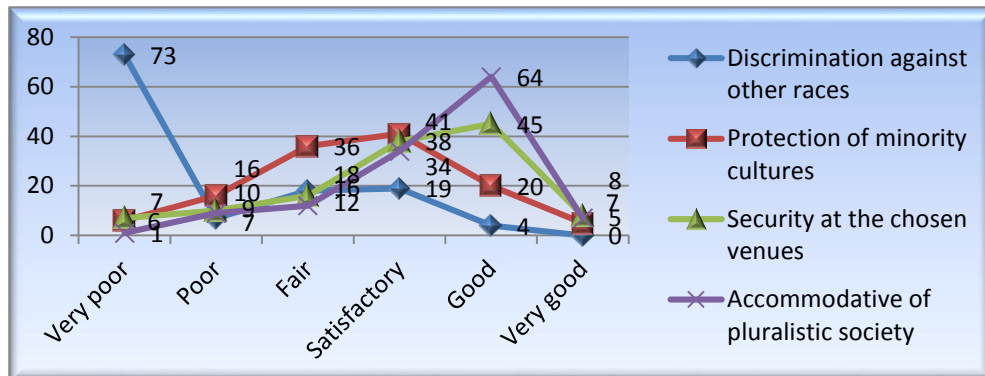


Figure 4.26 –Discrimination against other races, protection of minority cultures, security at chosen venues and accommodative of pluralistic society: SASCE

- Discrimination against other races

The value of ratings was reversed for discrimination against other races that was a negative criterion in itself, such that very poor became the most positive rating, whereas very good became the most negative rating. SASCE was rated very poor by a large majority of 60.33% of respondents for discrimination against other races, while none of the respondents gave a rating of very good on the opposite end of the continuum. Only 5.79%, 14.88% and 15.7% gave ratings of poor, fair and satisfactory respectively.

- Protection of minority cultures

As mentioned, for protection of minority cultures the distribution of frequencies was found to be normal. Respondents that gave ratings of very poor and poor constituted a collective 17.74%, against the collective 78.23% that gave rating that ranged from fair to good. Only 4.03% gave SASCE a rating of very good for protecting minority cultures.

- Security at the chosen venues

For this criterion, a collective 13.71% of respondents gave SASCE ratings of very poor and poor, and that was against the 79.84% of respondents who rated ranging from fair to good. Only 6.45% gave a rating of very good.

- Accommodative of pluralistic society

The majority of respondents comprising 86.62% gave ratings ranging from fair to good for security at the chosen venues. Only 7.87% of respondents gave ratings of very poor and poor, while on the opposite end of the scale 5.51% of respondents gave a rating of very good.

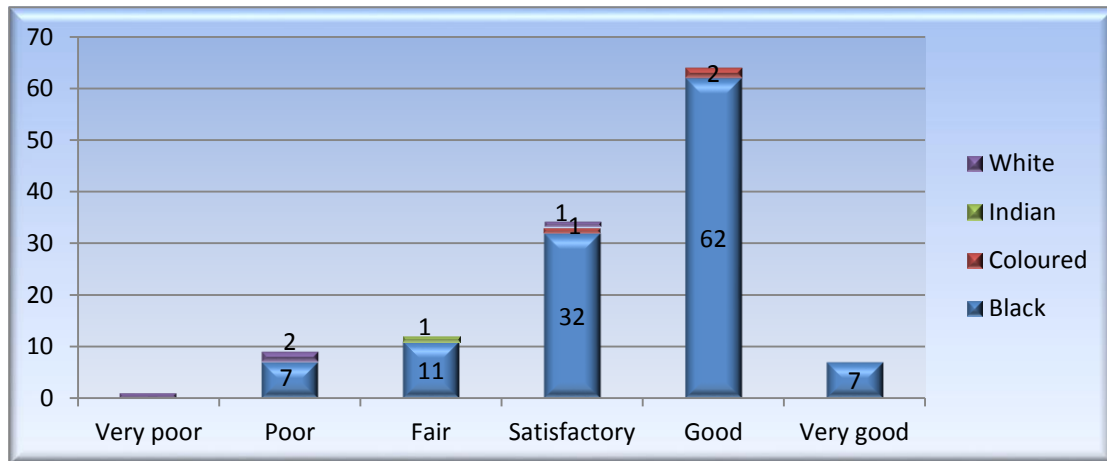


Figure 4.27 –Accommodation of a pluralistic society by race: SASCE

When this variable was pitted against race, it came to light that one white respondent gave SASCE a rating of very poor for its accommodation of a pluralistic society. Of the seven respondents that gave a rating of poor, 77.78% were black, while 22.22% were white. Of the twelve respondents that gave a rating of fair, 91.67% were black, while 8.33% were Indian. Only 34 respondents that gave a rating of satisfactory, and of those 94.12% were black, 2.94% coloured, and another 2.94% were white. Those who gave a rating of good were 96.88% black, while 3.13% were coloured. Finally, 100% of those who gave a rating of very good were black.

There is a definite statistical correlation between the view of respondents regarding SASCE’s accommodation of a pluralistic society and race, for the chi-square probability engendered a reading of 0.0001, thus rendering the null hypothesis rejectable.

4.18 Experiences from participating in *Bosveld Kunstefees*

Respondents were also asked to rate their experiences from participation in the *Bosveld Kunstefees* on a six point Likert scale for the same criteria that SASCE was evaluated against. Again, for analysis purposes the criteria were grouped in the same way. Fewer participants partook in the *Bosveld Kunstefees* eisteddfodau in comparison with SASCE, and as a result, responses for the eisteddfod organising body were also fewer.

4.18.1 Organisation, communication, workshops and the standard of the eisteddfod

A total of 35 respondents rated the *Bosveld Kunstefees* for this group of criteria against the 115 missing frequencies. This, as mentioned, correlates with the fewer respondents that participated in the *Bosveld Kunstefees*. As can be seen, the middle ratings tended to get more frequencies than the ratings on the opposite ends of the scale, somewhat resembling normal distribution.

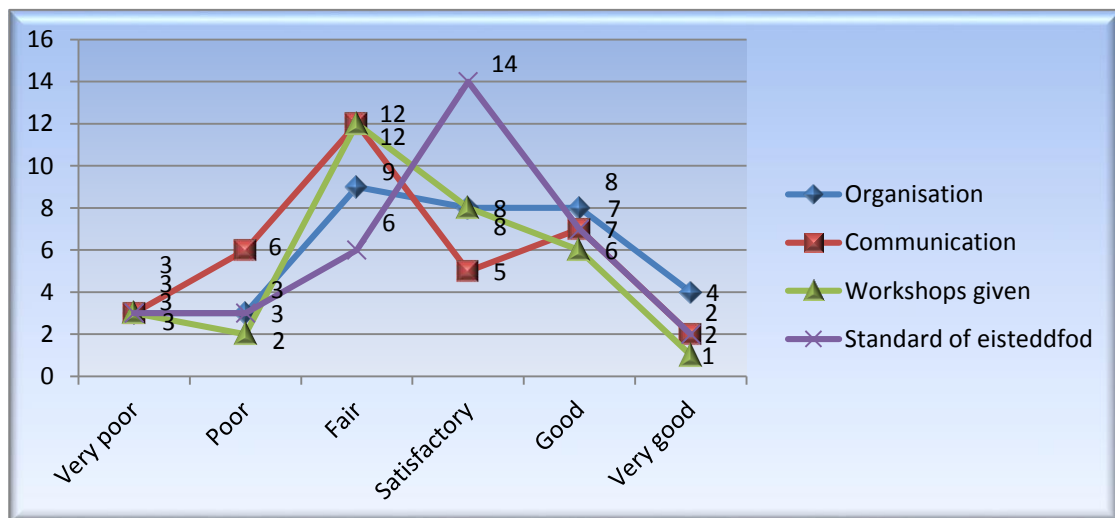


Figure 4.28 – Organisation, communication, workshops and the standard of eisteddfod: The *Bosveld Kunstefees*

- Organisation

For this criterion, 17.14% of those who responded gave the *Bosveld Kunstefees* ratings of very poor and poor, while 48.57% felt that the organisation of the *Bosveld Kunstefees* was between fair and satisfactory. 22.86% and 11.43% respondents gave ratings of good and very good for the criterion respectively.

Profiled against race, three black respondents gave the *Bosveld Kunstefees* a rating of very poor for organisation. Of the three that gave a rating of poor, two were black, whereas one was white. Of the nine that gave a rating of fair, seven were black whereas two were white. Eight respondents felt that the organisation of the *Bosveld Kunstefees* was satisfactory; and of those five were black, one was Indian, and two were white. Another eight respondents gave a rating of good; five of them were black whereas three were white. Of the four respondents that gave a rating of very good, two were black whereas another two were white.

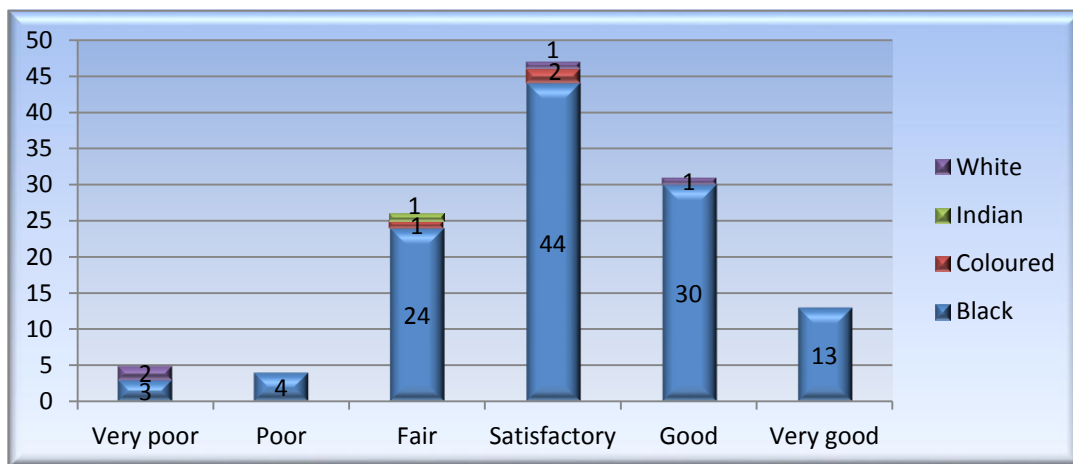


Figure 4.29 – Organisation by race: The *Bosveld Kunstefees*

The null hypothesis in this instance was accepted as the chi-square probability reading of 0.8053, and therefore did not suggest a statistical correlation between the two variables.

- Communication

The majority of respondents at 34.29% gave the *Bosveld Kunstefees* a rating of fair for the communication criterion, followed by the 14.29% of respondents who gave a rating of satisfactory. Fewer respondents rated the *Bosveld Kunstefees* on the opposite ends of the continuum, with a cumulative 25.71% indicating that the communication was between very poor and poor on the one end, whereas another 25.71% felt that it was between good and very good.

- Workshops given

A cumulative 15.63% of respondents gave the *Bosveld Kunstefees* rating between very poor and poor for the workshops given, whereas 37.5% and 25% of respondents gave ratings of fair and satisfactory for the same criterion respectively. Respondents that gave the *Bosveld Kunstefees* a rating of good were 18.75%, while 3.13% believed that the workshops given by the *Bosveld Kunstefees* were very good.

- Standard of eisteddfod

Asked to rate the general standard of the *Bosveld Kunstefees* eisteddfod, a cumulative 17.14% of respondents gave ratings between very poor and poor on the one end of the scale, whereas 17.14% and 40% of respondents gave ratings of fair and satisfactory respectively. On the other end of the scale, 20% and 5.71% of respondents gave ratings of good and very good respectively. The distribution of frequencies for this criterion was normal, with a notable bias to positive attributes.

4.18.2 Access to music facilities, suitability of repertoire, adjudication and exposure to other cultures

Once again 115 frequencies were missing for this group of criteria with a total of only 35 responses attained for the *Bosveld Kunstefees*. The distribution of frequencies for this group did not form any particular common pattern.

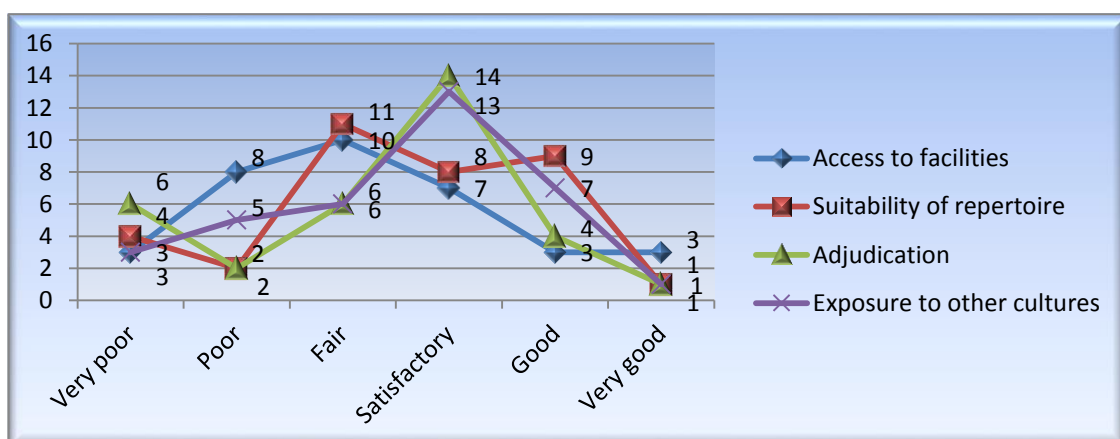


Figure 4.30 – Access to music facilities, suitability of repertoire, adjudication and exposure to other cultures: The *Bosveld Kunstefees*

- Access to facilities

For this criterion, 8.82% and 23.53% of respondents gave the *Bosveld Kunstefees* rating of very poor and poor respectively. However 29.41% and 20.59% felt that the *Bosveld Kunstefees* deserved ratings of fair and satisfactory respectively. A cumulative 17.64% of respondents gave the *Bosveld Kunstefees* ratings between good and very good. The distribution of frequencies for the criterion was slightly concentrated to the left of the scale.

- Suitability of repertoire

A cumulative 17.14% of respondents gave the *Bosveld Kunstefees* ratings between very poor and poor for this criterion, against 54.29% of respondents that gave ratings between fair and satisfactory. Another 17.64% of respondents gave ratings of good and very good. The distribution of frequencies for the criterion was normal.

- Adjudication

Of those who responded, 18.18% gave the *Bosveld Kunstefees* a rating of very poor for the adjudication criterion, while 6.06% gave a rating of poor. A big concentration of frequencies was on the ratings of fair and satisfactory at 18.18% and 42.42% respectively. A cumulative 15.15% of respondents gave ratings between good and very good. The distribution of frequencies for this criterion was normal.

- Exposure to other cultures

Frequencies for this criterion were distributed normally, with a slight bias to the right of the scale. The rating of the *Bosveld Kunstefees* regarding exposure to other cultures was 8.57% of respondents for very poor and 14.29% for poor. Respondents who thought the *Bosveld Kunstefees* was doing fairly on the criterion constituted 17.14%, whereas the majority, at 37.14% gave a rating of satisfactory. Only 20% and 2.86% gave ratings of good and very good respectively.

4.18.3 Preservation of indigenous music, educational relevance, success stories and unification of society

Once more a total of 115 frequencies were missing for this group of criteria, thereby restricting data to only 35 respondents who rated the *Bosveld Kunstefees*. As can be seen on the illustration, the distribution for this group of criteria resembles the Gaussian curve (Microsoft Encarta: 2007), not discounting occasional slight bias to either the left or right of the scale.

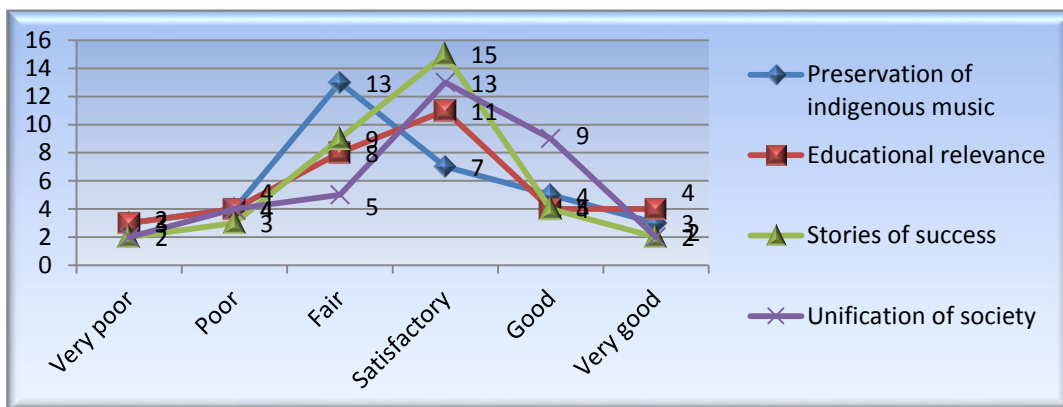


Figure 4.31 –Preservation of indigenous music, educational relevance, success stories and unification of society: *The Bosveld Kunstefees*

- Preservation of indigenous music

Asked to rate the *Bosveld Kunstefees* on preservation of indigenous music, 8.57% and 11.43% of respondents gave ratings of very poor and poor respectively. Most of the respondents, at 37.14% and 20% gave ratings of fair and satisfactory, while 14.29% and 8.57% rated good and very good respectively. The distribution of frequencies for this criterion also resembled the Gaussian curve.

- Educational relevance

For educational relevance, a cumulative 20.59% of respondents gave ratings between very poor and poor, while 23.53% and 32.35% gave ratings of fair and satisfactory respectively. A cumulative 23.52% gave the *Bosveld Kunstefees* ratings between good and very good. The distribution of frequencies for this criterion resembled the Gaussian distribution curve as well.

- Success stories

Also consistent with the Gaussian curve, most respondents – a cumulative 68.57% - gave the *Bosveld Kunstefees* ratings of fair and satisfactory for this criterion. Fewer respondents gave the ratings at the opposite ends of the scale, with a cumulative 14.29% indicating that the *Bosveld Kunstefees* success stories were very poor or poor, while 17.74% thought they were either good or very good.

- Unification of society

The distribution of frequencies for this criterion was normal as well. Only 5.71% of the respondents gave a rating of very poor, followed by 11.43% who gave a rating of poor. Respondents that felt the *Bosveld Kunstefees* was doing fairly in unifying society constituted 14.29%, while 37.14% gave a rating of satisfactory. Of those who rated the *Bosveld Kunstefees* on the unification of society criterion, 25.71% gave a rating of good, while 5.71% felt that it was very good.

4.18.4 Discrimination against other races, protection of minority cultures, security at the chosen venues and accommodative of pluralistic society

A total of 34 responses were attained from this group of criteria, while 116 frequencies were missing. No particular common pattern emerged from the distribution of frequencies for this group of criteria.

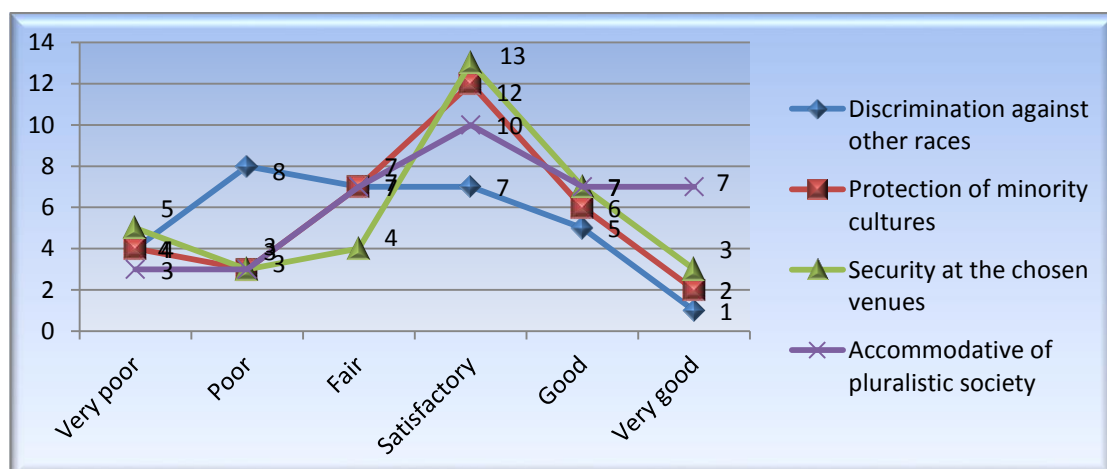


Figure 4.32 –Discrimination against other races, protection of minority cultures, security at chosen venues and accommodative of pluralistic society: The *Bosveld Kunstefees*

- Discrimination against other races

Once again, the value of ratings was reversed for discrimination against other races that was a negative criterion in itself, such that *very poor* became the most positive rating, whereas *very good* became the most negative rating. Respondents that gave the *Bosveld Kunstefees* a rating of very poor constituted 12.5%, while 25% gave a rating of poor. Respondents that gave a rating of fair constituted 21.88%, while another 21.88% gave a rating of satisfactory. Those who felt that the *Bosveld Kunstefees* was good and very good gave ratings of 15.63% and 3.13% respectively.

- Protection of minority cultures

Of those who responded for the protection of minority cultures criterion, 11.76% and 8.82% gave the *Bosveld Kunstefees* ratings of very poor and poor respectively, while a cumulative 55.88% rated between fair and satisfactory. On the other end of the scale 17.65% and 5.88% of respondents rated good and very good respectively.

- Security at the chosen venues

For security at chosen venues, 14.29% of respondents rated the *Bosveld Kunstefees* very poor, while 8.57% gave a rating of poor. Another 11.43% and 37.14% gave ratings of fair and satisfactory respectively, while a cumulative 28.57% rated between good and very good.

- Accommodative of pluralistic society

A cumulative 18.76% of respondents rated the *Bosveld Kunstefees* very poor or poor on one end of the scale, while another cumulative 28.13% gave ratings of good or very good on the other end of the scale. The bulk of respondents, at 47.57%, gave ratings of fair and satisfactory.

When this variable was profiled against race it was noted that two of the three respondents that gave the *Bosveld Kunstefees* a rating of very poor were black, whereas one was white. A similar distribution of respondents pertained for those who gave a rating of poor. Of the seven that gave a rating of fair, six were black whereas one was white. It was interesting to note that eight of the ten respondents who felt that the

Bosveld Kunstefees accommodated a pluralistic society satisfactorily were black, whereas one was Indian and another one was white. One black respondent and one white respondent gave a rating of very good.

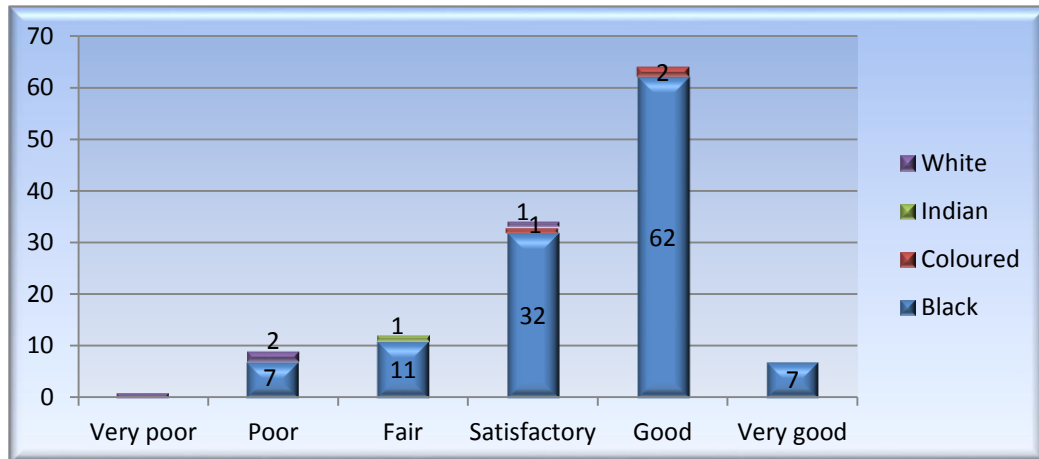


Figure 4.33 –Accommodation of a pluralistic society by race: The *Bosveld Kunstefees*

No statistical correlation could be established between the two variables. The null hypothesis was therefore accepted.

4.19 View on whether SASCE and the *Bosveld Kunstefees* are for other races

Respondents were asked directly whether they felt that SASCE and the *Bosveld Kunstefees* were for races other than their own. Nine frequencies were missing for SASCE, against the 24 missing frequencies for the *Bosveld Kunstefees*. Twenty-three respondents, constituting 16.31% indicated that they felt that SASCE was for other races than their own, while 118 respondents held a contrary view. On the other hand, 97 respondents, constituting 76.98% felt that the *Bosveld Kunstefees* was for races other than their own, while 29, and thus 23.02% held a contrary view.

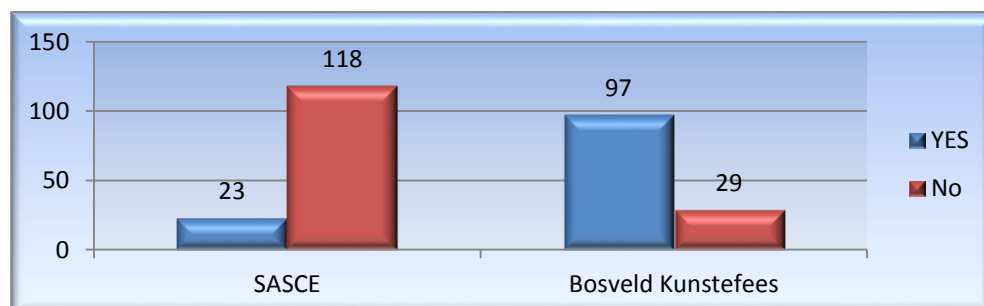


Figure 4.34 –Respondents' view on whether eisteddfodau are for other races

Of the 23 that indicated that they felt that SASCE was for other races than their own, 73.91% were black, 4.35% were coloured, while 21.74% were white. Of the 118 that responded by ‘no’, 92.37% were black, 1.69% coloured, 0.85% Indian, and 5.08% white. The null hypothesis was accepted in this instance as their statistical correlation was not established.

In the same way, of the 97 that felt that the *Bosveld Kunstefees* was for other races than their own, 89.69% were black, while 2.06% were coloured and 8.25% were white. In this instance also the null hypothesis was accepted as there was no statistical correlation established.

4.20 The extent to which the SASCE and the *Bosveld Kunstefees* repertoire correlates to the preferred choral genre

Respondents were asked to rate the extent to which the SASCE and the *Bosveld Kunstefees* prescribed music correlated with their preferred choral genre on a six point Likert scale as illustrated. Correlating with the number of respondents that partook in the two eisteddfodau, 114 of a total 150 respondents did not rate the *Bosveld Kunstefees*, against the 20 that did not rate SASCE. The biggest concentration of the frequencies was for the rating “Caters quite well for the preferred genre” in both instances, at 53.85% and 27.78% for SASCE and the *Bosveld Kunstefees* respectively. Notably, 25.85% of those who rated SASCE believed that the organisation absolutely catered for their preferred choral genre. Lesser respondents gave ratings on the opposite ends of the continuum.

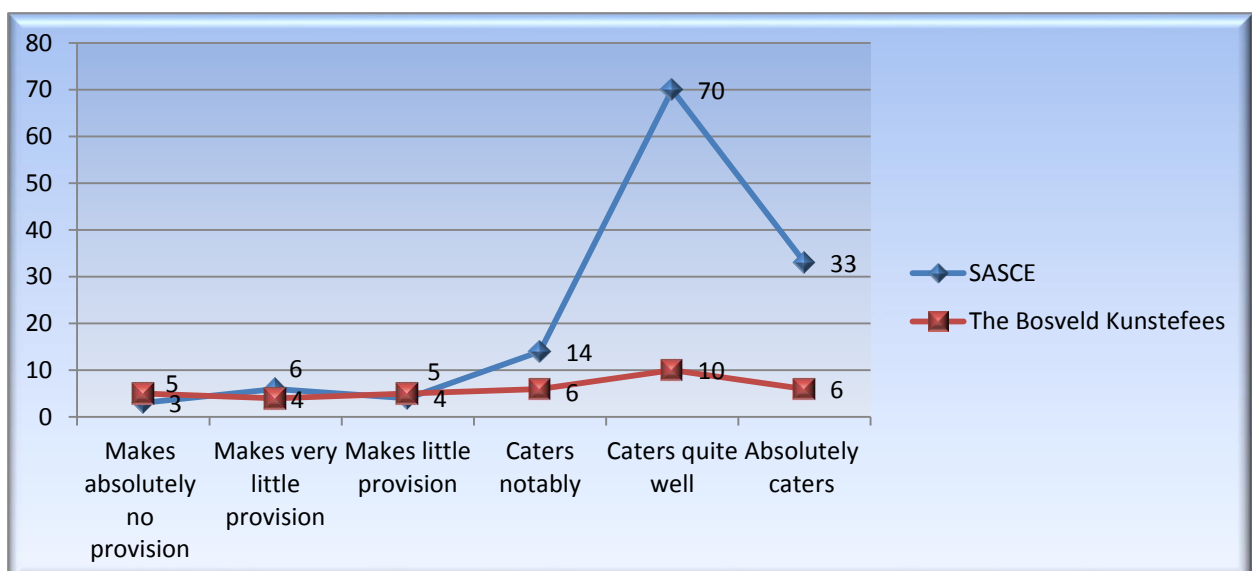


Figure 4.35 – The extent to which eisteddfodau repertoire correlates to the preferred choral genre

The extent to which the SASCE repertoire correlated with the preferred choral genre was cross referenced against race. Of the three that indicated that the SASCE repertoire made absolutely no provision for their preferred genre, 66.67% were black while 33.33% were white. Of those who indicated that the SASCE repertoire made very little provision for their preferred genre, 50% were black while the other 50% were white. Respondents who indicated that SASCE made little provision for their preferred repertoire were 75% black and 25% white. Of those who indicated that SASCE catered notably for their choral genre, 78.57% were black, while each of the other racial groups recorded a 7.14%. An overwhelming 97.14% of the 70 respondents who indicated that SASCE catered quite well for their preferred genre were black, 1.43% coloured, while another 1.43% was white. Lastly, of the 33 that indicated that SASCE absolutely catered for their preferred choral genre, 96.97% were black, whereas 3.03% were coloured.

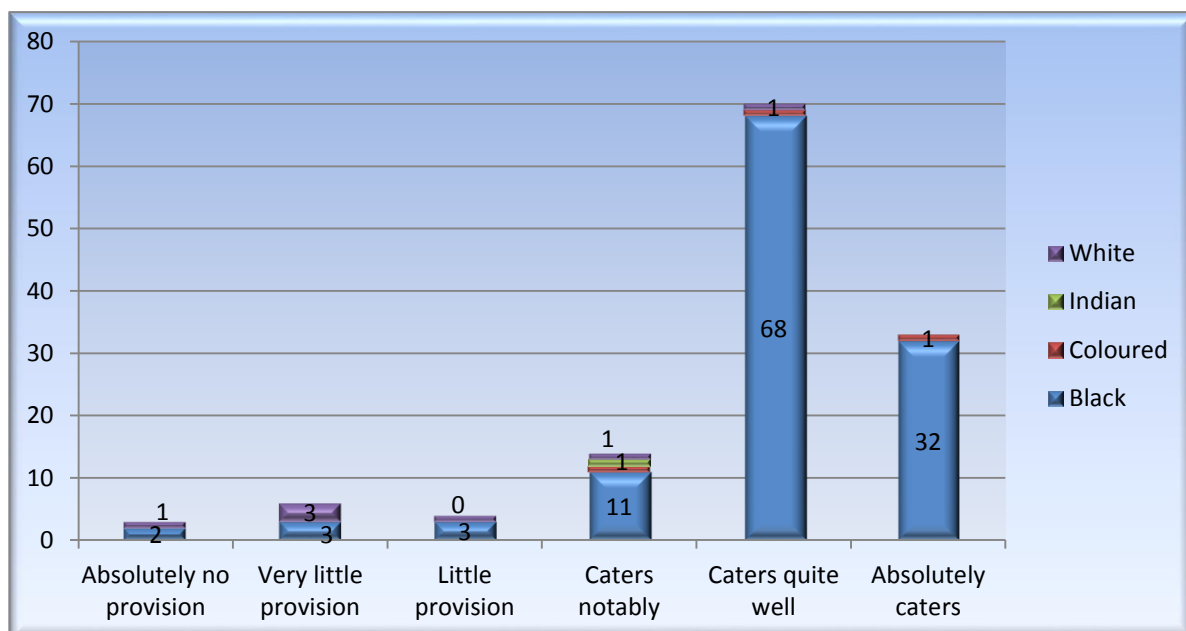


Figure 4.36 – The extent to which SASCE repertoire correlates to the preferred choral genre by race

The chi-square probability reading of 0.0001 suggested an established statistical correlation between the two variables. More blacks believed that SASCE catered for their preferred choral genre. On the other hand more whites believed that SASCE made little or no provision for their preferred choral genre.

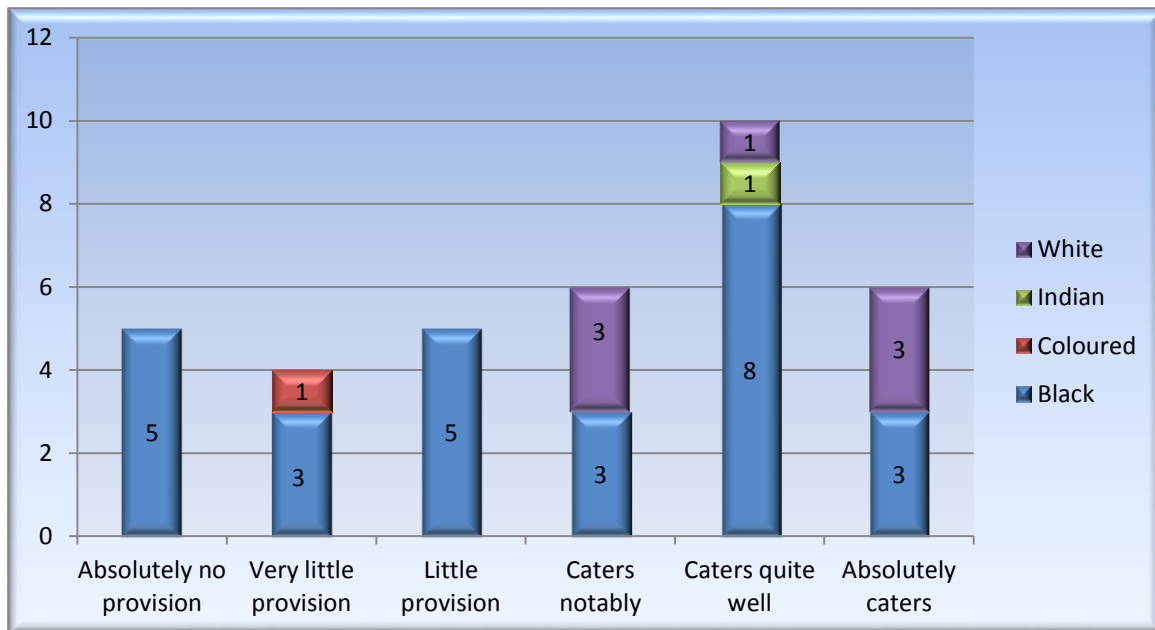


Figure 4.37 – The extent to which the *Bosveld Kunstefees* repertoire correlates to the preferred choral genre by race

The extent to which the *Bosveld Kunstefees* repertoire provided for respondents' preferred choral genre was profiled by race as well. The five respondents that indicated that the *Bosveld Kunstefees* made absolutely no provision for their preferred genre were all black. Of the four that felt the *Bosveld Kunstefees* repertoire made very little provision for their preferred genre, three were black whereas one was coloured. All the five respondents that indicated that the *Bosveld Kunstefees* made little provision for their preferred genre were black. Three of the six respondents that felt that the *Bosveld Kunstefees* catered notably for their preferred genre were black, while the other three were white. Eight of the ten respondents that indicated that the *Bosveld Kunstefees* repertoire catered quite well for their preferred genre were black, while Indians and whites had one respondent each. Also, three of the six respondents that felt that the *Bosveld Kunstefees* absolutely catered for their preferred choral genre were black, while the other three were white.

For this instance, the null hypothesis was acceptable as the statistical correlation between the two variables could not be established.

4.21 The extent to which the eisteddfodau repertoire correlates to the school choral capability

Respondents were also asked similarly to rate the extent to which the SASCE and the *Bosveld Kunstefees* repertoire correlated with their school choirs' capability. SASCE had only 18 missing frequencies, whereas the *Bosveld Kunstefees* had 115 missing frequencies.

Only 0.76% and 8.57% felt that their school choir’s capability was absolutely ignored by SASCE and the *Bosveld Kunstefees* respectively, while 4.55% and 17.14% felt that the two eisteddfodau made very little provision for different choral capabilities in the same way. Further, 6.82% and another 17.14% indicated that SASCE and the *Bosveld Kunstefees* made little provision for their choral capability respectively. Respondents that felt the two eisteddfodau catered notably for their choral capability in the same way were 14.39% and 14.29% for SASCE and the *Bosveld Kunstefees* respectively. A bigger concentration of frequencies felt that their choral capability was catered for quite well, at 50.76% and 31.43% for SASCE and the *Bosveld Kunstefees* respectively. Lastly, 22.73% and 11.43% indicated that their choral capability was absolutely taken into account by the two eisteddfodau in the same way.

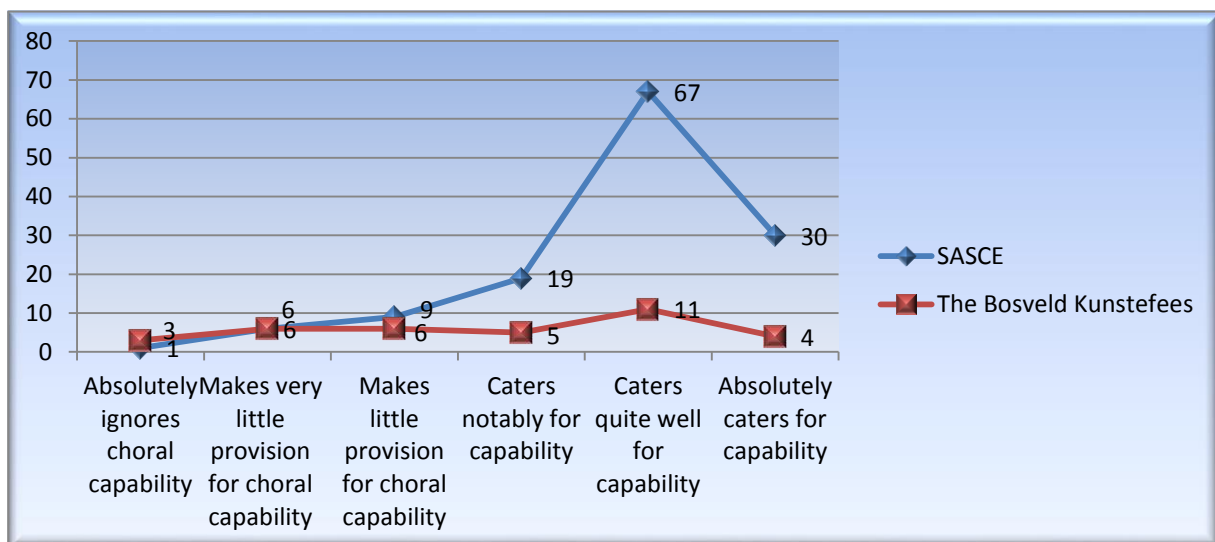


Figure 4.38 – The extent to which eisteddfodau repertoire correlates to choral capability

The extent to which the SASCE repertoire correlates with the school’s choral capability was pitted against race for more in-depth analysis. One black respondent indicated that SASCE absolutely ignored his/her school’s choral capability. Of the six respondents that indicated that SASCE made very little provision for their school’s choral capability, 50% were black while the other 50% were white. Nine respondents indicated that SASCE made little provision for their choral capability; and of those 77.78% were black and 22.22% were white. Of the 19 respondents that indicated that SASCE catered notably for their choral capability, 84.21% were black, 10.52% coloured, while 5.26% were Indian. Penultimately, 67 respondents indicated that SASCE catered quite well for their choral capability; and of those 97.01% were black while 2.99% were white. Lastly, 96.67% of the 30 that felt that SASCE absolutely catered for their choral capability were black, whereas 3.33% were coloured.

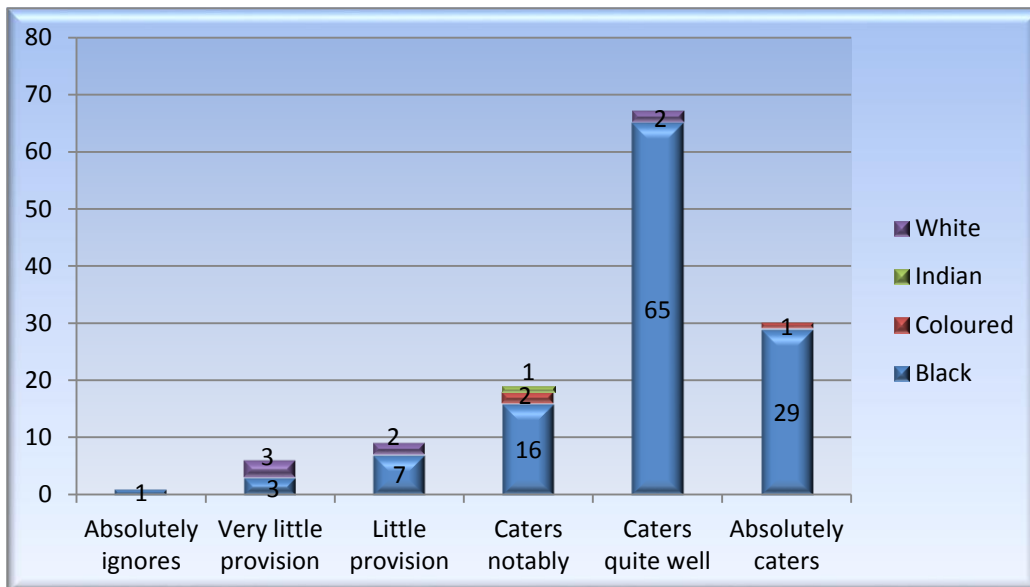


Figure 4.39 – The extent to which the SASCE repertoire catered for choral capability by race

The null hypothesis was rejected in this instance also, for a chi-square probability reading of 0.0001 was recorded. The alternative hypothesis that there was a correlation between the variable and race then held. By and large, more blacks felt that the SASCE repertoire took into account their schools' choral capability, while more whites held a contrary view.

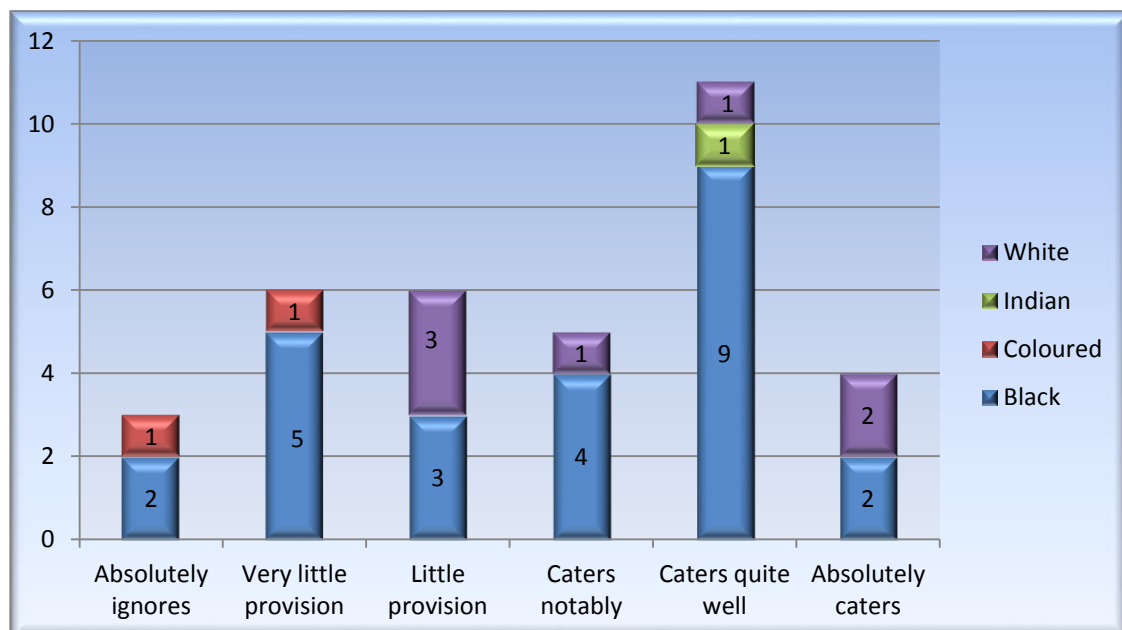


Figure 4.40 – The extent to which the *Bosveld Kunstefees* repertoire catered for choral capability by race

The extent to which the *Bosveld Kunstefees* repertoire took the school choral capability into account was also profiled by race. Two of the three respondents that indicated that the *Bosveld Kunstefees* absolutely ignored their choral capability were black, while one was

coloured. Five of the six respondents who felt that the *Bosveld Kunstefees* made very little provision for their capability were black, while one was coloured. Six respondents had indicated that the *Bosveld Kunstefees* repertoire made little provision for their capability; and of those three were black while the other three were white. Of those that felt their choral capability was notably catered for, four were black while one was white. Pen-ultimately nine of the eleven respondents that felt that the *Bosveld Kunstefees* repertoire catered quite well for their choral capability were black, while two were white.

No statistical correlation was established between the two variables, and as such the null hypothesis was acceptable.

4.22 The extent of SASCE and the *Bosveld Kunstefees* acceptance

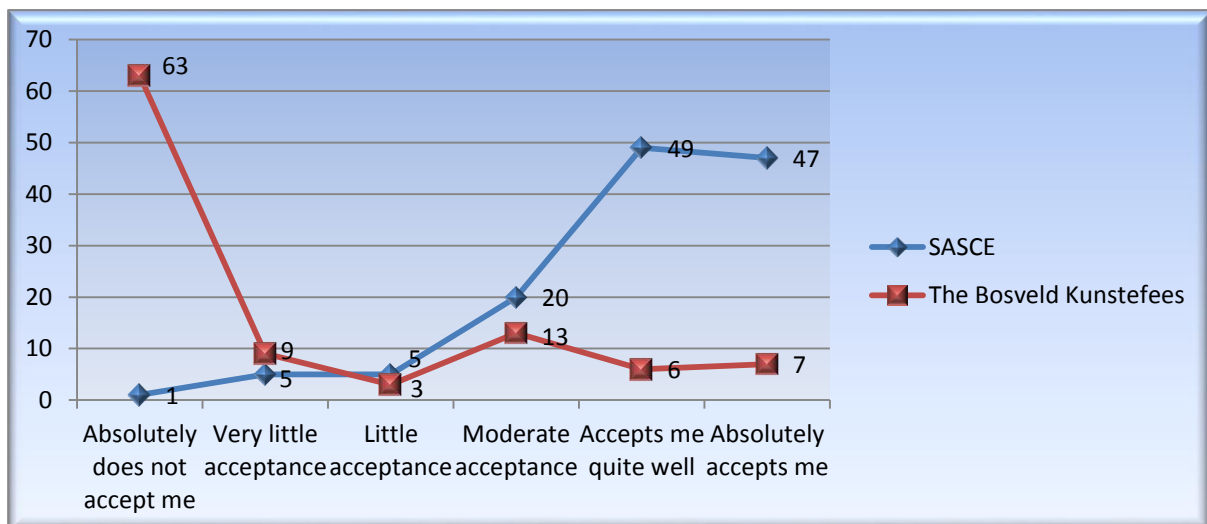


Figure 4.41 – The extent of eisteddfod acceptance

Respondents were also asked to rate the extent to which they felt that SASCE and the *Bosveld Kunstefees* accepted them. For SASCE 23 frequencies were missing, while 49 were missing for the *Bosveld Kunstefees*. It was notable that the responses for the *Bosveld Kunstefees* did not correlate with the number of respondents that partook in that eisteddfod. Respondents who indicated that SASCE absolutely did not accept them were 0.79%, against the 62.38% of respondents who rated the *Bosveld Kunstefees* similarly. On the next level in the continuum, 3.94% and 8.91% of respondents rated indicated that SASCE and the *Bosveld Kunstefees* had very little acceptance for them respectively. Another 3.94% of respondents rated that SASCE had little acceptance, against the 2.97% of respondents that rated the *Bosveld Kunstefees* similarly. Respondents who felt that SASCE accepted them moderately were 15.75%, while 12.87% felt the same way about the *Bosveld Kunstefees*. Those who rated indicated that SASCE accepted them quite well accounted for 38.58%,

against the 5.94% that rated the *Bosveld Kunstefees* for the same criterion. Finally 37.01% rated that SASCE accepted them absolutely, against the 6.93% that rated the *Bosveld Kunstefees* for the same criterion. Notably the highest concentration of frequencies for SASCE in so far as this criterion is concerned was on the extreme right of the scale, whereas the highest concentration of frequencies for the *Bosveld Kunstefees* was on the extreme left of the scale as illustrated.

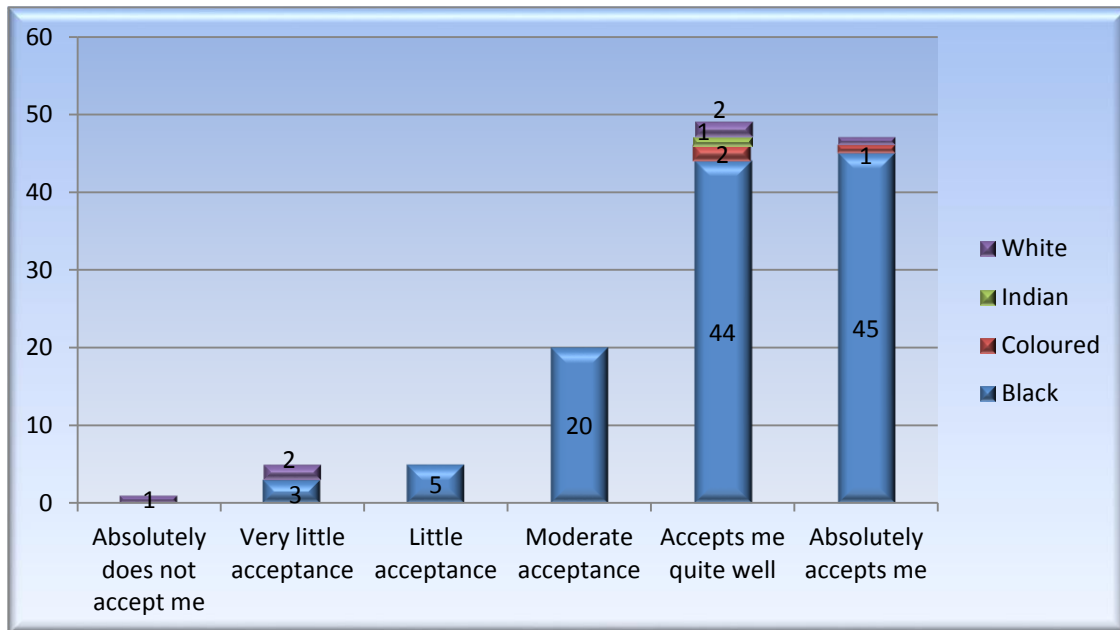


Figure 4.42 – The extent of SASCE acceptance by race

Pitted against race, it was found that one white respondent indicated that SASCE absolutely did not accept him/her. Of the five respondents that indicated that SASCE had very little acceptance towards them, 60% were black while 40% were white. All (100%) of those who gave a rating of little acceptance were black, while another 100% of those who gave a rating of moderate acceptance were also black. Of those who indicated that SASCE accepted them quite well constituted 89.8% were black, while 4.08% were coloured, 2.04% were Indian and 4.08% were white. Lastly, 95.74% who indicated that SASCE absolutely accepted them were black, whereas coloureds and whites constituted 2.13% each.

The null hypothesis was rejected for this instance, as the chi-square probability reading of 0.0006 was obtained. There was a definite correlation between how respondents felt about the SASCE acceptance and race.

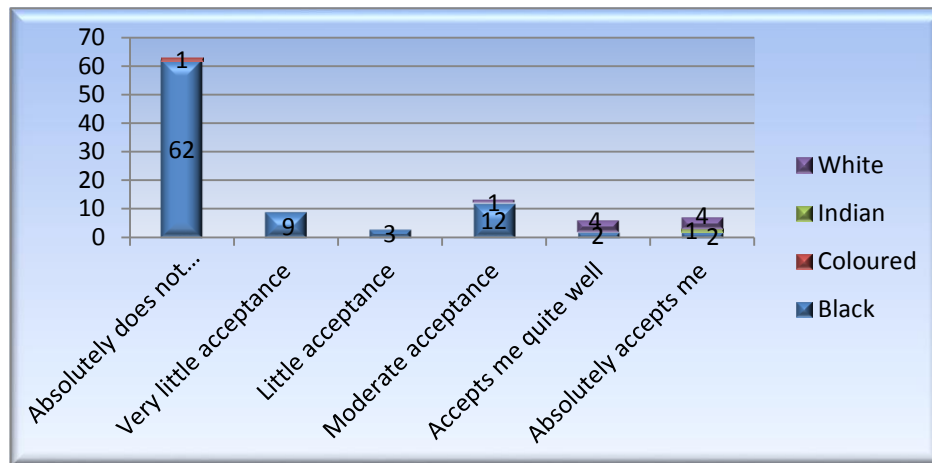


Figure 4.43 – The extent of the *Bosveld Kunstefees* acceptance by race

The extent of the *Bosveld Kunstefees* acceptance was also profiled by race. Black respondents, accounting for 98.41% of the respondents, stated that the *Bosveld Kunstefees* absolutely did not accept them, while 1.59% were coloured. All of the nine respondents that indicated that the *Bosveld Kunstefees* had very little acceptance were black. All of the three respondents that stated that the *Bosveld Kunstefees* had little acceptance were also black. Twelve of the thirteen respondents that stated that they were moderately accepted by the *Bosveld Kunstefees* were black, while the remaining one was white. Two of the six respondents that indicated that the *Bosveld Kunstefees* accepted them quite well were black, while the remaining four were white. Again, two of the seven respondents that felt that the *Bosveld Kunstefees* absolutely accepted them were black, while one was Indian, and the remaining four were white.

For this instance, a statistical correlation was established, for the chi-square probability engendered a reading of 0.00001. On this basis the null hypothesis was rejected.

4.23 Exclusion of the SASCE and the *Bosveld Kunstefees* repertoire to any South African culture

Respondents were directly asked whether they felt that the SASCE and the *Bosveld Kunstefees* repertoire excluded any of the South African cultures. For SASCE eleven missing frequencies from the 150 that partook in the study were recorded, against the 38 missing frequencies for the *Bosveld Kunstefees*. Respondents who indicated that SASCE excluded one or more of South African cultures were 7.91%, against the 70.54% that felt that the *Bosveld Kunstefees* excluded one or more of South African cultures. Respondents who indicated that SASCE did not exclude any of the South African cultures were 76.98%, as opposed to the 16.07% that felt the *Bosveld Kunstefees* did not exclude any of the South

African cultures. Of the respondents who did not know whether the eisteddfodau organising bodies excluded any of the South African cultures were 15.11% and 13.39% for SASCE and the *Bosveld Kunstefees* respectively.

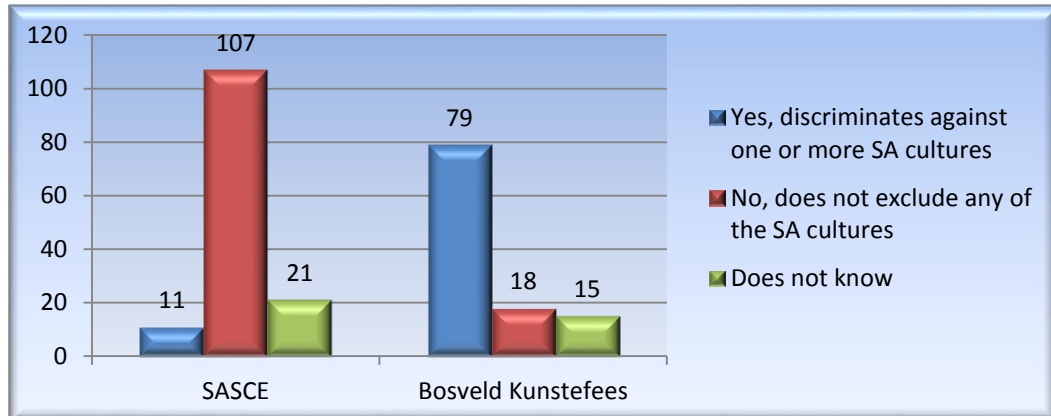


Figure 4.44 –Exclusion of eisteddfod repertoire to any of the South African cultures

Profiled by race, 81.82% of the 11 who felt that SASCE repertoire excluded any of the South African cultures were black, whereas 18.18% were white. On the contrary, those that felt that SASCE was not excluding any of the South African cultures were 96.26% black, 2.8% coloured and 0.93% white. Of those who did not know, 47.62% were black, 4.76% Indian, and 47.62% white. A chi-square probability calculation of 0.0001 confirmed a definite correlation between respondents' view on whether SASCE excluded any of the South African cultures and race.

In the same way, the view of the respondents on whether the *Bosveld Kunstefees* excluded any of the South African cultures was profiled against race. An overwhelming 98.73% of the respondents that felt that the *Bosveld Kunstefees* excluded one or several of the South African cultures were black, while 1.27% were coloured. The respondents that felt that the *Bosveld Kunstefees* did not exclude any of the South African cultures were 55.56% black, 5.56% Indian and 38.89% white. Of those who did not know, 66.67% were black, while 33.33% were white. Also in this instance the null hypothesis was rejected, for the chi-square probability reading of 0.0001 was attained. There was a definite correlation between respondents' view on whether the *Bosveld Kunstefees* excluded any of the South African cultures and race.

4.24 The extent to which SASCE and the *Bosveld Kunstefees* are racially segregative/integrative

Finally, respondents were asked to rate the extent to which SASCE and the *Bosveld Kunstefees* were racially segregative/integrative on a six point Likert scale. For SASCE, 29 frequencies were found to be missing, against the 55 missing frequencies for the *Bosveld Kunstefees*. It was found that 1.65% of respondents rated SASCE as being very racially segregative, whereas 67.37% rated the *Bosveld Kunstefees* similarly for the same criterion. Another 1.65% rated SASCE for being notably racially segregative, while 10.53% felt the same way about the *Bosveld Kunstefees*. A further 4.96% rated SASCE for being very subtly racially segregative, while 6.32% rated the *Bosveld Kunstefees* in the same way for the criterion. Respondents who gave rating of very subtly racially integrative were 9.92% and 10.53% for SASCE and the *Bosveld Kunstefees* respectively. On the other end of the continuum, 49.59% of respondents rated SASCE for being notably racially integrative, while 2.11% felt the same way about the *Bosveld Kunstefees*. Lastly, 32.23% felt that SASCE was very racially integrative, whereas 3.16% gave the same rating for the *Bosveld Kunstefees*. It was noted that the highest concentration of frequencies for SASCE was on the right hand side of the scale, whereas the concentration of frequencies for the *Bosveld Kunstefees* resided on the left of the scale.

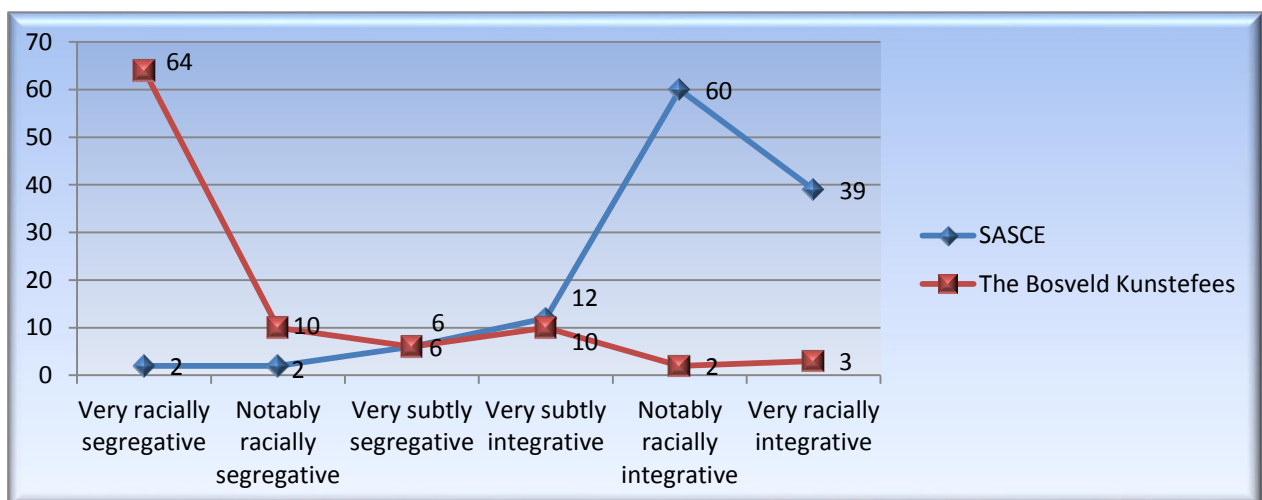


Figure 4.45 – The extent to which eisteddfodau are racially segregative/ integrative

The views on the extent to which SASCE was racially segregative/integrative were profiled against race. It was noted that the two respondents that felt that SASCE was very racially segregative were black. The two respondents that indicated that SASCE was notably racially segregative were also black. All the six respondents that gave a rating of very subtly segregative were black. Of the twelve that gave a rating of very subtly integrative, 83.33%

were blacks whereas 16.67% were white. Of those who gave SASCE a rating of notably racially integrative, 95% were black, 3.33% coloured, while 1.67% were Indian. Lastly, 97.44% of those who felt that SASCE was very racially integrative were black, while 2.56% were coloured.

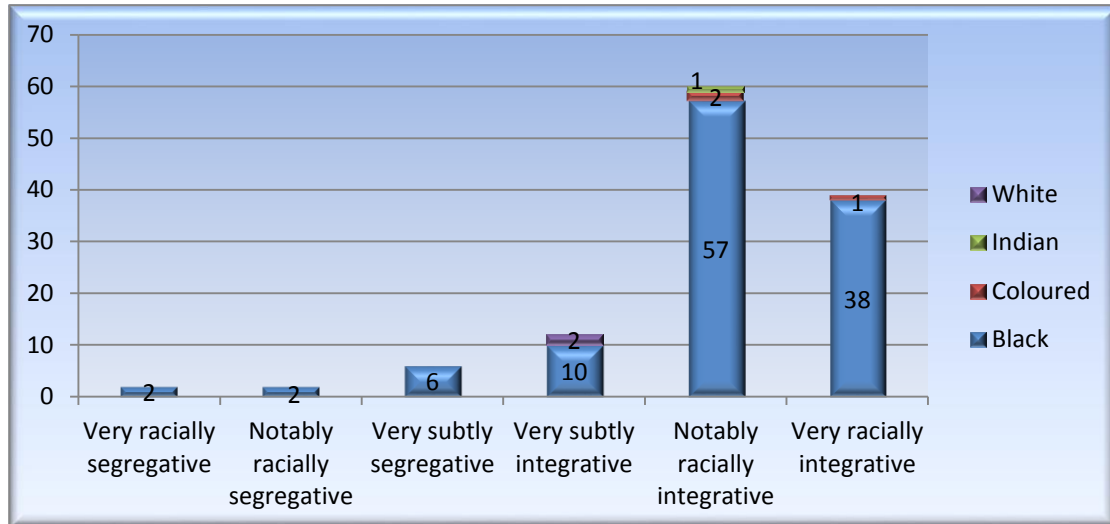


Figure 4.46 – The extent to which SASCE is racially segregative/ integrative by race

The null hypothesis for this instance is accepted, for the chi-square probability reading was 0.1670. No statistical correlation between the two variables could be established.

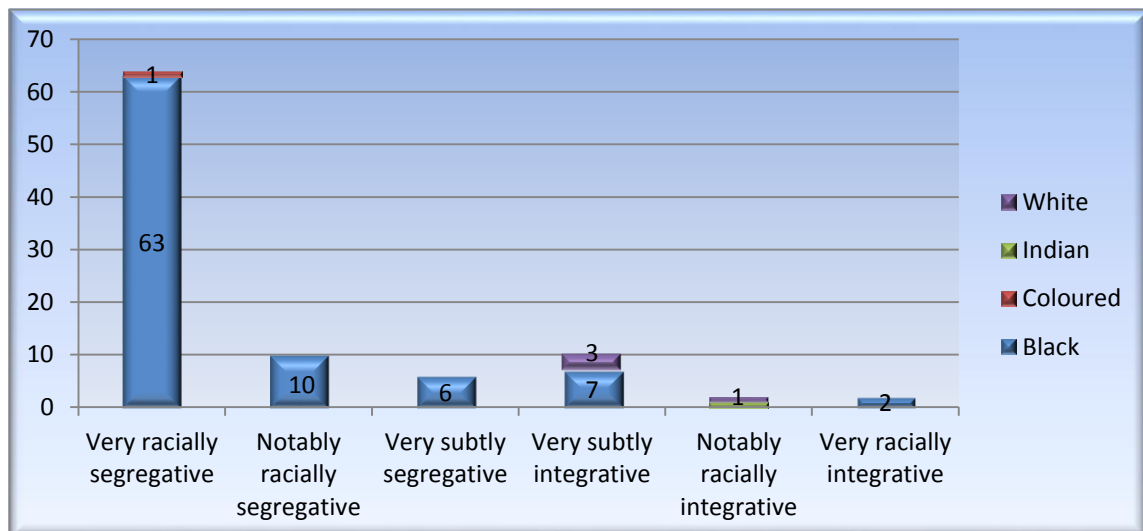


Figure 4.47 – The extent to which the *Bosveld Kunstfees* is racially segregative/ integrative by race

Respondents' view on whether the *Bosveld Kunstfees* was racially segregative/integrative was also profiled by race. Of those who stated that the *Bosveld Kunstfees* was very racially segregative, 98.44% were black, while 1.56% were coloured. All (100%) of those that

indicated that the *Bosveld Kunstefees* was notably racially segregative, as well as those who stated that it was very subtly segregative, were black. Seven of the ten respondents who felt that the *Bosveld Kunstefees* was very subtly integrative were black, while the remaining 3 were white. Of the two respondents that stated that the *Bosveld Kunstefees* was notably racially integrative, one was Indian while the remaining one was white. Three respondents stated that the *Bosveld Kunstefees* was very racially integrative; and of those, two were black and one was white.

In this instance, the null hypothesis was rejected. The chi-square probability reading of 0.0001 indicated that there was a statistical correlation between respondents' view on whether the *Bosveld Kunstefees* was racially segregative/integrative and race.

4.25 Conclusion

The results engendered by the analyses carried out in this chapter were used to arrive at the conclusions and recommendations in the next chapter.

Chapter 5–Findings, recommendations and conclusion

In this chapter, the findings are revealed through analysis of the collected data on the one hand, while recommendations for future research are proposed to various stakeholders and other interested parties on the other.

5.1 Introduction

Findings raised in this study follow the analysis of the raw data in the previous chapter. Although more information came to light, in several instances warranting further research as recommended, the gathered and processed data will be used to answer research questions posed by the study as much as possible. The findings therefore adopt the same sequence of the research questions posed.

5.2 Findings

The study raised the following findings.

5.2.1 Primary research question

The study primarily asked the extent to which schools choral music eisteddfodau within the Polokwane Cluster mirrored the repealed racial segregation within a democratic dispensation in South Africa. With that as a point of departure, the data allowed certain revelations and confirmations to be made.

- **Demographics**

It is confirmed that more schools within the Polokwane cluster are historically black, as indicated by the 75% historically black schools that took part in the study. The 86% of black South Africans that participated in the study itself against the combined 14% of South Africans of other descent also affirms this finding. This was expected given the population demographics and other historical factors in the region.

It also comes to light that notable racial transformation has occurred at former Model C schools that took part in the study, for they have black learners enrolled. It was found that 30% of respondents from urban town schools and 35.29% of respondents from urban city

schools were black. Furthermore, some city and town schools also have black, Coloured and Indian personnel in the capacity of principal and/or choir master/mistress.

The study established a statistical correlation between the school type in the research area and race, confirming therefore that certain races can be found in certain types of schools. The sampled rural and township schools were from previously black-designated areas and still have an overwhelming, if not exclusive, black population. They have experienced no racial transformation at all for some reasons, despite the racial transformation that is experienced elsewhere in the sample and other parts of South Africa.

Town and city schools from the sample had more white respondents (40% and 64.71% from town and city schools respectively) than respondents of other race groups. Although the then Pietersburg (the current Polokwane) was a white-designated area before 1990, and consequently had an overwhelming white majority, the current population statistics of Polokwane according to Statistics South Africa (2010) portray a different picture, according to which the racial makeup is 92.9% black, 0.9% coloured, 0.7% Indian/Asian and 5.2% white. The racial transformation at former Model C schools alluded to earlier therefore do not reflect the racial makeup of the Polokwane population. This lack of correlation between community and school demographics requires further research.

Although the demographic findings made in this study make interesting revelations that require further research in some instances, they do not confirm that participation in schools within the Polokwane Cluster is based on race, in response to the main research question. Given the demographics, it is possible to observe a conspicuous absence of a particular racial group at school choral eisteddfodau at certain levels, without a deliberate effort on the part of participants and organisers to perpetuate or mirror the past racial segregation.

- **Participation in eisteddfodau**

The observation by me as researcher, and comments made by the adjudication panel during the 2009 SASCE eisteddfodau, indicated that 100% of respondents who participated in SASCE between 2007 and 2011 were all non-white. It also came to my attention that former Model C schools participated in a separate school choir eisteddfod, namely while the *Bosveld Kunstefees*. During the study, it also emerged that some former Model C schools also participated in other eisteddfodau or choir competitions such as Take 5, *Applous*, and the ATKV.

My initial observation was confirmed, in that only black respondents participated in SASCE eisteddfodau during the research period. It was revealed that 20% of the respondents did not know about SASCE. For a Department of Basic Education programme the 20% is significant. Although it is not compulsory for schools to participate in SASCE, all schools need to know about the programme and to make a determination of whether they participate or not. Another disturbing factor is that 14.6% obtained knowledge about the SASCE programme too late, and could therefore not participate. Only 40.28% of respondents indicated that they had received an official correspondence from SASCE, and of that fraction 87.93% were black, 3.45% Coloured, 1.72% Indian and 6.9% were white. A statistical correlation was established between knowledge about SASCE and race, implying that SASCE channelled its communication more to rural and township schools, where only black respondents could be found. However, the fact that non-African respondents also received the SASCE correspondence clears SASCE of any suspicion of organising racially segregated eisteddfodau by design. Other factors then come to play for this unintended consequence.

It was revealing that participants at the *Bosveld Kunstefees* eisteddfodau were not exclusively white, quite unlike it is the case with SASCE eisteddfodau where only blacks were conspicuous. Several criteria intended to obtain participants' experiences during their participation in the *Bosveld Kunstefees* reveal that blacks took part in the *Bosveld Kunstefees* events. In fact, in some instances blacks rated the *Bosveld Kunstefees* favourably. This disproves the postulation that the *Bosveld Kunstefees* is a parallel school choral eisteddfod for whites.

A statistical correlation between the acquisition of the *Bosveld Kunstefees* information and race was established. The fact that 79.3% of respondents did not know about the *Bosveld Kunstefees* is worrisome as the magnitude is alarming. Only 11.3% of respondents indicated that their schools received official correspondence notifying them about the *Bosveld Kunstefees*. On the basis of this, however, it cannot be concluded that the *Bosveld Kunstefees* deliberately sought to exclude other races in its organisation. Their communication is concentrated among town and city schools for other reasons that remain to be established.

- **Racism**

It was established that the view on whether SASCE accommodates a pluralistic society was divided along race lines. This correlation suggests that a larger fraction of the 7.87% of respondents who gave SASCE a rating of poor and very poor for accommodating the

pluralistic South African society were statistically white. As mentioned earlier, information about SASCE events was not available to every participant, and the dissemination of such information was found to be rather more focused on rural and township schools. In other words, that view was expressed by statistically more participants that did not participate in SASCE eisteddfodau. Once again, given the afore-mentioned, it cannot be concluded that SASCE eisteddfodau are supposedly exclusive to certain race groups, thus mirroring the South African segregated past. The view as expressed by participants must not be overruled on the other hand, as it could represent a stereotype – requiring urgent intervention – that could also have deterred the participants from participating in SASCE eisteddfodau. The same goes for other statistical correlations established, firstly between the respondents' view on whether SASCE accepted them according to race, wherein a cumulative 4.73% of respondents felt that SASCE either absolutely did not accept them, or had very little acceptance for them, and secondly between respondents' view on whether SASCE excluded other South African cultures and race. In the second instance 7.91% of respondents felt that SASCE excluded one, or several of the South African diverse cultures. Further research is required to establish why these perceptions are held, even by some respondents who have no experience of participating in SASCE events.

No correlation was established between whether the *Bosveld Kunstefees* was accommodative of the pluralistic society and race. A statistical correlation was however established between the respondents' view on whether the *Bosveld Kunstefees* accepted them for participation, and according to race, wherein 62.38% of respondents indicated that the eisteddfod organising body absolutely did not accept them, and another 2.9% mentioned that it had little acceptance. Notable was the fact that the 62.38% fraction of respondents was by far higher than the 6% of respondents that participated in the *Bosveld Kunstefees* events. Considering also that it was established that black respondents participated in the *Bosveld Kunstefees* eisteddfodau during the research period, it can therefore be concluded that yet another stereotype was held, largely from those who never participated in the *Bosveld Kunstefees* events. Another correlation was established on the *Bosveld Kunstefees*' exclusion of other South African cultures and race. In this regard, 70.54% of the entire respondent population, of which 98.73% were black, indicated that the *Bosveld Kunstefees* excluded one or several of the South African diverse cultures. The fraction, once again, by far surpasses the 6% of respondent population that participated in the *Bosveld Kunstefees* events. A further statistical correlation was established between the views of the respondents on whether the *Bosveld Kunstefees* was racially segregative/integrative and race. In this regard 67.37% of the respondents, of which 98.44% were black and 1.56% Coloured, indicated that the *Bosveld Kunstefees* was very racially segregative. A further 10.53%, all of

whom were black, and indicated that the *Bosveld Kunstefees* was notably racially segregative, while another 6.32%, of which 70% were black, gave it a rating of being very subtly racially segregative. Doubt emerges strongly even in this instance, for the fraction of respondents that rated the *Bosveld Kunstefees* for being racially segregative still surpasses the 6% that took part in the *Bosveld Kunstefees* event. Further research is required to establish why these perceptions are held, even when some respondents have no experience of participating in the *Bosveld Kunstefees* events.

- **Was the apparent racial participation by design or default?**

The question to ask further than the given confirmation is whether such an apparently racial participation is by default or by design.

- Racial participation by **default**

A total of 78.72% respondents who participated in SASCE eisteddfodau indicated that their participation was not influenced by the past racial dispensation in any way. Also, in total 24.43% of respondents who participated in *Bosveld Kunstefees* eisteddfodau indicated that their participation was not influenced by the past racial dispensation in any way.

As mentioned, it was expected that township and rural schools in the research areas would be a larger number given the population demographics and other historical factors in the region. Also as mentioned, all the schools within the sample, including all the former Model C schools that participated in the study have black learners enrolled. Furthermore as mentioned, some former Model C schools also have black personnel in the capacity of principal or choir master/mistress. Township and rural schools in the sample, however, continue to serve non-white South African communities, while their principals and choir masters/mistress are also only non-white. Whereas factors that led to this state of affairs were historically carefully planned by the former government, the respondents who find themselves in the current milieu did not plan for it themselves.

Given all of the above-mentioned, it is concluded that the respondents' participation in SASCE and the *Bosveld Kunstefees* eisteddfodau was largely not influenced by race in any way. The apparently racial participation is by default, and therefore an unintended consequence of other factors that can be unearthed by further research.

➤ Racial participation by **design**

SASCE is a non-mandatory programme of the Department of Basic Education. Be that as it may, 8.28% of respondents have indicated that their schools have adopted a non-participation policy against such programmes. The adoption of the policy strongly indicates purpose, however in itself it has nothing to do with race, especially that reasons for the adoption of the policy were not asked, it was intriguing that 100% of respondents whose schools adopted such a policy were former Model C schools. Further research is recommended to uncover the adoption of such school policies.

A 7.09% of respondents conceded that their choice to participate in SASCE was influenced by the past racial dispensation. Another 3.82% of respondents conceded that their choice to participate in the *Bosveld Kunstfees* was influenced by the past racial dispensation. These fractions took a purposeful decision based on race to participate in SASCE organised events. Although the fraction of participants who were racially motivated to participate in either of the eisteddfodau may be comparatively small and negligible, it still should not be wished away, for it represents purposeful thought that impact on participation in school eisteddfodau. Statistically speaking, it can then be concluded that the apparent racial participation of schools in eisteddfodau was generally not by design.

5.2.2 Secondary research questions

Secondary to the main research question stated, the study probed into the following:

- Is there systematic racial exclusion in the organisation of school eisteddfodau, and ostensible justification advanced?

The usual characteristic of systematic exclusion is standards set too high for one or several sectors of a society targeted for such exclusion (Reed, 2003:69). Systematic exclusion may be in the costs that are set exorbitantly above the reach of the targeted sector, locations out of the reach of the target for one or several reasons, and/or in the unaligned performance standards to the aptitude of the target.

In so far as the participation of schools in choral eisteddfodau in the research area is concerned, systematic exclusion by high costs was ruled out since participation in either SASCE or the *Bosveld Kunstefees* required no participation fees.

Respondents were asked to rate both SASCE and the *Bosveld Kunstefees* on security at the venues they chose. A cumulative 13.71% gave SASCE ratings of very poor and poor, while the remaining 86.29% gave the eisteddfod organising body positive ratings. On the other hand, respondents that gave the *Bosveld Kunstefees* negative ratings on the aspect were 22.86%, while the remaining 77.14% gave positive ratings. The mentioned ratings had no bearing on race, and would therefore have no influence in the apparent racial participation in schools choral eisteddfodau. Also, the fraction of respondents that gave negative ratings for the *Bosveld Kunstefees* surpasses the fraction of the respondent population that participated in their eisteddfodau. Given all the afore-mentioned, it is concluded that there was no systematic exclusion on the basis of chosen venues.

Coming to the probability of unaligned choral aptitude against the set standards, respondents were asked whether the repertoire selected by either of the eisteddfod organising bodies correlated with their preferred choral genre, and whether the repertoire was within the capability of respondent's choirs.

The most popular choral genre as indicated by 75.3% of respondents was the African Choral Music, followed by *Mashamsham* at 69.3% and hymnals at 60%. Noteworthy was that *Mashamsham* are not prescribed for eisteddfod purposes while hymnals are seldom prescribed. Western Art Music was also popular, at 56%, followed by gospel music at 34.6%. Traditional African Music stood at 33.3%, while Popular Music and Afrikaans *Volksmusiek* were the least popular at 14.6% and 8% respectively.

A statistical correlation was established when the correlation of the SASCE repertoire to the preferred choral genre was pitted against race. A cumulative 12.54%, of which 66.67% was black while 33.33% were white, gave SASCE negative ratings in this regard. Although the fractions may appear small, statistically there is a voice from some white respondents that finds the SASCE repertoire unaligned to their preferred choral genre. Another statistical correlation was established when the correlation of the SASCE repertoire to the respondents' choral capability was pitted against race. In this instance a cumulative 9.33% of respondents, of which 51% were white, gave SASCE negative ratings. Given the afore-mentioned, it is concluded a perception is held that SASCE is systematically excluding some respondents, and the basis of such exclusion is race. SASCE needs to be aware of this perception in order

to improve its participation rate on the one hand, while it will avoid being seen to have systematically excluded some schools on the other.

Findings regarding the *Bosveld Kunstefees* were quite to the contrary. No statistical correlation was established when suitability of the *Bosveld Kunstefees* repertoire to the preferred genre was pitted against race. Only 1.3% of respondents indicated that the *Bosveld Kunstefees* music was unsuited to their preferred genre. Similarly, 71.93% of respondents who participated in the *Bosveld Kunstefees* rated their repertoire from fair to very good. Asked to rate the extent to which the *Bosveld Kunstefees* repertoire correlated to the preferred choral genre at a different place in the questionnaire, the concentration of frequencies was on the right hand side of the distribution curve. Again, no statistical correlation was established when the correlation of the *Bosveld Kunstefees* repertoire to the respondents' choral capability was pitted against race. Asked to rate the *Bosveld Kunstefees* on the extent to which their prescribed music correlated with their choral capability at a different place in the questionnaire, the concentration of frequencies was found on the right hand side of the distribution curve, meaning that the *Bosveld Kunstefees* catered quite well for school choral capability. No evidence of systematic exclusion on this basis was found.

- **Other reasons advanced for not participating in SASCE**

SASCE was rated favourably for organisation, workshops given, the standard of the eisteddfod, adjudication, exposure to other cultures, suitability of repertoire, success stories, unification of society, protection of minority cultures and accommodation of a pluralistic society. However, it was felt that room for improvement existed, since the ratings in question were drawn from only the respondents that participated in SASCE. It is therefore believed that by addressing the concerns of the small fractions that gave unfavourable ratings for the mentioned aspects, SASCE could attract dissidents who have stopped participating in its activities or even persons/choirs who have not participated in their activities at all.

SASCE was not rated favourably for access to music facilities, preservation of indigenous music and educational relevance. It is again believed that if an effort is put to see improvement on these aspects, more participation would be realised. It has however not been established that these reasons divided respondents according to race.

- **Other reasons advanced for not participating in the *Bosveld Kunstefees***

Those who participated in the *Bosveld Kunstefees* did not give favourable ratings for organisation, communication, workshops given, access to music facilities, preservation of indigenous music and for not discriminating against other races. It is believed that if those aspects were not as they are by design, and therefore addressed, there would be improved participation in the *Bosveld Kunstefees* eisteddfodau. It has not been established that the reasons advanced for not participating in the *Bosveld Kunstefees* divided respondents according to race.

5.3 Recommendations for future research

Schools that did not participate in choral eisteddfodau also advanced various other reasons for not doing so. Many schools however cited the lack of a knowledgeable choral master/mistress as a reason for their non-participation. Schools that used to participate in choral eisteddfodau, and had since discontinued, often citing the departure of a choir master/mistress, owing to attrition or rationalisation and redeployment, as a reason for their discontinuation. It suggested that the knowledge base of choral music was diminishing. The diminishing knowledge base of choral music, as well as the diminishing participation of schools in choral eisteddfodau, requires further research.

Although SASCE and the *Bosveld Kunstefees* are prominent choral eisteddfod organising bodies, they were not found to be the only ones. It was discovered during the study that some schools also participated in other national choral competitions such as AKTV, *Applous*.and *Take 5*. A further study into the participation trends and their underlying factors is recommended for these other bodies.

Only 14% of respondents mentioned that the purpose of their school choir's existence was to support music as a school subject. The lack of correlation between the number of schools that participate in choral singing and the number of schools that have music as one of their subject offerings requires a further study.

It is strongly recommended that the Department of Basic Education enhances communication and efficient organisation of SASCE and its other programmes to maximise school participation.

There is a great deal that the respondents did not know about both eisteddfodau, giving rise to speculations and stereotypes. It is firstly recommended that the two bodies should avail as much information about themselves as possible for the benefit of the consumers of their service and for improved participation. Secondly, further research is recommended to establish why negative perceptions and stereotypes are held about the *Bosveld Kunstefees* in particular, even when respondents did not participate in its eisteddfodau.

5.4 Conclusion

After all the data were collected and analysed, it has become evident that the apparent racial participation of schools in choral eisteddfodau in the Polokwane Cluster is largely not a choice consciously made on racial basis. The findings rather indicate that it is an unintended consequence of other factors which necessitates further research.

There should be no public school that does not know about a programme administered by the Department of Basic Education. With improved communication, South Africans across the spectrum would feel accepted by SASCE as the eisteddfod organising body within the department, and to realise improved participation as a consequence. Also with improved communication, perception and stereotypes held about SASCE would end, maximising participation across the race spectrum in the region.

Participation in the *Bosveld Kunstefees* was found to be representative of the South African race spectrum. Participation trends in school choral eisteddfodau in the region would be further broadened if the *Bosveld Kunstefees* directed its correspondence to all schools in the region, and not only town and city schools. Carter's (2005) view that music making experiences offers unique benefits such as allowing participants to engage their limitless imagination, allowing participants to share their truest and deepest selves, and connect to each other through their shared humanness, would hold true.

South Africa is a country that is rich in cultural diversity that needs to be embraced and celebrated. South Africans need to acknowledge that cultural identity and racism are two separate phenomena, and must not be confused despite the South Africa's racist past. Festivals that celebrate one or several cultures must therefore not be scorned or regarded with suspicions of racism. Celebrating the cultural diversity starts by acknowledging all the cultures within a society. Therefore more festivals that promote cultural identity need to be encouraged for all the South African cultures. Events that promote national unity and social cohesion are not polarised from those that seek to preserve a cultural identity. Instead, both

these types of cultural events and festivals should be fully supported by all South Africans, thereby enriching their lives through a true sense of cultural identity within a broader context of national unity and cohesion.

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Addenda

ADDENDUM A - Request to HOD for conducting research

ADDENDUM B - Consent letter for respondents

ADDENDUM C - Consent letter for parents and guardians

ADDENDUM D – School Choir Questionnaire

ADDENDUM A

FACULTY OF HUMANITIES
DEPARTMENT of MUSIC



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
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TEL (012) 420-3747 (*Secretary*)
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PRETORIA, 0002, SOUTH AFRICA

Study Leader: Prof C. van Niekerk
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Researcher: Duke Matome David Mashamaite
Tel: 082 772 1203
e-mail: Dukemashamaite@yahoo.com

5 March 2011

The Head of Department
Limpopo Department of Education
Private Bag X 9489
Corner 113 Biccard and 24 Excelsior Streets
POLOKWANE
0700

Sir

REQUEST FOR CONDUCTING RESEARCH

I hereby request permission to conduct research at schools and choral music structures within the Polokwane Cluster towards Master of Musicology (Music Education) study registered for at the University of Pretoria.

The working title of my study is “*School choral eisteddfodau in the Polokwane Cluster of circuits in Capricorn District: Limpopo – an assessment of participation along previous racial classifications*”, inspired by the visible non-participation of former Model C schools in the

South African Schools Choral Eisteddfod (SASCE) events, as well as the parallel existence of the *Bosveld Kunstefees* and the apparent non-participation of rural and township schools in its eisteddfodau.

The study aims to:

- Establish whether South Africa's history of segregation influence school choral participation in eisteddfodau within the Polokwane cluster?
- Reveal factors may be attributable to the apparently racial participation in school eisteddfodau within the Polokwane cluster.
- Determine whether schools and choral participants have an ambience of being systematically excluded by choral eisteddfod organisers.
- Find out how SASCE, as a departmental programme, fails to attract all sectors of the pluralistic South African society.
- Find out how the *Bosveld Kunstefees* fails to attract rural and township schools.

It is my strong view that after all factors are brought to the surface, school choral eisteddfod participants and organisers will be empowered to circumvent the participation problems within the Polokwane Cluster and elsewhere.

All information gathered during this study will be treated with confidentiality and will be used for academic purposes only. Neither you nor your school will be named and singled out in any way. Information elicited by this study will be safely kept by the University of Pretoria as the sanctioning Higher Education Institution, for the required number of years.

Kindly indicate your response on the attached return slip.

Yours faithfully

DMD Mashamaite: Researcher

RETURN SLIP

Permission for research granted.	Permission for research not granted	Permission granted conditionally as indicated below.
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Signed: _____

Date: _____

ADDENDUM B

FACULTY OF HUMANITIES
DEPARTMENT of MUSIC



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

TEL (012) 420-3747 (*Secretary*)
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PRETORIA, 0002, SOUTH AFRICA

Study Leader: Prof C. van Niekerk
Tel: 012 420 2600
e-mail: caroline.vanniekerk@up.ac.za

Researcher: Duke Matome David Mashamaite
Tel: 082 772 1203
e-mail: Dukemashamaite@yahoo.com

5 March 2011

Dear Respondent

I am currently busy with a Masters dissertation in Music Education (MMus) at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. My research is entitled *School choral eisteddfodau in the Polokwane Cluster of circuits in the Capricorn District of Limpopo Province, South Africa: an assessment of racial participation.*

The study aims to investigate the apparently racial participation in school choral eisteddfodau, against the fact that South Africa is more than sixteen years into a democratic dispensation while music ought to be a unifying factor in a pluralistic society.

I therefore request a few minutes of your time to complete both the attached return slip and questionnaire.

Please note the following:

1. Participation in this research is entirely voluntary.
2. Your name and identity will be kept confidential.

3. You are under no obligation to answer any of the questions that make you feel uncomfortable in any way; however by answering as many questions as possible you will be assisting to bring to the surface problems that plague school choral music and eisteddfodau, with the view to finding solutions.
4. All information gathered during this study will be treated with confidentiality and will be used for academic purposes only. Neither you nor your school will be named and singled out in any way. Information elicited by this study will be safely kept by the University of Pretoria as the sanctioning Higher Education Institution, for the required number of years.

Thank you for your anticipated participation.

Yours faithfully

DMD Mashamaite: Researcher

RETURN SLIP

I, _____, having read and understood the contents of this letter, consent to participating in the above-mentioned research in my capacity as _____.

Signed: _____ Date: _____

ADDENDUM C

FACULTY OF HUMANITIES
DEPARTMENT of MUSIC

TEL (012) 420-3747 (*Secretary*)
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UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

PRETORIA, 0002, SOUTH AFRICA

Study Leader: Prof C. van Niekerk
Tel: 012 420 2600
e-mail: caroline.vanniekerk@up.ac.za

Researcher: Duke Matome David Mashamaite
Tel: 082 772 1203
e-mail: Dukemashamaite@yahoo.com

5 March 2011

Dear Parent/Guardian

I am currently busy with a Masters dissertation in Music Education (MMus) at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. My research is entitled *School choral eisteddfodau in the Polokwane Cluster of circuits in the Capricorn District of Limpopo Province, South Africa: an assessment of racial participation.*

The study aims to investigate participation in school choral eisteddfodau, against the facts that South Africa is more than sixteen years into a democratic dispensation and music ought to be a unifying factor in a pluralistic society.

I therefore request for your child's participation in the research, wherein he/she will take a few minutes to complete the attached questionnaire. Kindly complete the attached consent slip.

Please note the following:

1. Participation in this research is entirely voluntary.
2. Your child's name and identity will be kept confidential.

3. Your child is under no obligation to answer any of the questions that make him/her feel uncomfortable in any way; however by answering as many questions as possible he/she will be assisting to bring to the surface problems that plague school choral music and eisteddfodau, with the view to finding solutions.
4. All information gathered during this study will be treated with confidentiality and will be used for academic purposes only. Neither you nor your school will be named and singled out in any way. Information elicited by this study will be safely kept by the University of Pretoria as the sanctioning Higher Education Institution, for the required number of years.

Thank you for your child's anticipated participation.

Yours faithfully

DMD Mashamaite: Researcher

CONSENT SLIP

I, _____, parent/guardian to
_____, having read and understood the
contents of this letter, consent to my child's participating in the above-mentioned research.

Signed: _____ Date: _____

ADDENDUM D

SCHOOL CHOIR QUESTIONNAIRE

Questionnaire Number

V1

 1

Please answer the questions by drawing a circle around an appropriate number in a shaded box or by writing your answer in the shaded space provided

1. Kindly indicate the **capacity** in which you complete this questionnaire by selecting the appropriate option.

School chorister	1
School choir master	2
School principal	3

V2 8

2. Kindly indicate your **gender**.

Male	1
Female	2

V3 10

3. Kindly indicate your **race**.

Black	1
Coloured	2
Indian	3
White	4
Other (specify)	

V4 12

4. Kindly indicate your **age** as of last birthday.

--	--

V5 14

5. Kindly indicate the applicable **type** of your **school**.
(Please select a *single* option.)

Rural farm school	1
Rural village school	2
Urban township school	3
Urban town school	4
Urban city school	5

V6 17

6. Please indicate how your **school** was **classified** during the **apartheid era**. (Please select a *single* option.)

White model C school	1
Black township school	2
Black rural school	3
Black farm school	4
White farm school	5
Not applicable	6

V7 19

Question 7 follows on the next page ...

7. Please indicate the **official language/s** of your school according to the school language policy. (You may select more than a single option.)

Afrikaans	1	V8	<input type="text"/>	21
English	2	V9	<input type="text"/>	23
North Sotho	3	V10	<input type="text"/>	25
Other (specify)		V11	<input type="text"/>	<input type="text"/> 27

8. Please indicate the **racial mixture** of the community that your school serves. (Please select a *single* option.)

Asian	1	V12	<input type="text"/>	30
Black	2			
Coloured	3			
White	4			
Majority White with a few non-whites	5			
Majority African with a few non-Africans	6			

9. Please indicate the applicable **demographic information** pertaining to the **choristers** in your choir. (Please select a *single* option.)

Asian	1	V13	<input type="text"/>	32
Black	2			
Coloured	3			
White	4			
Majority White with a fewer non-whites	5			
Majority African with a fewer non-Africans	6			

10. Please indicate the applicable **demographic information** pertaining to the **choir master/s** in your choir. (You may select *more than a single* option.)

Asian	1	V14	<input type="text"/>	34
Black	2	V15	<input type="text"/>	36
Coloured	3	V16	<input type="text"/>	38
White	4	V17	<input type="text"/>	40
Majority White with a few non-whites	5	V18	<input type="text"/>	42
Majority African with a few non-Africans	6	V19	<input type="text"/>	44

11. Does your school have a **non-participation policy** for departmental programmes that are not compulsory? (Please select a *single* option.)

Yes	1	V20	<input type="text"/>	46
No	2			
I don't know	3			

Question 12 follows on the next page ...

12. Please indicate **purposes** for which your school choir exists.
 (You may select *more than a single* option.)

Gracing school ceremonies	1	V21	<input type="checkbox"/>	48
Gracing community ceremonies	2	V22	<input type="checkbox"/>	50
Support programme for Class music	3	V23	<input type="checkbox"/>	52
Participation in eisteddfodau	4	V24	<input type="checkbox"/>	54
Merry-making	5	V25	<input type="checkbox"/>	56
Fund-raising	6	V26	<input type="checkbox"/>	58

13. Please indicate the **preferred** choral **genres** for your school choir/s. (You may select *more than a single* option.)

Gospel Music	1	V27	<input type="checkbox"/>	60
Hymnal	2	V28	<input type="checkbox"/>	62
African Choral Music	3	V29	<input type="checkbox"/>	64
Western Art Music	4	V30	<input type="checkbox"/>	66
African Traditional Music	5	V31	<input type="checkbox"/>	68
Afrikaans <i>Volksmusiek</i>	6	V32	<input type="checkbox"/>	70
African four part harmonies (<i>Mashamsham</i>)	7	V33	<input type="checkbox"/>	72
Popular Music	8	V34	<input type="checkbox"/>	74

14. How did you **acquire** your **knowledge** about **SASCE**?
 (Please select a *single* option.)

Don't know anything about SASCE	1	V35	<input type="checkbox"/>	<input type="checkbox"/>	76
Unofficial sources	2				
Official correspondence was sent to my school	3				
Radio	4				
Newspaper (specify)					

15. How did you **acquire** your **knowledge** about **Bosveld Kunstefees**? (Please select a *single* option.)

Don't know anything about <i>Bosveld Kunstefees</i>	1	V36	<input type="checkbox"/>	<input type="checkbox"/>	79
Unofficial sources	2				
Official correspondence was sent to my school	3				
Radio	4				
Newspaper (specify)					

16. Please indicate the **choral eisteddfodau** that your school participated in during the **last three years**.
 (You may select *more than a single* option.)

SASCE	1	V37	<input type="checkbox"/>	82
<i>Bosveld Kunstefees</i>	2	V38	<input type="checkbox"/>	84
Other (specify)		V39	<input type="checkbox"/>	86

Question 17 follows on the next page ...

17. Was the **choice** to participate in **SASCE** influenced by the previous **racial dispensation** in any way? (Please select a *single* option.)

Yes	1
No	2
Did not participate in SASCE	3

 V40 88

18. Was the **choice** to participate in the **Bosveld Kunstefees** influenced by the previous **racial dispensation** in any way? (Please select a *single* option.)

Yes	1
No	2
Did not participate in SASCE	3

 V41 90

19. If your school **did not** participate in SASCE during 2010, indicate the applicable reasons. (You may select more than a *single* option.)

Could not afford to participate	1
Did not know about the eisteddfod	2
Knew too late about the eisteddfod	3
Prescribed music was too difficult	4
Prescribed music was too easy	5
Prescribed music was unsuitable to preferred genre	6
The school authorities opposed participation	7
The school choir is for non-eisteddfod purposes	8
Security concerns around the chosen venues	9
Other (specify)	

V42	<input type="text"/>	92
V43	<input type="text"/>	94
V44	<input type="text"/>	96
V45	<input type="text"/>	98
V46	<input type="text"/>	100
V47	<input type="text"/>	102
V48	<input type="text"/>	104
V49	<input type="text"/>	106
V50	<input type="text"/>	108
V51	<input type="text"/>	110

20. Kindly rate **your experiences** with SASCE according to the given criteria on a scale where the points represent the following:

Very poor = 1, Poor = 2, Fair = 3, Satisfactory = 4, Good = 5, Very good = 6

Organisation	1	2	3	4	5	6	V52	<input type="text"/>	113
Communication	1	2	3	4	5	6	V53	<input type="text"/>	115
Choral workshops given	1	2	3	4	5	6	V54	<input type="text"/>	117
Standard of the eisteddfod	1	2	3	4	5	6	V55	<input type="text"/>	119
Access to music facilities; e.g. accompaniment, etc.	1	2	3	4	5	6	V56	<input type="text"/>	121
Suitability of repertoire to choir	1	2	3	4	5	6	V57	<input type="text"/>	123
Adjudication	1	2	3	4	5	6	V58	<input type="text"/>	125
Exposure to other cultures	1	2	3	4	5	6	V59	<input type="text"/>	127
Preservation of indigenous music	1	2	3	4	5	6	V60	<input type="text"/>	129
Educational relevance	1	2	3	4	5	6	V61	<input type="text"/>	131
Stories of success	1	2	3	4	5	6	V62	<input type="text"/>	133
Unification of the society	1	2	3	4	5	6	V63	<input type="text"/>	135
Discrimination against other races	1	2	3	4	5	6	V64	<input type="text"/>	137
Protection of minority cultures	1	2	3	4	5	6	V65	<input type="text"/>	139
Security at the chosen venues	1	2	3	4	5	6	V66	<input type="text"/>	141
Accommodative of pluralistic society	1	2	3	4	5	6	V67	<input type="text"/>	143

Question 21 follows on the next page ...

21. Do you feel that **SASCE** is for **races other** than **yours**?
 (Please select a *single* option.)

Yes	1	V68 <input type="text"/> 145
No	2	

22. Please rate the **extent** to which you feel that the **prescribed music** in SASCE caters for your **preferred choral genre**.
 (Please select a **single** option.)

Makes absolutely no provision for preferred genre	1	V69 <input type="text"/> 147
Makes very little provision for preferred genre	2	
Makes little provision for preferred genre	3	
Caters notably for preferred genre	4	
Caters quite well for preferred genre	5	
Absolutely caters for preferred genre	6	

23. To what **extent** do you feel that the prescribed SASCE music takes your level of **choral capability** into account?
 (Please select a *single* option.)

Absolutely ignores different choral capabilities	1	V70 <input type="text"/> 149
Makes very little provision for different choral capabilities	2	
Makes little provision for different choral capabilities	3	
Caters notably for different choral capabilities	4	
Caters quite well for different choral capabilities	5	
Absolutely caters for different choral capabilities	6	

24. In your experience, indicate the **extent** to which SASCE **accepts** you in its organisation. (Please select a *single* option.)

Absolutely does not accept me	1	V71 <input type="text"/> 151
Very little acceptance	2	
Little acceptance	3	
Moderate acceptance	4	
Accepts me quite well	5	
Absolutely accepts me	6	

25. Does the SASCE **repertoire exclude** any of the South African **cultures**? (Please select a *single* option.)

Yes	1	V72 <input type="text"/> 153
No	2	
Do not know	3	

26. In your opinion, indicate the **extent** to which SASCE is **racially segregative**. (Please select a *single* option.)

Very racially segregative	1	V73 <input type="text"/> 155
Notably racially segregative	2	
Very subtly racially segregative	3	
Very subtly racially integrative	4	
Notably racially integrative	5	
Very racially integrative	6	

Question 27 follows on the next page ...

- 27.** If your school **did not** participate in the **Bosveld Kunstefees** during 2010, indicate the applicable **reasons**. (You may select *more than a single* option.)

Could not afford to participate	1	V74	<input type="checkbox"/>	157
Did not know about the eisteddfod	2	V75	<input type="checkbox"/>	159
Knew too late about the eisteddfod	3	V76	<input type="checkbox"/>	161
Prescribed music was too difficult	4	V77	<input type="checkbox"/>	163
Prescribed music was too easy	5	V78	<input type="checkbox"/>	165
Prescribed music was unsuitable to preferred genre	6	V79	<input type="checkbox"/>	167
The school authorities opposed participation	7	V80	<input type="checkbox"/>	169
The school choir is for non-eisteddfod purposes	8	V81	<input type="checkbox"/>	171
Security concerns around the chosen venues	9	V82	<input type="checkbox"/>	173
Other (specify)		V83	<input type="checkbox"/>	<input type="checkbox"/> 175

- 28.** Kindly rate **your experiences** with the **Bosveld Kunstefees** according to the given criteria on a scale where the points represent the following:

Very poor = 1, Poor = 2, Fair = 3, Satisfactory = 4, Good = 5, Very good = 6

Organisation	1	2	3	4	5	6	V84	<input type="checkbox"/>	178
Communication	1	2	3	4	5	6	V85	<input type="checkbox"/>	180
Choral workshops given	1	2	3	4	5	6	V86	<input type="checkbox"/>	182
Standard of the eisteddfod	1	2	3	4	5	6	V87	<input type="checkbox"/>	184
Access to music facilities; e.g. accompaniment, etc.	1	2	3	4	5	6	V88	<input type="checkbox"/>	186
Suitability of repertoire to choir	1	2	3	4	5	6	V89	<input type="checkbox"/>	188
Adjudication	1	2	3	4	5	6	V90	<input type="checkbox"/>	190
Exposure to other cultures	1	2	3	4	5	6	V91	<input type="checkbox"/>	192
Preservation of indigenous music	1	2	3	4	5	6	V92	<input type="checkbox"/>	194
Educational relevance	1	2	3	4	5	6	V93	<input type="checkbox"/>	196
Stories of success	1	2	3	4	5	6	V94	<input type="checkbox"/>	198
Unification of the society	1	2	3	4	5	6	V95	<input type="checkbox"/>	200
Discrimination of other races	1	2	3	4	5	6	V96	<input type="checkbox"/>	202
Protection of minority cultures	1	2	3	4	5	6	V97	<input type="checkbox"/>	204
Security at the chosen venues	1	2	3	4	5	6	V98	<input type="checkbox"/>	206
Accommodative of pluralistic society	1	2	3	4	5	6	V99	<input type="checkbox"/>	208

- 29.** Do you feel that the **Bosveld Kunstefees** is **for races other** than **yours**? (Please select a *single* option.)

Yes	1	V100	<input type="checkbox"/>	210
No	2			

- 30.** Please **rate** the extent to which you feel that the **prescribed music** in the **Bosveld Kunstefees** caters for your **preferred choral genre**. (Please select a *single* option.)

Makes absolutely no provision for preferred genre	1	V101	<input type="checkbox"/>	212
Makes very little provision for preferred genre	2			
Makes little provision for preferred genre	3			
Caters notably for preferred genre	4			
Caters quite well for preferred genre	5			
Absolutely caters for preferred genre	6			

Question 31 follows on the next page ...

- 31.** To what **extent** do you feel that the **prescribed Bosveld Kunstefees music** takes your **level of choral capability** into account? (Please select a *single* option.)

Absolutely ignores different choral capabilities	1	V10 2 <input type="text"/> 214
Makes very little provision for different choral capabilities	2	
Makes little provision for different choral capabilities	3	
Caters notably for different choral capabilities	4	
Caters quite well for different choral capabilities	5	
Absolutely caters for different choral capabilities	6	

- 32.** In your experience, indicate the **extent** to which the **Bosveld Kunstefees accepts** you in its organisation. (Please select a *single* option.)

Absolutely does not accept me	1	V10 3 <input type="text"/> 216
Very little acceptance	2	
Little acceptance	3	
Moderate acceptance	4	
Accepts me quite well	5	
Absolutely accepts me	6	

- 34.** Does the **Bosveld Kunstefees repertoire exclude** any of South African cultures? (Please select a *single* option.)

Yes	1	V10 4 <input type="text"/> 218
No	2	
Do not know	3	

- 35.** In your opinion, indicate the **extent** to which the **Bosveld Kunstefees** is racially **segregative**. (Please select a **single** option.)

Very racially segregative	1	V10 5 <input type="text"/> 220
Notably racially segregative	2	
Very subtly racially segregative	3	
Very subtly racially integrative	4	
Notably racially integrative	5	
Very racially integrative	6	

Thank you for your time and participation