Hip Hop and Hope:

Exploring the affordances of hip hop centred community music making for enhancing adolescents' engagement with the field of water-related diseases in peri-urban community settings in KwaZulu-Natal, South Africa

by

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Dedication

This work is dedicated to the late Dr David Webster, social anthropology lecturer and friend, who was assassinated for his commitment to peace and social justice and who appreciated the power of music to transform lives.

Acknowledgements

Abstract

Adolescents living in peri-urban settings in South Africa face multiple challenges to realising their own health and wellbeing. A lack of opportunities exists for young people to gain practical skills and the self-efficacy necessary to address these challenges. One area in which they have the potential to make an impact is that of water-related disease. In this context Jive Media Africa, a media agency with a focus on health communications, initiated the Hip Hop Health project. The project made use of hip hop centred community music making to enable 60 young people from three schools in peri-urban communities in KwaZulu-Natal, South Africa, to share, with their broader communities, findings from research tasks that they had undertaken in the area of water and health. This qualitative case study explored the affordances of this community music making process for the adolescents involved. The study employed thematic analysis of thick descriptions of video excerpts, song lyrics and focus group transcriptions, drawing strongly on a Freirean construct of conscientisation and on youth empowerment theory. This research suggests that the writing and performance of hip hop songs empowers young people to engage with complex issues affecting their health and wellbeing. Through this process they gained hope for their futures, as individuals and as a community. The overarching theme of empowerment is supported by three subthemes, each of which was facilitated by the creation and performance of hip hop songs. In 'becoming', young people gained knowledge and were empowered as individuals. Through 'belonging,' the learners forged mutually supportive relationships with their peers, families and the broader community. Finally, through 'believing', young people began to conceptualise the future as holding hope and possibilities, based on their learnings and the experiences of the process. In this sense, empowerment was seen to take place at both an individual and a community level, and demonstrated elements of building critical consciousness through cycles of action and reflection. The findings hold relevance for programmes that seek to address other issues impacting adolescent health and wellbeing by empowering participants through community music making using hip hop and rap.

Keywords: youth empowerment; community music; hip hop; adolescence; health and wellbeing; water-related disease; education; Paulo Freire; critical pedagogy

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Chapter 1

Introduction

1.1 Background and context

There is a proliferation of self-help books on raising teenagers. Teen years are painted as a 'problem' time, a time in which families are pitted against teenagers on a battlefield. This was certainly my experience during my own adolescence. An infographic developed for the launch of *Our Future: a Lancet Commission on Adolescent Health and Wellbeing* (Patton et al., 2016) has, very simply, in large red text, the words "Big problem" written on it. However, this red text has been struck through and beneath it, in equally large bolded black text is written "Huge opportunity". The infographic goes on to explain that "this generation of [1,8 billion] adolescents and young adults can transform all our futures; there is no more pressing task in global health than ensuring they have the resources to do so". According to the United Nations Childrens' Fund (UNICEF) (2012:3),

> Even when excluded from critical services and denied their basic rights, adolescents can be resourceful, courageous, and well aware that their futures depend not only on what we can do for them, but on what they can do for themselves.

The question for me then is: what are the kinds of spaces in which adolescents can explore and grow their power in the world, in dialogue with adults, to realise this "huge opportunity"? How do we, as adults with resources, ensure young peoples' participation in meaningful ways at this critical phase in life, to allow their energy, creativity and desire to be something in the world to be directed into positive action in their communities?

For the purposes of this dissertation, the term 'adolescence' is used to refer to adolescents and young adults between the ages of 10 and 24 years, as used in The Lancet commission (Patton et al., 2016:3). The commission observes that adolescence is the time of life when human beings acquire the "resources that are the foundation for later life, health and wellbeing" (Patton et al., 2016:1). Adolescence is the period of development when influences outside the family take on increasing significance. Friends, music, education and the media become primary factors in identity formation and sense of belonging (Miranda & Claes, 2009; Patton et al., 2016).

The majority of South Africa's young people live in poorly resourced peri-urban areas. These areas are characterised by a lack of adequate housing, water, sanitation, healthcare and recreation facilities. In addition to these challenges, unemployment amongst youth in South Africa is above 50% (United Nations-Habitat (UN-HABITAT), 2016:34). Of all the burdens faced by adolescents in this context, one of the areas in which they do have potential to make significant impact is that of water-related disease. Globally, more children die from water-related diseases than from HIV/AIDS, tuberculosis and malaria combined. Just one well-implemented intervention (such as handwashing or hygiene) in resource-poor settings can reduce the incidence of water-related diseases by up to a third. The impact of such an intervention extends beyond health benefits alone to, for example, the economic impact of increased school attendance and readiness for entry into employment. However, not enough attention has been paid to these facts in recent decades (Bartram & Cairncross, 2010:3). In the words of Jan Eliasson, United Nations Deputy Secretary General,

> Water and sanitation are fundamental to human development and wellbeing. They are not just goals in their own right but also critical to the achievement of other development objectives such as adequate nutrition, gender equality, education and the eradication of poverty (United Nation's Children's Fund (UNICEF) & World Health Organization (WHO), 2015:1).

In this context, Jive Media Africa, a media agency which I co-founded, and which has a focus on health communications, initiated the Hip Hop Health project. This project was supported by the Wellcome Trust, a United Kingdom (UK) based biomedical health research organisation. The Hip Hop Health project was an intervention that aimed to create a space for adolescents to undertake mini-research projects in collaboration with biomedical specialists in order to learn new ways of seeing and investigating their reality regarding water-related disease and its impact in their communities. The adolescents who participated were then invited to express this knowledge in their own unique way through hip hop and rap songs[1]. The learners' experiences and songs were then shared on social media platforms, community radio stations as well as on national television. Much data was generated during the process that had not yet been fully analysed.

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[1] In the United States of America, hip hop is used to refer both to a musical tradition, and to a broader culture which includes dance moves, fashion, graffiti amongst other cultural expressions. Rap music is referred to as the "text produced by those who are involved in hip hop and is a medium through which the culture of the marginalised is expressed" (Emdin, 2010:2) with rap music being the "chief artefact of hip hop" (Emdin, 2010:2). As per Travis and Bowman (2012:461), in this research, I use the terms 'hip hop' and 'rap' interchangeably. In South Africa, hip hop and rap are used to refer to a popular music genre. (Hammett, 2009; Khan, 2010).

Both the Hip Hop Health project and the current research study that investigates its outcomes further, draw on Paulo Freire's (1970) concepts of dialogue and praxis in which participants who suffer the brunt of a problem are involved in creative and meaningful ways to act upon their environment in order to cause change. From a Freirean perspective, this provides not only an opportunity to co-create knowledge, but grows what he terms a 'critical consciousness' that will bring about lasting change.

I share the sentiments of Mr Duncan Moeketse, a young HIV/AIDS activist in South Africa, in his impassioned appeal at the South African launch of *Our Future: A Lancet Commission on Adolescent Health and Wellbeing*,

> Young people are never too young or too inexperienced to contribute in making a difference in their own lives and those in their communities ... We need more opportunities for young people to directly engage with the decision makers – not merely as "window dressing" – but as real partners who identify appropriate solutions for themselves … Young people continue to prove that with their remarkable and resounding voices change can be effected. They have and continue to write and shape their own narrative (Moeketse, 2016).

In the last few decades, there have been a number of studies on using music, and hip hop specifically, with adolescents to improve their health and wellbeing and that of their communities (see for example Hadley & Yancy, 2012). These are mostly conducted in the field of music therapy. Many of these studies involve community musicians working with young people with a focus on building musical skills. Some make use of existing hip hop and rap music while others use songwriting. The Hip Hop Health project went a step further by utilising songwriting structured around community issues as a means of disseminating research findings and important knowledge, rather than just gaining affirmation.

Much is written about using hip hop and rap in education initiatives, and in science education specifically, especially in the United States of America. In fact, in the last decade, a new discourse around hip hop pedagogy has emerged. However, I am not aware of a study, especially one based within South Africa, that investigates community music making for health and wellbeing with specifically educative goals, or indeed with building critical consciousness as a goal.

Through this study, I wanted to explore whether the process of songwriting and performance could be used by adolescents to act positively upon their environments and whether, through

this action, they too could be transformed. Hip hop as a musical style has much in common with this goal. Hip hop artists regularly make observations about their environments and use the creative medium of music to attempt to transform it (Emdin, 2010; Williams, 2008).

The Hip Hop Health project (outlined in Chapter 2) achieved its objectives of providing a creative space for adolescents to engage with health experts, to research topics in water-related disease, and to create songs to share their learnings with others (Kerry, 2016:2). I wanted to further explore the data pertaining to the hip hop and rap songwriting and performance gained from that project to ascertain whether the music making afforded the young people an opportunity to critically engage with, and take ownership of, their own health and wellbeing. Considering that hip hop is established as a medium through which the voices of young people are expressed, the research hopes to shed light on the use of this music genre to promote health and well-being among South African adolescents.

For the purposes of this dissertation I draw from the concept of musical affordances by DeNora (2000:44), who suggests that music has power and provides resources for social agency and "world-building". However, the data available to this study does not allow for a detailed musical analysis. Rather, the research considers personal and social affordances offered by the music and the community music process. Whilst reluctant to define community music, Higgins (2012:4) offers the following description:

> "Community music may be understood as an approach to active music making and music knowing outside of formal teaching and learning situations … Community music is an intentional intervention, involving skilled music leaders, who facilitate group music-making experiences in environments that do not have set curricula. Here, there is an emphasis on people, participation, context, equality of opportunity, and diversity. Musicians who work in this way seek to create relevant and accessible music-making experiences that integrate activities such as listening, improvising, musical invention, and performing" (Higgins, 2012:4).

Following this articulation, this project was strongly situated within the frame of community music, however the project also has parallels with and may borrow some techniques from music therapy. Bruscia (2014:8) indicates that Music Therapy is a transdisciplinary and developing "reflexively young field". Bruscia (2014:36) offers, therefore, a working definition of Music Therapy as "a reflexive process wherein the therapist helps the client to optimise the

client's health, using various facets of music experience and the relationship formed through them as the impetus for change".

This study is in some ways aligned to these disciplines in terms of the use of music for health and community building purposes, focusing on the process of creating music for health benefits rather than creating a specifically aesthetic product. Consequently, the research will draw from literature pertaining to both these professional disciplines. The project will be described as a community music project, and the study fills a gap in the research by investigating the potential of hip hop centred community music making to engage young people in exploring the influence they can have on their own (and their community's) health and wellbeing.

1.2 Research aims

This research study, therefore aims to gain deeper insight into the affordances of hip hop centred community music making (as used in the Hip Hop Health project) for developing critical consciousness and agency around the health and wellbeing of adolescents.

1.3 Research question

Main question:
What are the affordances of hip hop centred community music making for enhancing adolescents' engagement with the field of water-related diseases in peri-urban community settings in KwaZulu-Natal?

Sub-questions:
a) How does the creation and performance of hip hop songs by adolescents enhance their understanding of water and health in their communities?
b) How does involvement in community music making using hip hop influence adolescents' understanding of themselves and their engagement in their community?

1.4 Outline of the dissertation

This dissertation begins by outlining the Hip Hop Health project in order to situate the community music making explored in this research study. I then review the literature pertaining to various relevant aspects, including adolescence, music and hip hop, and community music making. In Chapter 4, I present the theoretical foundations underpinning this research

including a postmodern ontology and a feminist epistemology influenced by youth empowerment theory and Freirean approaches. Chapter 5 explains the research methodology (a case study) and Chapter 6 explains my data analysis process. Chapter 7 discusses the broad themes which emerged and which I used to make meaning from this data, and relates them to the theoretical foundations from Chapter 3 as well as existing research outlined in the literature review. Finally, I draw conclusions, outline limitations and make recommendations for further research.

1.5 Conclusion

This introductory chapter has provided background on adolescent health and water-related diseases, and the need for opportunities for young people to participate in their own health and well-being. It has also outlined the structure of the investigation undertaken to determine how hip hop centred community music making can contribute to this objective. The following chapter outlines the Hip Hop Health project which provided the impetus for this research study.

Chapter 2

The Hip Hop Health Project

2.1 Introduction

The research project presented in this dissertation grew out of a larger intervention, the Hip Hop Health project, which took place between March 2015 and October 2016. There is value in explaining the design of the Hip Hop Health project in some detail as it provides a context for the exploration of the affordances of the hip hop centred community music making component.

The Hip Hop Health project was designed to create a space in which young people, at a key point in their personal development, could participate in a process of exploring aspects of their own health and wellbeing. It sought to engage learners in creatively imagining relevant solutions to some of the health issues they face, and thereby become active participants in contributing to a positive future for themselves and their communities.

In my capacity as Creative Director of Jive Media Africa, I was the project lead with a specific interest in using music as a catalyst for engaging young people around their own health and wellbeing. In consultation with a number of public health experts, the overarching theme of water and health was selected due to its pertinence to the target communities, as well as being a public health topic around which participants could have a level of influence. Fifty-six learners from three peri-urban schools in the uMgungundlovu District Municipality in KwaZulu-Natal (KZN) participated in the project. The learners were members of Science Spaza clubs. Science Spaza is a network of self-initiated science clubs where learners meet to participate in informal science learning projects. Participants were between the ages of 15 and 20. There were 52% males and 48% females, and they were all isiZulu speaking.

The learners were divided into nine groups. Within each school, each of the three groups undertook a different mini-research project, investigating one of the following topics: water-washed disease, water-borne disease or water quality. Music making was used by the learners as a tool for disseminating the findings from their mini-research projects to their broader community. This aspect of the project was never fully explored. The current dissertation explains my research into this smaller, more focussed aspect that is situated within the broader project.

2.2 Goals and objectives of the Hip Hop Health project

The specific goal and objectives of the Hip Hop Health project were as follows:

Goal: To pilot and test a replicable and scalable model that effectively engages youth in dialogue, research activities and creative dissemination of research on health topics.

Objective 1: To create opportunities for youth (15 to 20 years old) to engage with biomedical research on water-related diseases affecting them and their communities through dialogue with health experts

Objective 2: To support learners in undertaking mini-research projects on water-related disease, in collaboration with health researchers.

Objective 3: To use the popular culture medium of rap and hip hop music to create public engagement, highlighting research on water-related diseases, in collaboration with musicians and recording artists.

2.3 The design of the Hip Hop Health project

The Hip Hop Health project was situated within a feminist paradigm, in that it attempted to understand the power dynamics at work within South African society, especially as they relate to engaging adolescents with information around their health and wellbeing. The underlying intention of the project was to reduce power dynamics inherent in race and class in South Africa to enable co-creation of knowledge about water related diseases. This was achieved by means of a participatory process and collective visioning of possibilities for the future. This took place through song writing and performance in the musical genre of hip hop and rap. This genre was chosen specifically because it was suggested by young people from the target community in which the project took place. It is also known to provide a voice for marginalized youth across many countries (Emdin, 2010; Pieterse, 2010) and can be a vehicle for positive community empowerment and social development (Emdin, 2010; Pieterse, 2010; Travis & Deepak, 2011). This is explored further in the literature review in Chapter 3.

The overall design of the project is summed up in Figure 1.

Figure 1: Overall design of the Hip Hop Health project (Kerry, 2016:48)

Three groups or stakeholders were involved in the Hip Hop Health project, namely, learners and their communities, biomedical researchers, as well as musicians and rap artists. Each of the broad groups of stakeholders came from a different place, with unique perspectives. The intention of the project was to create an environment in which all three groups could find common ground for interaction and dialogue. Therefore, the project took place in the space between the inner circles, creating engagement between the learners, young scientists and local musicians. The final event or concert brought together the other stakeholders (the biomedical researchers, members of the affected communities and iFani, who is a national level hip hop artist). These additional stakeholders could be seen as the broader community in each of the three stakeholder groups, who were then also included in the interaction through the concert and resulting recordings.

As a white older woman, and being the project lead, I employed a number of strategies to reduce power, race, class and knowledge barriers to participation. These strategies were also intended to role-model a scenario where participants could themselves 'become' scientists, researchers, teachers, advocates, leaders, musicians, amongst others. The strategies I employed were the following:

- Young black male and female scientists lead the project as role-models.
- There was a conscious involvement and inclusion of women/girls in the project (both among learners and scientists).

- Learners were encouraged to use a language they were most comfortable with, often resulting in a mix of isiZulu and English.

- The adolescents were engaged via a popular music genre.

- Hip hop and rap, a genre traditionally used as a voice for the marginalised, was chosen for the intervention. The traditional uses of hip hop and rap are explored further in the literature review.

- The learners were involved in the agenda setting of their research projects through participatory methods including the use of 'community mapping'. This involved the learners working in groups to create large poster drawings of their water sources and related health issues within their communities. This methodology elicited their own existing knowledge of their situations.

- The participants learnt how to do research, and then carried out mini-research projects themselves, providing opportunities for embodied learning.

- Approaches to solving problems in a responsible, ethical, way were demonstrated.

- Participants learnt different research methodologies.

- The participants creatively shared their findings, recommendations and solutions – imaging a brighter future through music and song.

- Comics were used for the worksheet materials, enhancing learner engagement through identification and projection.

- The learnings and outputs were disseminated on national television and community radio.

- IFani, an award winning national Hip Hop star, who is also a science graduate (BSc Hons), was part of the final performance to attract interest and be a high-profile role-model for the learners.

2.3.1 Participatory action research

The Hip Hop Health project was conducted as a form of participatory action research (PAR) (a research methodology explained by Cornwall and Jewkes, 1995). The participants became the primary researchers regarding the impact of water-related diseases in their communities. Participatory action research places value on "equitable collaborations between community members and academic partners, reflecting shared decision making throughout the research process" (Jacquez, Vaughn & Wagner, 2013:176). Participants were further empowered by being able to present their findings in a creative and artistic manner that did not rely on words only, but also included music, rhythm and movement.

According to Reason and Bradbury (2008:1), PAR can be seen less as a methodology and more as an "orientation to inquiry". In particular, this orientation "seeks to create participative communities of inquiry in which qualities of engagement, curiosity and question posing are brought to bear on significant practical issues" (Reason and Bradbury, 2008:1). Participatory action research's ultimate goal is to bring about social change through a process that promotes mutual understanding and personal growth (Kidd & Kral, 2005:187). Alternatively, as Reason and Bradbury propose, the purpose of PAR is to "produce practical knowledge that is useful to people in the everyday conduct of their lives" (2008:4).

2.3.2 Selecting participants for the Hip Hop Health Project

Purposive sampling and convenience sampling were employed to select participants for the Hip Hop Health project. Purposive sampling is a non-probability sampling procedure where the researcher uses their own judgement to select participants because they are likely to provide useful data related to the topic of the research study (Kumar, 2011:207). Convenience sampling involves choosing participants that are available or accessible to the researcher (Cohen, Manion & Morrison, 2011:155-156).

Learners from three Science Spaza schools in the same municipal district in KwaZulu-Natal (uMgungundlovu) were invited to participate in the initiative. The three schools were selected in order to offer a diversity of peri-urban contexts, particularly with respect to available water sources. Learners were recruited through school management structures and through the science department in each of the schools. The final selection was made by teachers with roughly equal participation by gender. Participation was on a voluntary basis and learners were able to withdraw from the project at any point. The final number of participants was 56 with roughly equal numbers from each school.

2.3.3. Project roll-out

The Hip Hop Health project was undertaken in four phases as outlined in Figure 2:

Phase 1: Problem identification and research design

Biomedical scientists and young experts

Learners with young experts

Phase 2: Research and data analysis

Young experts with learners

Phase 3: Application of knowledge

Young experts and learners with musicians

Learners with families, communities, biomedical scientists and musicians

Phase 4: Dissemination and roll out

Science clubs and national audiences

Topic in the engagement space: Water-related diseases
Facilitation throughout by Jive Media Africa

Figure 2: The Hip Hop Health project roll-out. Each phase of the project created engagement spaces to allow for co-creation of knowledge.

Phase 1: Problem identification and research design

In order to structure the intervention around relevant and pertinent topics in water and health, a number of non-governmental organisations, biomedical experts and young researchers (Honours and Masters students and young professionals working in various capacities in the water and health sector) were invited to play a role in the project. In a series of meetings, a broad understanding of water and health in the KwaZulu-Natal context was gained by the Jive Media Africa team in order to focus the initial engagement with learners.

An agenda-setting workshop was undertaken that included these learners together with the young water researchers. Learners were asked to share existing knowledge of water and health issues in their communities through the community mapping exercise. After input from the young researchers, the participants and researchers developed a set of research questions around which the activities for the second phase would be developed. A baseline of participant knowledge of research and research ethics was established. Participants confirmed their informed consent and also indicated whether their interest in participation in the project was attributable to the research aspect, or the hip hop and music aspect (or a combination of the two). Learners were then asked about what kinds of questions they would like to explore further relating to water and health. These questions formed the basis for the next phase of the project, namely the undertaking by learners of research activities.

Phase 2: Research and data analysis

In response to the major areas of interest identified in the agenda-setting workshops and in consultation with health experts Jive Media Africa developed a set of three research tasks. These centred on three broad areas of water-related disease: water-borne disease, water-washed disease, and water quality[2]. The research tasks involved investigations which the learners themselves could carry out in their communities. These included testing water sources for *E.coli*, surveys on hygiene practices and testing of water quality by determining the presence, or lack thereof, of certain indicator species. The learners from each school were divided into three groups, each group undertaking one of the three research tasks (hence there were nine groups in total).

Through a series of workshops the learners were guided through the research process. In a research initiation workshop, they were briefed about their research tasks and provided with equipment. The research tasks had been produced as printed hand-outs, that the learners could use to guide their research, capture findings and draw conclusions from the data they had gathered. The learners were asked to devise a plan of action for how to undertake the research i.e. to clarify roles and methods and give some thought to safety and ethical issues (see Figure 3).

Figure 3: Learners worked together with young health experts to plan their research[3]

The learners were then given two weeks to undertake their research tasks, after which they gathered for a data analysis workshop. In the data analysis workshop the participants explored creative ways of representing their data, for example using Lego to build a bar chart, as seen in Figure 4. Each group presented their data to all the other learners. Throughout these

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[2] Water-borne diseases are conditions caused by pathogenic micro-organisms such as cholera and typhoid carried in water sources. Water-washed diseases are caused by poor sanitation and personal hygiene often resulting from a lack of availability of water. Water quality relates to the pollution of water sources from a range of contaminants including litter, industrial waste and fecal matter (Jive Media Africa, 2016).

[3] Photographs are used with permission of the participants of the Hip Hop Health project

workshops the young researchers were available to respond to questions and to facilitate discussions with the learners.

Figure 4: Creative representation of their mini-research project data facilitated discussion, engagement and drawing of conclusions by learners

Phase 3: Application of knowledge

In the third phase of the Hip Hop Health project, learners had the opportunity of sharing their findings and reflections with their broader communities. Working closely with a community musician and a number of rap artists, they wrote and created hip hop and rap songs centred around messages they wanted to share, as shown in Figure 5. The community musician, a staff member of a local recording and sound production company, listened to the learners' beats and melodies and worked with the learners to create digital backing tracks for their songs. The rap artists helped the learners to refine their song structures and lyrics.

Figure 5: The learners worked in their groups with a community musician to develop their songs and to add beats

These songs were performed in front of friends, families and the biomedical researchers as well as invited guest artists, as seen in Figure 6. Among the guests was award-winning South African hip hop and rap artist, Mzondeleli Boltina, better known as iFani, who also holds a BSc Honours in Computer Engineering. He performed for the learners and motivated them regarding careers in science and achieving their dreams. The nine songs were recorded during the performance, mastered and copied onto CDs.

Figure 6: The final event with prominent hip hop artist, iFani (arms outstretched, front) was the culmination of the learners' work. Here they presented their research to their friends, families and communities

Phase 4: Dissemination and roll out

Following this event, and on the basis of feedback received, the research activities were refined and a facilitator guide was written. The songs, the printed resource and copies of the CD were then distributed to the Science Spaza club network nationally as part of a celebration for National Water Week. The package can be seen in Figure 7. In addition, the songs were also sent to a number of community radio stations and three short inserts about the project were featured on the television show *Hectic Nine-9* during National Water Week. Through various communications schools and science clubs were invited to access the resources, undertake their own investigations and write songs about their discoveries.

Figure 7: The research activity booklets were packaged together with a facilitator manual and a CD of recorded tracks for distribution to science clubs nationally. Source: Jive Media Africa (2016)

2.3.4 Data collection within the Hip Hop Health project

Data were collected throughout the Hip Hop Health project in KwaZulu-Natal during 2015 and 2016, and are the source material for the current case study. Data collected during the project included:

- A community mapping exercise in which learners drew pictures and maps indicating the locality and condition of the various water sources in their communities
- Questions for learners (at various points in the project and on key topics, e.g. what are research ethics?)
- Questionnaires for the audience at the final event
- Audio recordings of the focus groups with the learners
- Audio recording of the focus group with the young experts/scientists
- Email questionnaires with the senior experts
- Observation notes (made by the monitoring and evaluation consultant throughout the project)
- Video footage of the entire project (all workshops as well as the final event)
- Photographs
- Song lyrics

2.3.5 Ethical considerations in the Hip Hop Health Project

Given that the learners participating in the project were undertaking research with human participants (as one of the activities) and that the intention of the programme as a whole was to investigate the engagement by learners and scientists around water related disease, a research ethics framework was necessary. Full ethical clearance for all aspects of the study was applied for and awarded by the Human Sciences Research Council (HSRC) Research Ethics Committee (REC), approval number: 5/18/02/15 (Appendix A). Permission was also granted for secondary data analysis by the Wellcome Trust (Appendix B) and the HSRC (Appendix C), subject to ethics approval by the University of Pretoria, which was awarded. The ethical implications which applied both to the original project and the current study, are discussed in detail in the methodology chapter, Chapter 5.

2.4 Outcomes of the Hip Hop Health Project

A formal monitoring and evaluation report was produced in August 2016, which concluded that the Hip Hop Health project had met its aims and goals (Kerry, 2016). In evaluating the project as a whole, the report stated that the participants had learnt about research as well as about water and health. The learners had also found the music component enjoyable, though at times challenging. The young people found that audience members at the performance had taken the messages to heart.

Changes in behaviour with regard to water-related diseases were reported in both the learners as well as their families. The project was "judged to be highly relevant to the participants" (Kerry, 2016:6). It was recommended that the project be repeated and developed further. In addition, the report stated that "the use of hip hop for health message advocacy showed great promise" (Kerry, 2016:6) and that opportunities for further research should be explored. It is on the basis of this sentiment that the current research study was conducted.

2.5 Conclusion

This chapter has provided detail of the Hip Hop Health project, an aspect of which is the focus of my present research. It presents the aim, design and roll-out of this project in order to orientate the reader. In the following chapter, I will review literature relevant to the community music making aspects of the Hip Hop Health project and to this research study.

Chapter 3

Literature Review

3.1 Introduction

This literature review begins by exploring some of the most recent literature on adolescent health and wellbeing, both worldwide and in South Africa. It explores the value of community engagement in the empowerment of adolescents to become active agents for their own health and wellbeing. The review further investigates the importance of music in adolescence specifically and, within that, it focuses on the possibilities that hip hop and rap affords adolescents. Finally, it discusses the relatively new discourse of community music[4], which has many parallels with this project and ends by exploring literature on participatory community music projects with groups of adolescents.

3.2 Adolescent health and wellbeing

The 1.8 billion adolescents alive today face multiple challenges in their physical and emotional development. Adolescent health has been a low priority for the research community in the face of the pressing issues of both infant mortality as well as the needs of a growing older population worldwide (Ameratunga & Denny, 2016; Kleinert & Horton, 2016; Mokdad et al., 2016; Patton et al., 2016). However, within the past decade, adolescence as a phase in human development has started receiving more attention (Kleinert & Horton, 2016:1).

Adolescence is not just a period of hormonal changes and sexual maturation, as previously thought, but is also a time of brain maturation that ends at about 25 years of age (Blum, Bastos, Kabiru & Le, 2012:1567). Adolescence can be, under the right circumstances, an exciting phase of life that has repercussions for the future of our world. Given the opportunity, adolescents are "curious, engaged and innovative. They challenge the status quo, accelerate progress and advance human potential" (Kleinert & Horton, 2016:2).

According to the UNICEF *Report Card on Adolescents* (2012), 90% of the 1.2 billion adolescents worldwide live in developing countries. In stark contrast with the hopeful sentiments expressed in the previous paragraph, the reality is that 1.4 million adolescents (aged 10 to 19) die each year. Seventy-one million early teens are not in school, precluding

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[4] For the purpose of this discussion I refer to both the field and the process of community music in lowercase as per Higgins and Willingham (2017).

them from accessing future work opportunities. Seventy-five million adolescents between the ages of 15 and 24 (the age range of this research) are unemployed. In this phase of life, with the onset of puberty as well as more personal freedom, adolescents are acutely vulnerable. Despite knowing these facts, there is nevertheless a paucity of data on young people (Patton et al., 2016; UNICEF, 2012). We know "too little about their situations, habits, hopes and dreams" (UNICEF, 2012:3). White, Wyn and Robards (2017:376) point out that most research about adolescents' health and wellbeing takes a 'medicalised' approach. The authors suggest that an alternative perspective on young people's health and wellbeing is needed, rather than just outlining their problems. White et al. (2017:376) argue that "there is a need for a more relational approach that builds an understanding of the social processes that create wellbeing, for individuals and for social groups". Investments must therefore be made in "successful programmes, policies and interventions targeted at young people" (Patton et al., 2016:81). Furthermore, investment must be in those adolescents who are "most at risk of passing the legacy of poverty and discrimination to the next generation" (UNICEF, 2012: 5). The UNICEF Report Card goes on to say:

> There is a crucial need for educational opportunities that are meaningful for young people as future wage-earners, parents and citizens. The foundation for this is quality basic education, including primary and lower secondary education. Secondary education must be relevant to students' lives and linked to local economies (UNICEF, 2012:39).

The Lancet Commission on Adolescent Health and Wellbeing recommends interventions in the areas of schools, media and social media, families and communities, amongst others, to support adolescents' emotional and social development, as well as the health and wellbeing of future generations. In addition, it encourages investment in education and increased participation by adolescents in programmes related to their own development. This investment will bring a "triple dividend of benefits," i.e. for adolescents' health now, for their health as adults, as well as for the generation they will parent (Patton et al., 2016:2).

3.3 Adolescence in the South African context

Sub-Saharan Africa is "the most challenging place for an adolescent to live" (UNICEF, 2012:37). South Africa is a multi-burdened country where 45,5% of the population lives in poverty (Statistics South Africa, 2014:26), the poorest being those under 24 years of age (Statistics South Africa, 2014:29). The 19 million young people in South Africa constitute about 36% of the population (Statistics South Africa, 2016:viii). Cooper, De Lannoy and Rule

(2015:60) indicate that youth under the age of 25 make up almost half of South Africa's population. Statistics South Africa (2016:viii) calls this "youth bulge" a "demographic time bomb". Young people face burdens of unemployment, crime, disease and poverty, amongst other challenges. An "unacceptably high percentage" of young people are dying from both infectious diseases as well as external causes (Statistics South Africa, 2016:79).

Although there is a lack of data related to adolescent health (Patton et al., 2016:81), more is known about the health burden carried by communities in which adolescents live. While the global Millennium Development Goal of adequate drinking water was met ahead of target in 2010, it was not met in sub-Saharan Africa where 319 million people still use unimproved drinking sources (UNICEF & WHO, 2015:7).

The *National Youth Policy of South Africa* (South Africa, 2009:27) states that social determinants such as poverty, clean water and sanitation and healthy environments, amongst others, have a great impact on youth wellbeing and that it is critical at all levels to engage in efforts to improve the health of the youth in South Africa. According to the *South African Youth Risk Behaviour Surveys* of 2002, 2008 and 2011, there was a statistically significant reduction in handwashing practice between 2002 and 2008 (Reddy, James, Sewpaul, Sifunda, Ellahebokus, Kambaran & Omardien, 2013:160). Statistics South Africa (2016:79) recommends health education and life skills training for "advocating responsible behaviour".

Bray and Moses (2011:7) suggest that the long history of colonialism and apartheid in South Africa, and the continued inequalities that exist, have impacted negatively on young people's sense of agency in participating in society. In the early years post-1994, and during the birth of the first democratic South Africa, public participation was strongly encouraged. However, that participation was never systematised, and as the predominantly held beliefs around children's place in society once again re-emerged, this participation "slipped down the political agenda" (Bray & Moses, 2011:12). Within a context of increasing pressures on adults, such as HIV/AIDS, as well as adults' increasing reliance on children's contributions in the home, Bray and Moses (2011) explore possibilities for children's participation in both formal and informal spaces in their communities. They propose further research into such changes in attitude and discourse.

Exacerbating the barriers to participation by children is an education system which does not equip them with the critical thinking skills required for them to positively impact their society. Govender (2016) reports in the Mail & Guardian, that according to *The 2015 Trends in International Mathematics and Science Study* (TIMSS), which draws on findings from 39

countries, South Africa's Grade Nines score the lowest in the world for science. In the same article, Govender quotes Aarnout Brombacher, a materials developer and researcher in education, as saying that the TIMSS study highlighted the importance of application and reasoning as opposed to memorised knowledge. Brombacher argued that it is more important for learners to understand content than to simply be able to remember it. He suggested that the current pedagogical approaches are not supportive of learners' needs.

A recent spoken word/rap music video by Richard Williams, an African American spoken word artist, poet and rapper (better known as Prince Ea) has 'gone viral' on social media channels. It is entitled "I just sued the school system" (Williams, 2016). It points out, creatively and compellingly, that while much has changed significantly over the past 150 years, such as communications technologies or transport, the school system has not. Prince Ea uses rap as a means of actively challenging the current education system and advocating for change. An excerpt of his lyrics is as follows:

> I did a background check on you [education system]
> Let the records show
> that you were made to train people to work in factories
> Which explains why you put students in straight rows, nice and neat
> Tell em' sit still. Raise your hand if you wanna speak.
> …
> But today, we don't need to make robot zombies.
> The world has progressed, and now we need people who think
> creatively, innovatively, critically, independently
> with an ability to connect

If young people are already using hip hop and rap to 'educate' each other, it may be a helpful tool to use within participative education models. Urban youth culture and youth identities change at a rapid rate and, therefore, concerned educators have turned to hip hop to engage economically and racially marginalised learners who have disengaged from mainstream education (Aponte, 2013; Baszile, 2009; Elmesky, 2011; Emdin, 2010; Hall, 2009; Irby, Hall & Hill, 2013; Williams, 2009). Both hip hop's dialogic approach, as well as its cultural and musical appeal to learners, facilitate a deep engagement in subject matter for those who have become alienated by mainstream education (Williams, 2008:82).

Williams (2009) examines American hip hop culture through a specifically Freirean lens. He argues that students today often choose cultural affiliations that are "in opposition to

mainstream academic culture" (Williams, 2009:1). It is for this reason that educators have begun to explore hip hop's power and its potential for developing critical consciousness. Freire's 'critical consciousness', explored further in Chapter 4, fosters development not only of a consciousness of the lived world, but also of problem solving methods which can then be applied in many situations (Williams, 2008:76). Hip hop shares this tradition of critique, encouraging a critical capacity to challenge the status quo. It also gives a 'voice' to those who are "frustrated by their own silence" (Williams, 2008:81).

3.4 Engaging adolescents and developing their critical consciousness

Burns, Jobson and Zuma (2015:88) when exploring youth identity, belonging and citizenship in South Africa, draw attention to the need for revising curricula and ensuring the presence of role-models who can provide life guidance:

> Young people may benefit from programmes that raise their critical awareness of the intergenerational persistence of material, social and emotional conditions, and the ways in which these conditions affect their current context and lives. (Burns et al., 2015:88).

Swartz and Soudien (2015:92), in focussing on South African youth, indicate that there are a number of factors that can "help interrupt the intergenerational transmission of poverty." They emphasise that education and employment are key, as well as access to healthcare, nutrition, clean water, sanitation and housing. Young research scholars are increasingly adding "parenting, mobility and belonging" as being important to young people's well-being (Swartz & Soudien, 2015:92).

Burns et al. (2015:83) point out that "the pre-conditions for a sense of belonging [amongst the youth] are largely absent in the rainbow nation". In reality, the 'born-frees' are alienated from democratic culture. One area in which many youth participate vigorously is through protest action (Bray & Moses, 2011; Burns et al., 2015). Young people. being denied spaces to speak, are finding other ways to express their unhappiness. "This reflects their growing discontent with more formal structures that have failed to provide adequate platforms for them to engage as legitimate, respected decision-makers and make their voices heard" (Burns et al., 2015:85).

Swartz, Harding and De Lannoy (2012:27) observe that youth develop narratives such as "dreaming" (imagining a better future in the 'New South Africa') or "ikasi style" (participating in socially unacceptable behaviours) to create a sense of belonging and identity and to transcend

their experience of poverty and inequality. These contribute to an acceptance of the status quo and to their ongoing exclusion from accessing their citizenship rights. The authors conclude that it might benefit young people to develop a "Freirean critical consciousness" (Swartz et al., 2012:38) and become agents in shifting their life circumstances. Freire (1970) proposed that one of the ways to develop a critical consciousness in learners is for teachers to problematise situations and to then, together with their students, seek solutions through teacher-student dialogue. This is an alternative to what Freire (1970:53) called the "banking concept of education" where teachers teach, and students passively receive information. This approach supports recommendations by Burns et al. (2015:88) that young people can benefit from programmes that help raise their critical consciousness, and that curricula should be revised to better support this.

Savahl, Isaacs, Adams, Carels and September (2013) explored the relationship between hope, community violence and wellbeing for adolescents aged between 14 and 17 in both high and low violence areas in Cape Town, South Africa. They found a strong correlation between hope and wellbeing in the adolescents studied. This is significant if the building of hope in adolescents can mitigate the effects of negative experiences on their wellbeing. Savahl et al. (2013:14) recommend the inclusion of "good role models and mentors, increase in social support and self-esteem, as well as access to and implementation of life-skills educational programmes" as ways to build hope in adolescents.

Thus, community initiatives (like Hip Hop Health) that align strongly with the recommendations of both Freire (1970) and Savahl et al. (2013) can potentially be used as a means of instilling hope and, thereby, wellbeing in young people. The success of such programmes has been highlighted by *The South African National Youth Risk Behaviour Survey* in 2008 (Reddy et al., 2010), *The South African Child Gauge* (Burns et al., 2015) as well as *Our Future: A Lancet Commission on Adolescent Health and Wellbeing* (Patton et al., 2016).

3.5 Music in adolescence

It is well documented that music plays a particularly significant role in adolescence, whether it is performed or listened to (Bunt & Stige, 2014; Laiho, 2004; McFerran, 2010; Miranda, 2013; Miranda & Claes, 2009; Saarikallio, 2011). Miranda (2013:5) argues that "music has become a genuine developmental resource in adolescence", especially in the age of "media-socialising and multi-tasking computers". Miranda (2013:10) calls music the 'soundtrack' to adolescence and suggests that it is influential in at least seven major areas of development. These include, amongst others, identity, socialisation, coping and positive youth development. Music can act

as both a risk and protective factor in adolescence. Studies have shown that music can potentially encourage risky behaviours amongst vulnerable young people, for example aggressive hip hop (Miranda, 2013:16). However, education strategies which promote critical thinking may help young people to develop intelligent behaviours regarding the songs they listen to (Miranda, 2013:17).

The globalisation of music has created a "superordinate social identity", and a "shared global youth culture" (Miranda, Blais-Rochette, Vaugon, Osman & Arias-Valenzuela, 2015:207). Technology and media play an ever increasingly significant role in this. However, ethnic identity is still very important to adolescents and music is a cultural product that contributes to the development of ethnic identity. Hip hop is an example of music contributing to adolescents' ethnic identity. In South Africa, hip hop is an example of acculturation and contributes to the development of a multicultural identity. (Khan, 2010). This is important to bear in mind when examining the use of hip hop in the current study as its origins are in the United States of America, but it has taken on a local cultural expression amongst South African youth (Khan, 2010, Künzler, 2011). Miranda et al. (2015:209) conclude, "a cultural perspective may be paramount for understanding how music can improve people's well-being".

3.5.1. Hip hop music in adolescence

Travis (2013:143) considers the use of hip hop as a way of engaging and empowering youth, and promoting their health and well-being. Travis, writing from the United States of America, refers to the current generation of youth being the 'hip hop generation' where hip hop is a medium through which youth feel validated and able to express themselves. Travis (2013:163) concludes that rap music is "a discourse in lifespan development" and that it can contribute to positive change for individuals and communities.

Hip hop culture generally, and rap in particular, is described as being a voice for marginalised youth across many countries (Emdin, 2010; Pieterse, 2010). While hip hop and rap have often been associated with violence and risky health behaviours, recent literature has demonstrated the potential for rap music to promote positive health behaviours (Ahmadi & Oosthuizen, 2012; De Carlo & Hockman, 2004; Paukste & Harris, 2015; Travis, 2013; Travis & Bowman, 2012). Hip hop has also been identified as a potential vehicle for positive community empowerment and social development (Travis & Deepak, 2011:219).

Music in a South African context has always been a vehicle for social and political commentary, and in recent decades a localised form of hip hop and rap has joined other local musical genres in playing that role (Khan, 2010:154). Hip hop was adopted in Cape Town in

the late 1980s as a black youth activist voice against apartheid (Künzler, 2011:27). Authors such as Hammett (2009), Hurst (2009), Khan (2010), Künzler (2011), Pieterse (2010) and Swartz (2008) explore music (hip hop and *kwaito*) as a way of young people renegotiating identities in post-apartheid South Africa.

Pieterse (2010:428) outlines how for "poor black youth, hip hop's complexity affords … youth, who are caught in violent and exploitive situations, the opportunity to express a range of emotions such as rage, critique or desire". This opportunity can translate into "political identities, or sometimes agency" (Pieterse, 2010:428). Hip hop provides a significant political voice that fosters an understanding of 'inclusion' and 'exclusion' amongst the youth. These voices can be integrated into grassroots activist organisations where the youth can experience alternative socialisation in a safe space – this being possible through hip hop's encouragement of 'knowledge of self'. However, Pieterse warns that hip hop is "particularly lacking with regard to the empowerment of women and a cultural feminist politics" (2010:443). This is noted as particularly relevant within the context of the feminist stance I have taken in this research. Feminist research takes particular cognisance of power relationships, and in this case power relations with respect to gender. Pieterse (2010:443) suggests, however, that the genre of hip hop – despite disrespect for women in certain manifestations – is "fertile enough to tackle even this particularly intractable vector of exclusion".

3.6 Community music

Higgins and Willingham (2017), in their new book for community music practitioners, suggest that community music is evolving into a broader force within music education. Community music is addressing social issues in order to "become an activist force and contributor to the health and well-being of its participants" (Higgins & Willingham, 2017:xiv). The examples contained within their book highlight foundational concepts that underpin their notion of community music: People (participants and community musicians working together for transformative music experiences); Places (in a particular context); Participation (participatory community music making); Inclusion (creating engaged communities of practice) and finally Diversity (the celebration of difference). They touch on a number of aspects of community music making that were also core to the Hip Hop Health project, such as reflection, inquiry and research, activism and justice as well as health and wellbeing (Higgins & Willingham, 2017:7). Higgins and Willingham (2017:2) explain that

> Community musicians intentionally set out to create spaces for inclusive and
> participatory musical doing … with a commitment to musical expression as a

crucible for social transformation, emancipation, empowerment and cultural capital.

Higgins (2008:326) defines a community musician as "a musician committed to people, participation, context, diversity and equality of opportunity through which active music making experiences happen". In addition, community musicians also advocate for and encourage creativity through music. Higgins calls the situation that this takes place in the 'workshop', and the mechanism through which it takes place 'facilitation'. Through community music making workshops, the Hip Hop Health project aimed to facilitate co-creation of knowledge of health issues affecting young people. Higgins' concepts were of relevance to this research.

Abrahams (2008:124), an American-trained music teacher and conductor, observed Freirean methods of teaching that were evident in music education programmes in Brazil. Although Abrahams was exploring music education programmes specifically, his reflections around Freirean agendas in preparing a choir for performance are particularly relevant to this study. In his role as a conductor of a choir, Abrahams's focus was on the quality of the final product (in this case the performance). However, the participants aim was more socially orientated. Abrahams, after being challenged, was reflexive enough to accept the approach of the group, hence reducing the power dynamics between conductor and choir. This is relevant to this study in relation to my discussion of the intertwining of process and product (Murray and Lamont (2012:6).

When focussing on 'health musicing' in particular, Bonde (2011:120) writes that health musicing is an interdisciplinary field that includes community musicians. Musicing can afford benefits (both individually and communally) for prevention and wellness where meaning is constructed by the people who are musicing. While this may be considered the domain of music therapists, community musicians use music to work towards health aims. Bonde (2011:122) states that "health musicing is not limited to a professional therapeutic context. It can be observed in any social or individual practice where people use music experiences to create meaning and coherence in states and times of adversity". He goes on to outline four goals of "health musicing" that resonate with the aims of the music making component of the Hip Hop Health project:

1. The development of communities and values through musicing;
2. The shaping and sharing of musical environments;
3. The professional use of music(ing) and sound(ing) to help individuals; and
4. The formation and development of identity through musicing.

Tsiris (2014:3), in an editorial for the *International Journal of Community Music*, indicates that the "world is changing" and that healthcare, social care and education are moving towards "more participatory, resource-orientated, ecological and culture-sensitive models of working". In addition, Tsiris writes that people are becoming co-constructors of their health and their lives. What is important, is that the promotion of communal well-being is integral to individual well-being and, therefore, "musicking is … a sociocultural, participatory and performative process where the personal and the communal are interlinked" (Tsiris, 2014:4).

Murray and Lamont (2012:1) argue that although music is an inherently social activity, much of the research on the effect of music on health and wellbeing focuses on the individual. This type of research has drawn mostly on a positivist discourse on health and wellbeing. They suggest that community music making has "considerable potential to achieve more than purely musical goals in terms of identity, health and wellbeing" (Murray & Lamont, 2012:2). Of interest within the context of this feminist and Freirean research study, the authors explore how focussing on community music making promotes social change and, in particular, how empowerment through community music making brings about changes in power relations.

3.7 Community music making with young people

The following section of this review explores literature pertaining to youth engagement initiatives utilising music for health and wellbeing. These programmes have many overlapping intentions, and are presented in broad groupings. Two of the disciplines where there is definite overlap, and about which a long debate has existed, are 'community music making' for health and wellbeing and 'community music therapy'. O'Grady and McFerran (2007:68) suggest that, within this debate, it is helpful to consider 'health' as a continuum along which people are constantly moving. This continuum moves from acute illness, or crisis at the one end, to wellbeing at the other end. Where music is being used in a community setting at the 'wellbeing' end of the continuum, the work of community musicians and community music therapists does indeed overlap. This is where I situate the Hip Hop Health project. Because there is little literature on community music making for adolescent health and wellbeing, I have therefore drawn on literature predominantly from the field of community music therapy.

This section of the review begins with a 2017 study of community music making with young people from rural Australia. This study is similar to the Hip Hop Health project. Thereafter I explore music making initiatives from within the field of community music therapy. I then review interventions which focus on hip hop and rap in particular, including those which look at hip

hop's empowering and risky influences. Finally, I explore literature on use of hip hop and rap to an education context.

3.7.1 Community music making with adolescents for health and well-being

Baker, Jeanneret and Kelaher (2017) carried out an ethnographic study of an artist-led music engagement programme for young people called Musomagic which took place in three rural shires of Victoria, Australia. Musomagic describes itself as providing "innovative, outstanding workshops and programs that unite, engage, motivate and empower groups of all ages and backgrounds through the magic of song" (Musomagic, 2017). The programme used music to engage young people in an informal setting over a two-day period, in this instance around the subject of 'addiction'. The young people worked with facilitators to write verses and a bridge for a song. The chorus and backing track had been recorded beforehand. They either worked with facilitators individually, in dyads or in small groups, as well as in the whole group. The young people also created a storyboard for their making of a music video. They developed a name for their song, as well as their band, and created t-shirt and album cover designs. They then performed their song for members of the community as well as flash-mobbed local institutions. Flash mobs involve prior coordination and rehearsal, but then happen seemingly spontaneously in a public space (White et al., 2017:414). They can involve music, drama or dance or any combination of the three. The song was then broadcast on local radio, as well as on YouTube.

Through using video analysis, Baker et al. (2017) found that there was value in using a participatory, ecological, action-orientated and ethics-driven model. Although this project was not framed as a community music therapy intervention, it shares the principles which underlie community music therapy. As a result of this intervention, the young people were "more confident, had discovered their personal and musical resources, and were more comfortable communicating with people in their own communities" (Baker et al., 2017:166). The facilitation strove towards equality, embracing all abilities, and providing a safe space for young people to work outside of their 'comfort zones'. The flash-mob is mentioned in particular as a way of enabling young people to interact safely with adults in their community. This programme had a number of similarities to the Hip Hop Health programme and indicates that there is indeed value in such programmes with adolescents.

3.7.2 Growing musical skills within community music therapy

Bunt and Stige (2014:109) outline the significance of music therapy for and with adolescents. They state that "interdisciplinary literature [on adolescence] stresses resilience and resources, inclusion and community participation" as well as that music "has been consistently identified

as a resource for coping". In the context of community music therapy, Bunt and Stige (2014:122) highlight the power of participation in music interventions in Cape Town, South Africa. These interventions extend beyond individual music therapy sessions, involving group programmes that provide an alternative to the gang and drug cultures that are rife in that area.

When adolescents are facing compounding difficulties, music interventions that focus on human rights and community participation or interventions which focus on community development, have the potential to be supportive and empowering. This does not mean that individual needs are not taken into account, but rather that an ecological approach can co-exist in this way of working. Music can be a powerful approach to working with adolescents, both in contributing to their navigating their individual lives (for example mood regulation or expressing identity), as well as helping them in more vulnerable situations to navigate community partnerships and access resources and rights (Bunt & Stige, 2014:124).

Pavlicevic and Fouché (2014) explore community music therapy in a poorly resourced community in South Africa, where music happens spontaneously in homes, churches, schools and community centres. The authors question what it means to be a health professional in a context where health services are inadequate and communities view health workers with suspicion (and indeed where the term 'therapy' carries a definite stigma). The authors also acknowledge the uneasy relationship between music therapists protecting their professional identities and musicians working in the same domains.

The Music Therapy Community Clinic (MTCC), now called MusicWorks, situated in Cape Town, South Africa, is at the interface of these debates due to the work that they do with young people in a poverty stricken, violent and crime-ridden environment. The music therapists at the MTCC are sometimes "musicians who care" and at other times "therapists who do music" (Pavlicevic & Fouché, 2014:60). They see the relationship between music therapy and community music making as a fluid relationship. Both feed into each other.

MusicWorks builds the capacity of young people, growing skills through music. The focus however, is not teaching music skills necessarily, because the community members often know the musical genres better than the MTCC music therapists do, but the skills that are built are often psychosocial, enhancing health, resilience and hope. This fits into the discourse of 'community development'. The work that the MTCC does is situated in the local context and the needs of that specific community. Their approach enables young musicians to reflect, and to be empowered to engage in music making that is socially transformative for the community (Pavlicevic & Fouché, 2014:70).

Oosthuizen, Fouché and Torrance (2007) write specifically of MTCC's *Music for Life* project in Cape Town. This project involved providing activities after school for groups of children outside of the MTCC's clinical music therapy work. What is of particular significance in this project is how the MTCC music therapists work alongside community musicians, and how they explore their partnership. Although this project involves teaching music skills to children, it does not aim to use music to facilitate learning in other areas of education, for example teaching natural sciences. However, there are parallels with the Hip Hop Health project in the roles of the community musicians in preparing young people for a performance.

3.7.3 Music therapy programmes using hip hop and rap with adolescents

There is a growing body of literature on the use of hip hop and rap with adolescents in music therapy and social work from which I gained valuable insights for this research (Hadley & Yancy, 2012; Kobin & Tyson, 2006; Short, 2013; Uhlig, Dimitriadis, Hakvoort & Scherder 2017; Viega, 2013; Viega, 2016). These studies all concur that hip hop and rap represent contemporary cultural forms through which participants can come to deeper understandings of self (Hadley & Yancy, 2012:xxxiii). Rap and hip hop provide opportunities for self-expression and empowerment.

A number of music therapy studies (such as those by Kumm, 2013; McFerran, Baker, Patton & Sawyer, 2006; McFerran-Skewes, 2005; Palidofsky, 2010; Petterson, 2008; Vaillancourt, 2009; Viega, 2013) have used songwriting and lyric analysis in order to give 'voice' to the participants in the various studies; to draw out themes emerging from the lyrics. Ahmadi and Oosthuizen (2012) outline their use of the writing of rap songs with adolescents in an under-resourced Cape Town community. The adolescents in this context were faced with continuous violence, stemming from, and as a response to, historical and systemic poverty. These young people were dehumanised and marginalised within the context of ongoing gangsterism. The process of writing rap songs became a form of storytelling that allowed the participants to introspect and express hope for "something more, for change, for a new, positive identity" (Ahmadi & Oosthuizen 2012: 206).

3.7.4 Hip hop's empowering or risky influences

Travis and Bowman (2012) investigated hip hop's empowering or risky influences in a group of 128 high school and college students in the United States of America. They found that those who were inspired by rap music to "connect with others, consider experiences of others, think critically about the world around them and want to make a difference in their communities" showed the least likelihood of depressive symptoms (Travis & Bowman, 2012:455). Of

particular interest to my study is their exploration of hip hop and rap's empowering influences on young people, at both an individual level as well as community level. They indicate that there are 'me' dimensions (individual empowerment) and 'we' dimensions (community empowerment) to a young person's empowerment. Travis and Bowman (2012:464) give the following examples of these different levels of empowerment, which are relevant to this study:

> 'Hip-Hop music helps me make it through bad times' (individual empowerment); 'Hip-Hop music helps me think about doing more positive things' (individual empowerment); 'Hip-Hop makes me want to do something positive for my community' (community empowerment); and 'Hip-Hop helps me think critically about the world around me' (community empowerment).

In a six-month longitudinal study by Miranda and Claes (2009), listening to soul music (including hip hop) protected adolescents against symptoms of depression. This was partially attributed to the music often conveying "positive lyrics, powerful narratives, and vivid imagery, which elegantly explore themes of resilience, self-esteem, coping, self-determination, relatedness, and cultural pride" (Miranda & Claes, 2009:16).

Daykin, De Viggiani, Pilkington and Moriarty (2012) explored using music for health, well-being and behaviour change in youth justice settings. Young offenders have complex health and social needs as a result of compounded trauma. These young people also appear to have educational challenges such as underachievement, learning difficulties, truancy and exclusion, amongst others (Daykin et al., 2012:198). They did a systematic review of research from five countries around the world, including South Africa. Some of the literature surveyed focussed on hip hop and rap. Notwithstanding the complexities of studying data from different countries and their justice systems, they conclude that music making can have positive outcomes for health promotion. They emphasise the importance of the extent of 'ownership' of the music contributing to the positive outcome of the intervention. This, they suggest, may be facilitated by using a genre that the young people can relate to (Daykin et al., 2012:206).

3.7.5 Using hip hop and rap in an education context

There is a great deal of literature internationally that investigates programmes using hip hop and rap to engage young people in education or classroom contexts (Aponte, 2013; Baszile, 2009; Elmesky, 2011; Hall, 2009; Irby et al., 2013; Morrell & Duncan-Andrade, 2002; Sampson & Garrison-Wade, 2011; Williams, 2009). Emdin (2010), a professor in science education, has published numerous academic papers as well as a book entitled *Urban Science Education for*

the Hip Hop Generation. Drawing on the students "ways of knowing" through hip hop, Emdin (2010) uses rap to engage marginalised youth in under-resourced areas in New York City. He argues that teachers have to teach in a new way – a way that meets the needs and ignites the passion of the learners. Using the culture of urban youth, an engagement space is created for the learner and the teacher to meet on a more equal footing, rather than the teacher being the all-powerful disciplinarian. The use of hip hop breaks down barriers that students often have to studying science, due to their perceptions of the subject being culturally alien, as well as being too difficult. Emdin also runs an initiative called Science Genius B.A.T.T.L.E.S in the Unites States, where he collaborates with rapper GZA of the famous rap group, the Wu-Tang Clan, to encourage science engagement through hip hop. The movement he has started amongst educators is called #HipHopEd. While, there are similarities between the projects, the Hip Hop Health project was less focussed on improving school grades and more interested in engaging learners and their broader communities on social issues faced by those communities. Science Genius sparked the idea for the Hip Hop Health project to team up with award winning South African hip hop artist iFani.

3.8 Conclusion

From the literature reviewed it is clear that adolescents, and in particular adolescents in sub-Saharan Africa, face multiple challenges to their health and wellbeing. Becoming active participants in programmes that address these issues has been shown to be highly effective in promoting participation, as well as in helping young people to identify "issues that negatively affect their lives and circumstances, as well as ways of addressing them" (MacDonald, Gagnon, Mitchell, Di Meglio, Rennick & Cox, 2011:1133). Collaborative creative arts projects have demonstrated a mode through which to engage adolescents specifically in relation to how music plays a powerful role in identity formation and empowerment at a critical age in their lives (Daykin, Orme, Evans, Salmon, McEachran & Brain, 2008; Daykin et al., 2012; MacDonald et al., 2011).

Hip hop, as a specific musical genre, is a powerful medium through which to engage and involve youth in responding to the issues they face. However, there is a paucity of research in the use of hip hop with adolescents in sub-Saharan Africa to facilitate them in becoming active participants in programmes addressing their own health and wellbeing. In particular, there is no research within South Africa that I could find that investigates the use of community music programmes where the educational goals were more than just music learning. This study provides insight into the opportunity that hip hop in a community music making context

provides for development of adolescent wellbeing, health education and community engagement.

The following chapter outlines the theoretical foundations for my research. It explores the lens through which I analysed and made meaning out of the data from the Hip Hop Health project.

Chapter 4

Theoretical Foundations

4.1 Introduction

This study seeks to explore the affordances for adolescents of the community music making aspects of the Hip Hop Health project. In keeping with the Hip Hop Health project, I have chosen to situate this research within a postmodern ontology and a feminist epistemology. I have used concepts of 'critical pedagogy' by Paulo Freire (1970), as well as youth empowerment theory, as guiding theoretical discourses.

4.2 A postmodernist ontology

The ontology underlying this study is postmodernism. Postmodernism arose as a reaction to positivism, which was at a peak in the West in the 1940s and 1950s. While there are many different opinions on what postmodernism actually is, Mungwini (2014:19) argues that all one can say with certainly is that its identity lies in its response to 'modernity', and in particular a rejection of the ills that can be attributed to that era of human development. Mungwini (2014:17) discusses how, prior to its domination by Western powers, the world was "truly polycentric with many centres of power and knowledge, each suited to the needs of their respective communities".

Postmodernism challenges the notion of one objective reality and fosters an awareness of multiple cultures and multiple voices (Lötter, 1995:57). Postmodernism seeks, therefore, to deconstruct "grand narratives" (Burston, 2006:119) and 'one size fits all' explanations by critically examining who these views serve. Postmodernism encourages the questioning of authority, deconstruction of hegemonies, and reconstruction of a more 'just worldview' and plan of action. As stated by Snyman and Fasser (2004:73), postmodernism heralds "an era in which society has become decentralised, heterogeneous, local and flexible".

The Hip Hop Health project (as discussed in Chapter 2) was developed as an initiative to create spaces in which young people could engage with health research, contributing their ideas into a shared 'solution-space'. Biomedical research has a strong tradition of positivist approaches to scientific enquiry with experimental methods dominated by quantitative analysis (Cohen & Crabtree, 2008; Mays & Pope, 1995). The participants in the Hip Hop Health project (young people in resource-poor settings) had very little background of this knowledge tradition. As explained by Du Plessis (2017:1), under colonialism and apartheid in

South Africa scientific knowledge was 'imported' from the West, and was kept mostly in the domain of the ruling elite. Indigenous knowledge systems, culture and history were marginalised. Combined with this "disregard for indigenous epistemologies" (Du Plessis, 2017:2) was the assertion that Western science and knowledge was superior. This included the (unscientific) notion that people classified as white were intellectually superior to those grouped in other racial categories and, consequently, inferior education for the latter groups was entrenched (Du Plessis, 2017:1). Choosing a postmodernism perspective enables the deeper exploration of the Hip Hop Health project, which lies at the intersection of a number of knowledge traditions, including formal biomedical research, sociology, psychology and musicology.

As Kenzo (2002:324) and Mungwini (2014:20) point out, there are many African scholars who assert that using a postmodern ontology in African research "conspires against the emancipatory agenda in Africa", based on a view that postmodernism is a Western discourse that cannot give meaning to "what it is to be African". After all, Lyotard (1984:xxiii), the French philosopher and theorist who wrote about the postmodern condition (in the context of technical advancement in the West, post-World War II), declared that postmodernism is addressing the "condition of knowledge in most highly developed societies". For some scholars, post-colonialism is a more appropriate construct that embraces a political, economic and cultural emancipatory agenda (Kenzo, 2002:324). However, Kenzo and Mungwini argue that postmodernism, because of its introspection, its specific questioning of the normative framework of modernity and its overturning of grand narratives, is an appropriate discourse in a postcolonial Africa.

4.3 A feminist epistemology

The anti-apartheid movement was, in effect, a postmodern revolution in the sense that it deconstructed the system that perpetuated that grand design and constructed a non-racial democratic system. However, there are still power dynamics and prevalent norms which persist in ways of relating that result in the social and economic realities of apartheid remaining in the lived experiences of many. Many of these can still be critiqued and deconstructed, such as the Western medical model, mainstream education, discourses of ageism, dominant constructions of gender, constructions of the meaning and power of wealth, and dominant discourses of race, among others.

In a similar vein to postmodern ontology, a feminist epistemology challenges the notion of one objective reality, and challenges assumptions that knowledge, research, and truth can be free

of influences of race, class, gender and culture (Hadley & Edwards, 2004:1). Thus my choice of ontology and epistemology places particular emphasis on examining the hegemony of established power structures, such as those in health research between (all-knowing) researchers and adolescents (as passive recipients of health messaging). In addition, it creates a space in which adolescents from resource-poor contexts are able to speak or sing out, in a context where their voices might otherwise be marginalised.

A feminist epistemology has, at its heart, the agenda of challenging "masculine styles of thought and inquiry (abstraction, rationality, quantitative measurements)" (Laurol, 2016:1). It shifts our focus away from 'objectivity' to the 'situated knower' (Laurol, 2016:1). Postmodernism, as a response to positivist thinking, resonates with feminism, as a response to a masculine style of thought and enquiry. The Hip Hop Health project sought to disrupt the usual way of talking about science in the natural sciences (traditionally 'positivist') by using hip hop and music to engage learners in a new way. Hence postmodernist ontology combined with a feminist epistemology was an appropriate theoretical foundation for this research. This approach aims to be more validating of, and give voice to, the experiences of young people in this study.

Narayan (2004:215) cautions that a feminist epistemology must be wary of the narrower base that feminism has in Western countries than in non-Western countries. Bennett (2009:55) puts this very bluntly: "The ignorance of race (and of its implication in class interests) in much mid-1970s/early 1980s Northern feminist theory on epistemology is staggering". There has been much injury caused by epistemological exclusion of issues of race in the North (Bennett, 2009:55). As a feminist epistemology then, it is important to return to the 'situated knower'.

In a postcolonial South Africa, the purpose of using a feminist epistemology is not only to depart from a positivist agenda, but to acknowledge our intersectionality. As Narayan (2004:218) suggests, "our concrete embodiments as members of a specific class, race, and gender as well as our concrete historical situations necessarily play significant roles in our perspective on the world". But Bennett (2009) cautions that, in being reflexive, it is not enough to simply self-categorise, for example as 'white', or 'upper-middle class'. The researcher must also reflect on their own political and other motivations for undertaking the research, as well as their role in that research. This could have implications for the recognition and management of the relationship between the participant and the researcher. In my case, my deeper interest is in examining participatory programmes which aim to address adolescent health through music.

A feminist epistemology recognises that any marginalised group – women, youth, rural, poor – has a "critical perspective on their situation" (Narayan, 2004:218) that is, in part, due to their emotional responses to that situation. Allowing the expression of these emotions, which can be embraced in a feminist epistemology, can provide opportunities for understanding the experience of members of marginalised groups. Narayan's (2004:220) suggests that "nonanalytic" or "nonrational" forms of discourse, like fiction or poetry, may be effective tools for conveying the complex life experience of members of marginalised groups to others. This is relevant to my current research, in which the use of hip hop and rap by young black adolescents facilitates their articulation of their experiences. In addition, the expression of emotion in the hip hop and rap songs, enables me as a white woman researcher from the privileged classes in South Africa, to gain insight into their experiences.

4.4 Paulo Freire's critical pedagogy

In this research, there is an intentional linking of a feminist epistemological approach with Paulo Freire's (1970) critical pedagogy. Freire's approach also sets out to disrupt accepted power structures and, in this particular case study, the usual role of the teacher or expert and of the learner. The teachers and the learners in the Hip Hop Health project aimed to partner in exploring the issues of water-related diseases in their communities, and to develop a critical consciousness to bring about change, particularly relevant in South Africa's postcolonial context. Freire's pedagogy is relevant to this study when exploring the outcomes of the music making component of the Hip Hop Health project in the hopes that young people might, as a possible result, feel more able to take ownership of their, and their community's, health and wellbeing.

Freire (1970), in his book *The Pedagogy of the Oppressed*, outlines his concept of 'critical pedagogy' (or 'popular education' as it is sometimes referred to). Freire (1970:54) exposes how formal mainstream Western education is based on a systemic power structure where it is believed that "knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" and where the "teacher teaches and the students are taught". As mentioned in the previous chapter, Freire refers to this as 'banking education', where learners are regarded as 'empty vessels' waiting to receive 'deposits'. This, he argues, means that people themselves are "filed away through a lack of creativity, transformation and knowledge" (1970:53). However, through praxis of cycles of action and reflection, learners can become critical co-investigators in a dialogic inquiry with the educators. This in turn then leads to "an emergence of consciousness and critical intervention in reality" (Freire, 1970:62).

Freire (1992) and bell hooks (sic) (an African American feminist author and educator who cites Freire as being one of her influences) both write of a 'pedagogy of hope'. Hooks (2003:18) argues that education is a "vocation rooted in hopefulness". Hooks goes on to say that hope can be generated through pedagogy by building 'just' communities. Where educators have begun to teach in new ways, that do not "reinforce systems of domination, of imperialism, racism, sexism or class elitism", they are building inclusive communities and giving hope to those working for justice (hooks, 2003:15018). As Carolissen, Leibowitz, Swartz, Bozalek, Nicholls & Rohleder (2011:158) suggest,

> This means that when students (and educators) come from backgrounds that disadvantage them in an educational system geared to valorize the experiences of the privileged, it is important to implement curricular approaches which value all student (and educator) experiences at both status (recognition in terms of valuing attributes) and structural (redistribution of resources) levels.

Freire introduces the concept of 'praxis' in which, through cycles of 'action and reflection', participants act upon their environment, building 'critical consciousness'. (Freire: 1970). Both Freire and hooks suggest that breaking down power differences and engaging in an egalitarian dialogic action aimed at co-creating knowledge and building critical consciousness will ultimately empower communities to effect change. My intention through this research is to determine the extent to which this was facilitated through the community music making aspect of the Hip Hop Health project. In order to do this however, it is necessary to consider theories of youth empowerment.

4.5 Youth empowerment

The World Health Organisation published a report in 2006 outlining evidence on the links between empowerment and improved health (Wallerstein, 2006). This report concludes that empowerment of youth, amongst other socially excluded populations, is a "viable public health strategy" that can lead to positive health outcomes. According to Wallerstein (2006:4), participatory processes contribute significantly to empowerment. However, participation alone is not enough if it does not include strategies to build capacity for decision-making and advocacy.

The report goes on to suggest, as a policy consideration, that supportive environments and a deeper sense of community can be built through small group efforts, which enhance critical consciousness (as per Freire's formulation) on public health issues (Wallerstein, 2006:5). This

is what the Hip Hop Health project, through community music making in small groups, hoped to pilot. This is articulated most clearly in the United Nations Department of Social and Economic Affairs (UN-DESA) World Youth Report (2007) which states:

> Youth participation must be regarded as the active and meaningful involvement of young people in all aspects of their own development and that of their communities, including their empowerment to contribute to decisions about their personal, family, social, economic and political development (UN-DESA, 2007:245).

Wiggins (2011) carried out a review of the literature in what is termed Freirean 'popular education' or 'empowerment education' as described above for health promotion and community empowerment. At the crux of 'popular education' is the eliciting and validation of what participants already know and do. It "connects their personal experience to larger social realities and then supports participants to work collectively to change their reality" (Wiggins, 2011:357). Wiggins asserts that 'popular education' can promote individual and community empowerment, which is a route to improving health.

Empowerment, in public health discourse, is a multi-level construct including both the individual as well as the community levels (Jennings, Parra-Medina, Hilfinger-Messias & McLoughlin, 2006; Travis, 2013; Wagaman, 2011; Wallerstein, 2006; Wiggins, 2011; Wong, Zimmerman & Parker, 2010). Wiggins (2011:359) proposes a three-dimensional model of community empowerment, as shown in Figure 9.

Locus of Empowerment

Internal   External

Figure 8: Wiggins (2011:359) Dimensions of Empowerment

Dimension one represents different levels of empowerment, from individual to organisational to community. Wiggins calls the second dimension the 'locus of empowerment' and this includes both the internal and external. By internal, Wiggins (2011:359) is referring to a "belief in one's capacity", and by external, "being able to use that capacity to bring about change for oneself and one's community". Finally, Wiggins includes in the third dimension, the spiralling 'components of empowerment', which are simultaneously processes and outcomes. These include, amongst others, participation and critical consciousness. These components of empowerment, Wiggins suggests, develop in a cyclical fashion from the internal level, or individual, to the external level, or collective.

Honing in on youth empowerment theories specifically, Jennings et al. (2006) state that psychological empowerment focuses on building the capacity of the individual, whereas collective empowerment takes place within organisational structures (whether families, organisations or communities) providing them with the necessary skills and support to make changes to improve their collective well-being. 'Critical youth empowerment' includes opportunities for positive transformation at both the levels of individual and community (Jennings et al., 2006:49). Youth can be given opportunities to increase self-efficacy by learning and applying valuable skills. In addition, ensuring that they are engaged with a diversity of people within their local community leads to collective and political efficacy (Jennings et al., 2006: 49). This combination then leads to changes at both the individual as

well as the group level. This framework is useful when exploring interactions between youth and their communities observed in the Hip Hop Health project.

Wong et al. (2010) explore the relationship between young people and adults in youth participation and empowerment in health promotion. In investigating approaches that build on young people's existing strengths, and that aim to give a 'voice' to issues identified by the youth themselves (these issues may also impact the whole community), they argue that the "inclusion of youth participation is often the exception rather than the rule" (Wong et al., 2010:100). Wong et al. (2010) use an empowerment framework to investigate youth-adult involvement. The authors propose a typology for youth participation and empowerment that aims at balancing three approaches: adult-driven, youth-driven or shared control. Awareness of the different types of youth-adult participation possibilities is important to consider in planning any youth-adult project. In the Hip Hop Health project, the level of control the learners had over the community music making process and the power dynamics that existed within the project might have impacted on their experience of the affordances of the music making. Through a Freirean lens of critical consciousness, they suggest an egalitarian approach to co-learning, where adults serve as resources (for example providing safe spaces) and collaborators rather than simply being the 'experts'. The young people, in turn, collaborate and share their views, thereby increasing capacities such as competence and self-efficacy. (Wong et al., 2010:105). Through this co-learning, young people can be empowered and benefit developmentally.

4.6 Conclusion

In this chapter I have outlined how my research is framed within a postmodern ontology and a feminist epistemology. In addition, I have explored Paulo Freire's critical pedagogy as well as various youth empowerment theories. Flowing from the ontological and epistemological foundations for this research, the next chapter describes the research methodology which I employed.

Chapter 5

Methodology

Methodology concerns the process and procedure of research (Ponterotto, 2006:132) and flows from the chosen ontology and epistemology, in this case a postmodern ontology and a feminist epistemology. The methodology was qualitative and the research design a case study. Thematic analysis was used for the data analysis. This chapter concludes with the ethical considerations for this research study.

As mentioned in the introduction, this proposed study is guided by the following research questions.

Main question:
What are the affordances of hip hop centred community music making for enhancing adolescents' engagement with the field of water-related diseases in peri-urban community settings in KwaZulu-Natal?

Sub-questions:
a) How does the creation and performance of hip hop songs by adolescents enhance their understanding of water and health in their communities?
b) How does involvement in community music making using hip hop influence adolescents' understanding of themselves, and their engagement in their community?

5.1 Qualitative research

The research approach used in this study was qualitative. Qualitative research is specifically useful when a researcher wants to explore participants' responses to situations they are facing in their natural settings in-depth (Creswell, 2007:39). Qualitative studies seek to gain insight and understanding into the dynamics of a specific situation from the point of view of the participants (Creswell, 2007:73-75). The study is situated within the political, social and cultural contexts of the participants, the researchers and the readers. Hearing the voices of the participants with the aim of ultimately transforming their world is a key objective (Creswell, 2007:36-37).

Qualitative research can be process-centred rather than outcome-centred (Ansdell & Pavlicevic, 2001:135). In this study, I was interested in gaining a deeper understanding of the process of community music making with adolescents. For example, I hoped that learnings

could be drawn from the interaction between the music making and the scientific discoveries that the learners made from their mini-research projects. I was also interested in the learners' interactions with a community musician in the music making process as well as their interactions with an award winning, famous hip hop artist.

Qualitative research does not require objectivity on the part of the researcher. As a practitioner-researcher, I was exploring data from a project in which I was the lead. My subjectivity could be regarded as useful to the analysis, enabling in-depth findings due to my personal engagement with the research context (Ansdell & Pavlicevic, 2001:136). However, viewing this research through a feminist lens I needed to carefully maintain a reflexive stance throughout, being aware of power, race and class. The ways in which I did this will be discussed further in Section 5.5. on research quality.

A qualitative study is both descriptive and interpretative (Ansdell & Pavlicevic, 2001:137). It was important in this study to be able to describe the process in great detail to contextualise the data. It was then necessary to interpret the data in order to meaningfully understand the process of the music making. Tracy (2010:841) writes: "high-quality qualitative research is marked by a rich complexity of abundance … [therefore there is a] need for the tool or instrument to be at least as complex, flexible, and multifaceted as the phenomena being studied". In this community music making project, the data were multifaceted and rich in artistic, physical and emotional content. The descriptions and interpretations should reflect that richness, and the research should be given "appropriate time, effort, care and thoroughness" (Tracy, 2010:841).

This qualitative research is idiographic, meaning that it aims to provide a "deep but narrow understanding" of the community music making process (Ansdell & Pavlicevic, 2001:139). This is opposed to nomothetic quantitative research that identifies general laws of human behaviour through seeking averages (Willig, 2008:74). In this instance, there may be findings that are useful for understanding or designing other situations, however, this research has not set out to construct generalisable theories.

5.2 Research design

This study utilised a case study design. A case study focussed on a "particular unit of analysis", or single case (Willig, 2008:74). It is an inquiry that examines a case in depth and in its everyday context (Yin, 2009:240). Case studies are not specifically qualitative, rather they simply provide a boundary around a unit that is to be studied (Stake, 2005; Willig, 2008). A

unit of analysis can be any number of things – it can be a person, an organisation, a country, a situation, or an experience (Willig, 2008:74). A case study is defined by the specific data selection made for the case study. In other words, the data selected is what focuses a case study design (Aldridge, 2005:11). The unit of analysis in this case was the Hip Hop Health project and, more specifically, the community music making process engaged in by adolescents concerning water-related diseases. A case study allowed me to focus in-depth on the data pertaining to the process of music making by adolescents within their school groups and communities during the project.

5.3 Data selection and preparation

Qualitative research has come under a great deal of criticism for simply being a collection of "anecdote and personal impressions, strongly subject to researcher bias" (Mays & Pope, 1995). In wanting to avoid the possibility of this bias, and considering my closeness to the project, I chose multiple sources of data using specific criteria. This ensured that I did not only choose emotionally appealing data, or only data that confirms positive aspects of music making.

Rich sources of data enable an in-depth case study and multiple sources of data add rigour to the analysis (Willig, 2008:75). The following specific data, collected during the Hip Hop Health project (described in Chapter 2), were used to answer the research questions:

1. Song lyrics.
2. Video recordings from the hip hop workshops, where the learners took their research findings and wrote rap songs, as well as footage from the performance itself.
3. Audio recordings of focus groups.

I included three data sources in order to hear the learners' 'voices' in different ways. In addition, three data sources enabled the triangulation of data, which will be discussed further in Section 5.5 on research quality.

5.3.1 Song lyrics

From a community music perspective, songwriting can be an empowering and transformative learning experience for the writers, as well as a way of connecting with their local communities (Higgins, 2012:145-146). Songs convey information, tell stories and express feelings. They convey political or social messages (Baker, 2015:13). Songwriting is appealing and relevant to young people (McFerran et al., 2006:401).

The aim in the Hip Hop Health project was for the learners to write songs (both lyrics and music) that expressed multiple layers of what they wanted to communicate to their communities and to the world. Rap songs are particularly powerful in doing this. Rap music developed as a means through which people identifying as 'black' could find a voice (Hadley & Yancy, 2012:xxv).

Lyric analysis has increased in popularity amongst music therapists as it provides a window into what is important in clients' lives (Baker, 2015; O'Callaghan & Grocke, 2009; Palidofsky, 2010; Petterson, 2008). Community musicians working towards health outcomes could benefit from music therapists' insights. Vaillancourt (2009:44) summarises why analysis of song lyrics can be a powerful source of in-depth data:

> Emotional mobilization might be also central in certain CoMT [community music therapy] contexts when working with marginalized individuals who directly transmit a message of assertion and pride through music, lyrics, and performances. Not all artistic presentations are peace and social justice related, but here is a possible message carrier. We can ask ourselves if the message is heard even louder when it comes from non-traditional, unusual, and unexpected musicians who encourage a mobilization toward inclusiveness.

Through choosing to include the lyrics of the songs written by groups of participants in the Hip Hop Health project, I hoped to gain insight into what knowledge the learners had gained with respect to water and health, which issues were important to them, and their strategies for addressing these issues. In addition, I hoped that the songs would give an indication of the participants' possible empowerment and transformation, as well as whether they reflected important advocacy messages to their communities.

5.3.2 Video recordings

Video footage is useful in qualitative research because one can observe nonverbal communication and behaviours (Schurink, Schurink & Poggenpoel, 1998:313). With the advent of new video recording technologies, many research studies are now able to include video data (Derry, Pea, Barron, Engle, Erickson, Goldman & Sherin, 2010:4). According to Derry et al. (2010:5), "Regardless of a researcher's methodological orientation or specific research goals, video offers a means of close documentation and observation and presents unprecedented analytical, collaborative, and archival possibilities, as well as new problems".

A number of issues arise when using video footage for research purposes, such as the incompleteness of the whole context, or the participants being self-conscious as a result of being filmed (Bottorff, 1994:245-251). Little discussion of difficulties in recording video and the consequences thereof for subsequent analysis is found in the literature (Luff & Heath, 2012:257). There is much discussion of how to conduct and analyse focus groups or interviews, for example, but very little exists in the literature about video filming and analysis outside of the obvious problems such as the ethics thereof, or the bias of the researcher in selecting the material, or how the participants in the study may be affected by the camera in the room. One example that is seldom discussed is how the choice of framing and angle of recording affect the subsequent analysis (Luff & Heath, 2012:256). These considerations needed to be borne in mind in my data analysis of the video footage of the Hip Hop Health project as it was not filmed specifically for the purpose of analysis, but for television documentary purposes. I, therefore, could not make assumptions about interactions if the particular filming angle did not provide sufficient information.

Derry et al. (2010) outline four considerations for the use of video recordings in data analysis, namely: selection, analysis, technology and ethics. Bearing in mind the macro-event, video data can be selected to cover major themes to gain a "kind of representative sample from the macro-event. The conversations and nonverbal behaviours from such a sample, which are often transcribed, become the selection for deeper analysis" (Derry et al., 2010:9-10). In the case of the Hip Hop Health project, areas from which I could select data would be the songwriting phase, working with a community musician, the performance and the post-performance interview, because these selections would give insight into all aspects of the community music making process of the project. It is important that the selection criteria be clearly articulated so that future researchers do not assume the selection to be a representative sample of the whole project when it was not (Derry et al., 2010:14).

The entire Hip Hop Health project was filmed with the intention of making inserts for national television. In selecting video recordings from a number of the phases of the Hip Hop Health project (including the songwriting, working with a community musician, performance and post-performance interviews), I was hoping to gain a broad overview of the different phases of the project, as well as the dynamics within groups (and between groups) in those phases.

The selection criteria were firstly to only use video data that was of good enough quality, both sound and visuals. Secondly, the selection was narrowed down to video data from the four groups (out of nine groups) selected for this case study. The groups were selected to include all mini-research topics, and also to balance the number of males and females in the groups.

Finally, video data was selected from the different key moments in the community music making component of the project, for example, the songwriting and the performance.

The video data was prepared by creating thick descriptions. Thick descriptions are interpretations of what is observable in the video footage (Ponterotto, 2006:542). As Creswell and Miller (2000:128) put it,

> The purpose of a thick description is that it creates verisimilitude, statements that produce for the readers the feeling that they have experienced, or could experience, the events being described in a study. Thus, credibility is established through the lens of readers who reads a narrative account and are transported into a setting or situation.

It is important that confidentiality is always ensured in the thick descriptions by removing any recognisable names or details. It is also important that the participants' voices are adequately heard through the thick descriptions (Ponterotto, 2006:547). Ponterotto (2006:542) outlines five essential components of thick description as follows:

1. Describing the context of the social actions;
2. Capturing the nonverbal expressions and social interactions of the participants interacting in that context;
3. Assigning purpose and intentions for those social actions;
4. Describing the data in such detail that the reader experiences a sense of verisimilitude; and
5. Creating thick descriptions that promote thick interpretations that result in thick meaning.

5.3.3 Audio recordings of focus groups

According to Schurink et al. (1998) focus groups are considered a useful data collection tool in qualitative research, and can be used for eliciting information for use in "programme development, implementation, evaluation and public policy" (Schurink et al., 1998:313). Smaller groups of homogenous members are preferable, as was the case in the Hip Hop Health project, where the nine focus groups consisted of an average of six learners in each.

The four basic elements of focus groups are "procedure, interaction, content and recording" (Kelly, 2006:304). 'Procedure' defines the boundaries of the focus group discussion, for example giving everyone in the group an opportunity to speak. 'Interaction' is the responsibility

of the facilitator, who is required to enable discussion without marginalising some members, making sure all are heard and that there are no uncomfortable dynamics in the group or discussion. 'Content' refers to what is discussed and this is elicited from open-ended questions that also allow any additional, interesting and emergent ideas to be discussed in more detail. The facilitator should be conscious of guiding the discussion and checking interpretations that he or she makes with the group. Finally, the recording of the focus group can either be by note taking, in which case it is useful to have two facilitators (one outside the group taking the notes), or by audio or video recording. If audio or video recording is used, it is important to minimise background noise to ensure that the data is useable (Kelly, 2006:305). Transcription of the focus group audio recordings is known to be more reliable than field notes as it provides more detail about what actually took place (Hammersley, 2010:554).

It is important to note that the focus groups were not conducted for this particular research project. They were conducted as part of the Hip Hop Health project. Audio recording was used, and the groups were facilitated by young isiZulu speaking science graduates from the Hip Hop Health project and the Science Spaza programme, to enable discussion to take place in isiZulu. The data from these focus groups is, thus, influenced by the understanding and viewpoints of those who transcribed and translated the discussions. This is further expanded upon in the section on research quality. There are many decisions that need to be made when transcribing the data such as whether silences or laughing are included, how to lay out the discussion, how to label the speakers, whether to indicate gender, etc. (Hammersley, 2010:557). These decisions affect the constructed nature of the data. In addition, the transcribers and translators were themselves second language English speakers. Reflexivity is required to make inferences from the transcribed data (Hammersley, 2010:564). This would mean that "Transcribing [the data] involves presenting the words we can hear in written form, and providing descriptive resources for interpreting them in a much more deliberate fashion for the purposes of social science" (Hammersley, 2010:564). Since this research is being undertaken through a feminist lens, I needed to be aware of the power dynamics inherent in language, my own position as the 'white' person, a first language English speaker, when interpreting the data.

5.4 Thematic analysis

For the purposes of this research, thematic analysis was used to make meaning from the data. Thematic analysis is a commonly used analysis technique in qualitative research because it is an accessible and theoretically flexible approach (Braun & Clarke, 2006:77). To achieve a good thematic analysis, a number of well-conducted phases are needed, including

transcription, coding, searching for themes, analysis, checking the data against each other, and finally the written report (Braun & Clarke, 2006:96).

The first step is to re-familiarise oneself with all the data. The next step is to undertake line-by-line coding to generate a list of initial codes that can be grouped together into meaningful categories. The third step involves drawing out broad themes that are relevant to answering the research question. Step four involves reviewing and refining the themes and finally exploring them in relation to the entire data set. Once the themes are defined and named, one then draws on existing theory to provide meaningful interpretation of the themes to answer the research question (Braun & Clarke, 2006).

5.5 Research quality

Stige, Malterud and Midtgarden (2009) suggest an 'evaluation agenda' for qualitative research. They suggest that traditional criteria for considering the quality of research does little to recognise the pluralism and reflexivity of qualitative research. They have, thus, proposed an agenda that embraces diversity and does not demand consensus on ontological, epistemological, and methodological issues (Stige et al., 2009:1505). Their approach may be integrated at a practical and philosophical level and is intended to empower researchers and encourage reflexive dialogue instead of checklist-based judgement.

Qualitative research involves the development of rich stories that have the capacity to facilitate change. The two aspects of the evaluation agenda are represented by the use of acronyms: EPIC and CURE. The first aspect, EPIC, refers to producing substantive stories based on engagement with a phenomenon or situation, processing of empirical material, interpretation of the evolving descriptions, and critique in relation to research processes and products. The second aspect, CURE, refers to dealing with preconditions and consequences of research, with critique, usefulness, relevance, and ethics related to social situations and communities. Each aspect cannot be seen in isolation and they are integrated into the compound acronym EPICURE.

Reflexivity is of notable importance in Stige et al.'s (2009:1508) discussion of this evaluation agenda. Qualitative researchers are not separated from their field but rather positioned in it, thus the agenda emphasises the situatedness of the research. The focus is on the research process, and on the researcher's self-critique as well as social critique. The researcher is continually asking questions and looking for answers based on his or her specific interests and priorities.

I have discussed my situatedness in this research project, and my need for reflexivity as an older, 'white' and privileged woman in Chapter 2 (my role in the Hip Hop Health project), Chapter 4 (as a feminist researcher) and will continue to do so in the following chapter, the data analysis chapter (in relation to the preparation, selection and analysis of the data). I was, and am, invested in this research at both a deeply personal as well as at a professional level. This work is my personal vocation as well as my professional 'passion'. However, I have no interest in simply painting the outcome of this research in a positive light. What I am hoping to gain from the process of this research is a better understanding of what does and does not work (how and why) in a participatory community music making project with adolescents in an under-resourced context in South Africa. In addition, I am hoping to understand better my possible role in future projects. The details of my engagement with the data, as well as the processing and interpretation are discussed further in the following data analysis chapter.

One important point to note here is that, in processing the data, triangulation was of utmost importance for getting a more detailed picture of the situation being analysed. Case studies should always involve some form of triangulation (Willig, 2008:80) to gain a deeper understanding of the phenomenon being studied. Triangulation allows for diverse sources of data to be used, and different analytical approaches to be employed (Willig, 2008:85); in this case, thematic analysis. This means that the case study can be approached from a number of different perspectives and "facilitates an appreciation of the various dimensions of the case as well as its embeddedness within its various (social, physical, symbolic, psychological) contexts" (Willig, 2008:75). In this case, the song lyrics, the video thick descriptions as well as the focus group transcripts provided rich and multidimensional data from which to explore the affordances of the music making for the learners.

As discussed by Nikander (2008:225), researchers must give due consideration to the quality of the transcription and translation process in order for the data to be meaningfully interpreted. In particular, discussion of the translation process in research quality is often neglected. There are a range of considerations about the level of detail, and the presentation of the transcription and translation process in qualitative research, that have ideological implications of the primacy of language (Nikander, 2008:227). In the Hip Hop Health project, the learners in the focus groups were encouraged to express themselves in whatever language they felt most comfortable (isiZulu or English). In this case study, with much of the discussion having then taken place in isiZulu, it was important to pay particular attention to the transcription and translation process. As will be further discussed in Chapter 6, I had the translations and transcriptions checked multiple times by a team of bilingual young colleagues with good knowledge of the project. In addition, Nikander (2008:227) suggests that presenting only the

translated discussion in research compromises the transparency and quality of that research. Therefore, I have provided both the isiZulu transcript excerpts as well as the English translations in the discussion chapter as well as in all the data sources (Appendices J, K and L).

Stige et al.'s (2009:1510) second acronym, 'CURE', was helpful in reflecting on the 'critique', 'usefulness', 'relevance' and 'ethics' of the research. To some extent I have dealt with 'self-critique' through my reflections on my situatedness in this research, and the need for reflexivity. On the issue of 'social-critique', the Hip Hop Health project was participatory. What I was looking for specifically was whether the music making empowered adolescents to bring about change in their world, or whether it was a disempowering process.

In examining the study's usefulness and relevance, I took my lead from statements in the Hip Hop Health project's independent monitoring and evaluation report regarding both its usefulness and relevance. The following statements in the conclusion of the report have now come to fruition with the production of this research study: "the work [should] be taken forward and further developed" as well as "opportunities for further research into this field should be explored" (Kerry, 2016:6). I now conclude my discussion of 'EPICURE' by expanding on the ethical considerations of this research.

5.6 Ethical considerations

The research study draws from data that had already been collected in 2015. The project was funded by the Wellcome Trust and, thus, complied with their ethical requirements. It was subsequently granted full HSRC REC (a registered SA REC) ethics approval (approval number REC 5/18/02/15) until October 2016 (Appendix A).

The original proposal to the UK-based funders of the project, the Wellcome Trust, indicated: "Hilary Kromberg Inglis is intending to use the project learnings to contribute to a Master's dissertation on the role of music in groups such as those constituted for this project". In addition, the Wellcome Trust wrote a subsequent letter of support for this Master's dissertation (Appendix B). Attached is a letter from the HSRC REC granting permission for the data from the study to be used for degree purposes (Appendix C).

Relevant gatekeeper permission was obtained at a local level including assent from the adolescents involved and parental consent for participation and media release (Appendix D). Information leaflets (Appendix E) about the project, as well as the consent and assent forms

(Appendix F, G and H) were all made available in isiZulu, the home language of the participants. All information meetings, as well as the focus group discussions, were held in isiZulu. The focus group discussion guide is included as Appendix I.

Participation was voluntary, and all participants signed either assent or consent forms. The consent and assent forms signed by the learners and their caregivers indicate that "the data may be used for an evaluation of the project that will inform the further development of the Hip Hop Health programme". Participants were informed that they could withdraw at any time without explanation. If they chose not to participate they could still take part in all other Science Spaza activities, and they were, therefore, not prejudiced in any way. There was no remuneration for participation. Anonymity of the individuals is maintained in this dissertation by the use of pseudonyms. Transcripts will be kept in a safe place and only the researcher and her supervisor will have access to the material. Data used for this research will be stored securely at the University of Pretoria for a period of 15 years and then destroyed (i.e. not publicly disseminated). If any other researchers wish to use this data they may only do so with the assent and consent of the participants and their guardians.

5.7 Conclusion

In this chapter I have outlined my methodological considerations for this research. I have explored my choice of qualitative research and explained the specific research design. I have explained the selection and preparation of data, as well as my employing of thematic analysis. In the research quality section, I explored the considerations necessary for the trustworthiness of this research. Finally, I have outlined the ethical considerations of this research. In the following chapter, I will explain, in detail, the data analysis process.

Chapter 6

Data Analysis

6.1 Introduction

Data analysis in a qualitative study is the critical process of scrutinising the data collected and turning it into a coherent report of the study findings or conclusions (Green, Willis, Hughes, Small, Welch, Gibbs & Daly, 2007:545). In order to make claims about the knowledge produced and the conclusions reached, this process should be rigorous, and the analytic process described in detail (Green et al., 2007:546). It is often a pitfall of qualitative research using thematic analysis that the data are not adequately analysed, and that researchers often present a collection of extracts or moving quotes and then outline their findings without going into the detail of the analysis itself (Braun & Clark, 2006; Green et al., 2007). What I present here, therefore, is a detailed account of the analytical process which was followed in order to interpret and make meaning of the data in this study.

As mentioned in Chapter 2, which outlines the Hip Hop Health project, I was the project lead. The outcomes of the Hip Hop Health project, as well as the outcome of this case study are both very close to me. It is important that I constantly reflect on my situatedness in this project. My reason for doing this case study specifically was that I wanted to critically analyse what did, and very importantly, what did not work in the music making components of the project. I might, therefore, have been over critical of situations observed in the data. I had supervisors and peer reviewers who acted as my sounding board in this regard, always checking my possible bias as a result of my closeness to the project. Flyvbjerg (2006:237) refers to the misconception that case studies tend towards verification of the preconceived notions of the researcher: "The case study contains no greater bias toward verification of the researcher's preconceived notions than other methods of inquiry. On the contrary, experience indicates that the case study contains a greater bias toward falsification of preconceived notions than toward verification".

I am conscious of the need to reflect on my 'whiteness' in a South African context; on my race and economic privilege. As stated in the theoretical foundations chapter, it is not enough to simply state that I am 'white' and 'upper middle class' in a South African context and hope that this statement will be interpreted as 'reflexivity'. As Bennett (2009:56) suggests, I need to reflect on my subjectivity, and the possible political direction of my research, while not overplaying the 'centrality' of my privileged voice in the text.

6.2 Data selection

6.2.1. Focus groups

Initially all of the focus group transcripts were selected for analysis. However, after coding all nine focus groups, it became clear that many codes were repeated over many groups – few seemed to offer significantly differentiated concepts that may answer the research questions.

The large number of codes from the full nine transcripts made the analysis process exceptionally tedious, and this felt unnecessary. Therefore, I initially decided to choose data from three of the nine groups who had conducted the mini-research projects (the focus groups were conducted with those same nine groups). I then decided to analyse three different data sources for each of these three groups (lyrics, video excerpts and focus groups). I determined that this would encompass sufficient data to meaningfully answer my research questions.

The selection of the three groups took place according to the following criteria:
1. Of the three schools that took part, one group was selected from each school.
2. Three topics around water-related diseases were explored in the Hip Hop Health project, namely water-borne diseases, water-washed diseases as well as water quality. The three schools each had three groups participating in the project. This meant that there were nine groups in total in the Hip Hop Health project. All three topics were covered by each school; Each group from within a school explored one of the three topics. In my selection, I ensured that one of each topic was represented in the final group selection. Table 1 indicates the first selection of groups for the data analysis.

Table 1: First selection of groups for data analysis

		Topic 1	Topic 2	Topic 3
School 1	Group 1	*(3 girls, 2 boys)		
	Group 2			
	Group 3			
School 2	Group 4		* (4 boys)	
	Group 5			
	Group 6			
School 3	Group 7			* (3 boys)
	Group 8			
	Group 9			

However, when this selection was completed, there were a great deal more boys than girls in the total sample. I then selected the group that included the most girls, and added this to the data set. This resulted in four groups in total, with 11 boys and nine girls represented. Table 2 indicates the final selection of groups for the data analysis.

Table 2: Final selection of groups for data analysis

		Topic 1	Topic 2	Topic 3
School 1	Group 1	*(3 girls, 2 boys)		
	Group 2			
	Group 3			
School 2	Group 4		* (4 boys)	
	Group 5			
	Group 6		*(6 girls, 2 boys)	
School 3	Group 7			* (3 boys)
	Group 8			
	Group 9			

In addition, the focus groups consisted of many questions and ensuing discussions that were not only about the music making component of the project (there was a mini-research component of the project that the learners undertook before the music component began and the first questions in the focus groups were specifically conducted around these research tasks). For the purposes of this research, I only included discussions that took place around the music making aspects of this project. The full transcriptions of the focus groups are included in Appendix L. The following three tables give examples from the focus group transcripts of the types of questions and answers included or excluded in the data analysis.

Table 3 shows an example of questions and answers from the focus groups that were not selected for the data analysis. These questions and answers did not include data on the music making aspects of the project.

Table 3: Examples of questions and discussion not coded

Question: Can you tell me ukuthi like kade nenzani kuMiniSass or Water Quality? (what you were doing in MiniSass or Water Quality?)

P1 (Male): Uhm okay, so what we did was, we went to the river to identify certain creatures, identifying the creatures uhm will tell us, how healthy or whether that river was uhh could be uhh could I say liveable for animals.

Question: Anything that you knew before you met with Science Spaza people and all these things happened, if someone ubekubuza (were to ask you) before this whole thing athi (say) tell me or ingane yakini encane ithi yini iresearch (young sibling asking what is research)?

P2 (Male): Ukungena kwi-internet ucwaninga into ofuna ukuyazi (Searching the internet and researching about what you want to know).

Question: Ucwaningo ngento ofuna ukuyazi, omunye angathini (Searching for something you want to know; what can others say)?

P1 (Female): Mina bengathi mhlampe ukuthi ubone something bese ufuna ukwazi ngayo, mhlampe eskoleni ubone ukuthi asinabo o-Auntie abaclinayo bese ufuna ukwenza iresearch ukuthola ukuthi why singanabo (I can say is when you see something then try to get the information about it, for example here at school you see we do not have cleaners then do research on why we do not have them).
[F8, p2]

Table 4 indicates the type of question and answer from the focus group transcripts that I included in the data analysis. These questions and answers included discussion on the music making components of the project.

Table 4: Example of question and discussion pertaining to the music making that was coded

Question: So … were you guys comfortable with writing and performing i-rap/hip hop?

P2 (Female): Yes, bengi-comfortable kakhulu, [laughing] koda kade sbheda lapha phambili ngavele nje ngahlambalazeka ngavele nje ngama [laughing] yezwa aybo ngathi nje bonke abantu bebuke thina ngabona nje no iFani wayesebona [laughing] futhi nje kwenye i-group wahleka kakhulu [laughing] ukuthi khona okungahambi kahle (Yes, I was very comfortable but when we were off-key and messed up at the stage I

lost confidence, I was so embarrassed didn't know what to do I just stood there even iFani started to notice actually there was a group where he just laughed out loud).

P5 (Male): Mina ngangisaba ngine-stage fright koda ngathi sengifikile ngakhululeka kahle yize kwaba nalokho ukushayisana i-stage iningi lethu asijwayele (I was very nervous and had stage fright but when I finally went up I got comfortable, even though there were hiccups since most of us are not familiar with the stage).

[F, p]

Table 5 gives an example of a situation in the focus group where a question was asked that was not about the music making component of the project, but the learner offered information about the music making spontaneously. These answers were coded.

Table 5: Example of question and discussion where music making is referred to in a non-music making question

Question: Okay so say about the process of doing the [research] project, was there anything new that you learnt?

P? (Male): Okunye okusha engikufundile ukuthi nge science bengingazi ukuthi ngeScience ungakwazi ukubheka nge water pollution ngangicabanga ukuthi iScience eyokuthi ama chemical ayobo leyonto ama sound wave koda manje sengibonile ukuthi sengbone ukuthi iScience ungakwazi ukushaya ingoma ngayo (What else that was new is that I didn't know you can look at water pollution. I was hoping that science is about chemicals you see that thing and sound waves but now I have seen that you can make science music).

[F6, p10]

6.2.2 Hip hop and rap song lyrics

Each of the nine groups involved in the Hip Hop Health project had written and performed a hip hop and rap song about an aspect of their findings (from their mini-research projects) around water-related diseases. Initially all nine sets of lyrics were chosen for this analysis. This covered all three schools as well as all three topics around water-related diseases investigated. I initially coded all nine sets of lyrics, however, once the final focus group selection had been cut down to four groups, the lyrics of those four groups only were selected for inclusion in the final data set.

6.2.3 Video clips

I chose 12 short clips from the footage by using the criteria outlined in Table 6.

Table 6: Criteria for choosing video clips

1.	Clips with poor audio and visuals were excluded.
2.	Performance: The beginning few minutes of each performance of the four groups were included because there was valuable nonverbal information in the clips. This information included the learners' visible emotional states, for example nervousness, enjoyment, relief, etc. It also included the learners' interactions with each other as well as with the audience. In addition, the clips showed how they embodied (or did not embody) the role of a hip hop artist through their choice of clothing, their dance moves, expressions, hand gestures, for example. The first few minutes also gave an indication of the seriousness with which they were approaching their messages about water-related diseases through their performances. These video clips are between two and five minutes long.
3.	Post-performance short interviews: A short interview with a member of each of the four groups after each performance was included because there is important information about what that group member had said they had valued in the project and the performance. The interview also gave me information from their nonverbal gestures about possible confidence and competence gained. This data included their delivery of their opinions, how they were standing, their gesturing, their expressions, for instance. These clips are between 38 seconds and 70 seconds long.
4.	Songwriting and beat-making with a community musician and rap artists: There was clear (visual and audio) footage of three of the four groups working with a community musician to find a digital beat. This was included because it gave a sense of the groups' interaction with the community musician, the possible power dynamics that existed in that interaction, as well as the learners' enjoyment (or not) of this music making component of the project. The one group had no sound on the footage of them working with the community musician. However, there was footage of their songwriting process specifically, first as a group, and then as a group with a community musician. These clips range between 28 seconds and 98 seconds.

All these clips from the video data gave me valuable information that would enable me to answer the two research questions, which refer to the creation as well as the performance of hip hop songs. The data could give me information both in terms of how the creation and performance of hip hop songs enhanced their understanding of water and health in their communities, as well as how it influenced their understanding of themselves, and their engagement in their community.

6.3 Immersion in the data

Good qualitative data analysis requires full and total immersion in the data (Green et al., 2007:547). As Green et al. (2007:347) point out: "Repeated reading and re-reading of the interview transcripts and contextual data and listening to the recordings of the interviews is the first step in analysis". My involvement in the Hip Hop Health project meant that I was, to a large extent, already immersed in the data. I did not present myself as the project lead, as explained in Chapter 2, as I had wanted to create a safe and more egalitarian space for the learners (I am older, 'white' and privileged). Due to my feminist approach, and as explained in Chapter 2, I was aware of the possible power relationships that could potentially play out if I had played a prominent lead role in the project, so I employed a number of strategies to 'level the playing fields' for the learners, as elaborated upon below.

A team of young isiZulu speaking science graduates physically ran the project. These young graduates played a facilitatory role, and were 'team players', but at a certain level were also regarded as 'experts'. As Wong et al. (2010) suggest, this is an appropriate role for adults to play in a youth-adult partnership. I believed that the fact that they were young and from similar backgrounds to the learners would reduce possible power dynamics significantly. However, I was present throughout the whole process, and was involved in the planning and guiding throughout.

I was not part of the focus group discussions, and the translations and transcriptions of these were new to me. I listened to the audio recordings of these focus groups to get a sense of the context, even though a lot of the discussion was taking place in isiZulu (and my isiZulu is very basic). In addition, I initially coded all nine focus group transcripts in their entirety. Although these were not all used in the final selection of this data analysis, this did help to further immerse myself in all of the data from the focus groups.

I watched a great deal of the video footage to further immerse myself in the data. Even though I had been present throughout the project, I had not been aware of some of the specific

nuances in the songwriting and beat-making process with the community musician, as well as in the group dynamics and individual responses in the final performance.

6.4 Data preparation

In preparing the data from all three of the data sources for this study, I worked with a team of young 'black' scientists employed by Jive Media Africa. These young isiZulu-speaking colleagues checked the initial transcription and translation of the focus group audio recordings (done for the monitoring and evaluation report) by listening to them again. They gave me a second opinion on the thick descriptions of the video footage. Finally, they checked the translations of the isiZulu lyrics in the songs. I checked in with these young colleagues on numerous occasions during this research study, to ensure that I both understood what they thought was being said, or what they themselves saw in the data. It is my hope that I have been reflexive in my discussions with them about the data as well as my interpretations thereof. This added important insight into the process of the data analysis.

6.4.1 Hip hop and rap song lyrics

The hip hop and rap lyrics from the nine groups had been typed, including translations of the lines written in isiZulu, for the final performance programme. Before coding these, I double-checked them for accuracy against the early drafts of the song lyrics that had been hand-written by each group to satisfy myself that they were unchanged. I was satisfied that the drafts were congruent with each other. See Appendix J for all the song lyrics.

6.4.2 Video clips

After choosing the video clips, I then wrote thick descriptions. In the thick descriptions, I described what I saw, both verbal and nonverbal. For example, I described their energy and engagement in the process. I described their visible emotional responses such as joy or apprehension, or changes in the group engagement, amongst others. I studied the verbal and nonverbal dynamics in both the footage of working with a community musician, as well as from the performances and the post-performance interviews. In addition, I verified these thick descriptions with my team of young science graduates to ensure that they were identifying the same or similar dynamics in the video footage. See Appendix K for all the thick descriptions.

6.4.3 Focus group translations and transcriptions

The focus groups had initially been run, translated and transcribed for the monitoring and evaluation report of the project. The initial translations and transcriptions were carried out by three of the young science graduates who had been involved in the project and who had run

the focus groups. When permission was obtained to use these for this research, and due to my limited knowledge of isiZulu, two further isiZulu speaking science graduates independently checked the initial translations and transcriptions. They both listened to the audio and read the completed translations and transcriptions, and made any necessary additions, clarifications or adjustments, adding considerable detail, consulting with each other as they did so. This resulted in very rigorous translations and transcriptions for the purposes of this research.

6.5 Coding

Coding is the next step in making meaning out of the data set, and must be "thorough, inclusive and comprehensive". Braun & Clarke (2006:96) warn against simply deducing a theme from "a few vivid examples (an anecdotal approach)" and Green et al. (2007:548) caution against simply "applying a label" to the data.

For the purposes of addressing the research questions in this study, inductive coding was used to make meaning from the raw data. Inductive coding means that there is no pre-existing coding frame, and that the themes that emerge are not driven by the researcher's theoretical preconceptions (although acknowledging that the researcher is never completely free of such) (Braun & Clarke, 2006:83). Some of my preconceptions were that the learners would all enjoy using hip hop and rap to explore their research findings. This was mostly the case, but in a few instances, reservations were expressed. In addition, I expected that the data was going to show that the learners would simply reflect factual and practical knowledge through their lyrics, as this had been the case in previous projects that I had run around non-health related hip hop and science issues. I also believed that the data would reveal some indications of self-efficacy and agency. I was surprised that the data, in fact, revealed much more, as will be discussed in the following chapter.

Initially, as I coded the data, I used mostly descriptive codes. But as I familiarised myself with the data set, I started to broaden and added more interpretive codes (Braun & Clarke, 2006:93). I then went over the whole data set to ensure that I had used both descriptive as well as interpretive codes. I coded in pen in the margins throughout all the data sets, coding sentence by sentence. When I collated the codes into an excel spread sheet, I captured a code only once, even if it appeared multiple times on a page. For example, if joy appeared three times on a page, I only captured it (from that page number) once on the spreadsheet. This is justified as thematic analysis does not seek to reach conclusions based on the frequency with which codes appear.

6.5.1 Hip hop and rap song lyrics

I first used descriptive coding to understand the song lyric data. Because I was looking for affordances, it was necessary to look for not only what was observable in the lyrics, but for the possible underlying motivation for the words. Table 7 shows very short extracts from each group's lyrics to give a representative example of descriptive coding from all four group's lyrics.

Table 7: Example of lyrics and initial descriptive codes

Example lyrics	Descriptive codes
Lyrics Group 1: I will save water now! You must save water now!	Committing to saving water Instruction to save water
Lyrics Group 4: sathola ukuthi lamanzi esiwasebenzisayo (*we found that water we use*) yiwona futhi lamanzi esiwangcolisayo (*is the same water we dirty*)	Gained factual knowledge
Lyrics Group 6: Brothers and sisters we can protect our environment	The community can protect the environment together
Lyrics Group 8: Vaccinate babies and children 'cause rota virus is here taking our children's lives	Gained practical knowledge Warning that children are dying from the rota virus

Table 8 gives further examples of song lyrics with interpretive codes. These codes are examples of the meaning that I brought to the lyrics.

Table 8: Example of lyrics and interpretive codes

Example lyrics	Interpretive codes
Lyrics Group 1: Don't throw litter in the river you make us sick	Blaming and shaming the community 'Us'/ 'them' dynamic
Lyrics Group 4: Saqala sahlela safunda sasesha	

(*we started we planned we learnt*)	Felt empowered to use home language (isiZulu)
Lyrics Group 6: let us not forget the system doesn't need us, we need it believe me I know it addressing the nation telling them people to stop what they doing	Call to take message seriously Taking responsibility for water quality Being an 'expert'/ a statement of authority Empowered to address the nation (transcendent) A political call to the community
Lyrics Group 8: I was sent from heaven to deliver this message brothers and sisters let's vaccinate our babies	Empowered by a message from a higher power (transcendent) Call to collective action Together, as a community, we can bring about change/ a different future

At the end of this process, a list of all the codes from the lyrics, both descriptive and interpretive, was generated. For all the coded lyrics, see Appendix J.

6.5.2 Video analysis

I used line-by-line coding to assign descriptive as well as interpretive codes to the thick descriptions of the video data. Where lyrics are included in the thick descriptions, I did not re-code these. Where there was 'ad-libbing', however, I did code that. Table 9 shows an excerpt from a thick description with the associated coding (both descriptive and interpretive) in the right-hand column.

Table 9: Example of coding of a thick description

The music starts, and P4 immediately starts moving to the music, using hip hop style hand gestures. P1 begins his performance confidently, without hesitation.	Embodiment of hip hop dance style Confident Enjoying himself
The young women stay still and look solemn.	Nervous and shy

P1 starts with a theatrical laugh, which he follows immediately with a statement "I am not laughing because I am laughing, instead I should be crying ..."	Theatrical Engaging the audience Drawing the audience in Emotive message
This is the introduction to his rap – he has moved into the middle of the stage, and is using his body and his hands and is delivering his rap lyrics with a serious, urgent, earnestness expression on his face.	Engaging the audience with his body Embodiment of the message Serious about his message Wants to convey his message
His lyrics are very clear, the audience is quiet	Confident Commanding the stage
The two group members behind him dance to the beat as he raps.	Enjoying the music Feeling comfortable on stage Supportive of their group member
00:00:29 "They say it's the source of life do they know the dangers against their lives? last week I buried my family member people die from diarrhoea and cholera early in the morning I saw litter floating the nappies sinking (it was all contamination – this was ad lib) and later on, the people were drinking without boiling or Jik-ing ("now I ask you" – this is ad lib and is not printed as a lyric - and he earnestly points at the audience as he asks it) what was there for purification? this major hectic problem is neglected how long shall we die and get sick by water borne disease? They say it is the source of life But do they know the dangers against their lives?"	(Lyrics) Engaging the audience

00:01:03 He completes his rap and moves back, the full (reggae) beat kicks in, the audience screams now and he smiles a very broad smile.	Audience is engaged Expressing joy
He starts to dance to the beat. There is also a look of relief and pride on his face.	Relief Pride
He throws his hands in the air, the audience screams, he waves his arms from side to side in the air encouraging the audience to do so with him.	Engaging the audience Confident Enjoying performing

A list of both the descriptive as well as the interpretive codes from the thick descriptions was generated at the end of this process.

6.5.3 Focus groups

Table 10 shows an excerpt from a focus group, with both descriptive and interpretive codes assigned.

Table 10: Example of initial coding of transcripts

Question: Were you guys comfortable with writing and performing your songs using hip hop and rap songs?	
Ps: Yes, very happy.	Very happy writing and performing hip hop songs
Question: Very happy?	
Ps: Yes	ditto
Question: All of you?	
Ps: Yes	ditto
Question: Okay, Mhlampe ubungaba ne-option yokuthi ubhale nge-gospel noma nge-kwaito (If you had an option of writing in gospel or kwaito). The fact that it was rap, were you happy?	
P1 (Female): Mina kahle kahle ziwu-two izinto engziculayo i-rap and gospel (I sing two genres of which are rap and gospel so I was happy).	Happy to write a rap song Enjoys gospel music
Question: So, you were comfortable using hip hop? Everyone was happy?	
Ps: Yes	Happy with hip hop
P5 (Female): I was happy but inkinga yami angsiye umutu othanda uku-rapper	Happy even though rap is not "my thing"

(I was happy even though rap is not my thing).	
Question: Ohhh kancane (a bit) you were not comfortable?	
Ps: Yah	Not comfortable performing
Question: Nawe (You too) you were not?	
P2 (Male): Mina I was comfortable i-rap bengi-happy inkinga abantu (I was comfortable with rap. I was happy. The problem was the audience).	Comfortable with rap Felt uncomfortable performing in front of an audience
[Learners talking all at once]	
P? (Male or Female): Mina ngangingazi ukuthi (I didn't know) I could do it.	Realising competence
P1 (Female): Lo eclassini ungaphika ukuthi uyabasaba abantu (This one is a different person in class, you won't believe he is shy).	Gained confidence Noticing change in each other
Question: Okay let's say it was kwaito or gospel wawuzobasaba abantu (would you be scared of people)?	
P2 (Male): Ngangizosaba but ngyayithanda lento, ngangisaba sisazoya noma sesiqedile futhi ngangithi ukube ngenza nje nakanje (I was still going to be scared, but I liked what I was doing. It was scary before performance and afterwards you think of what you could have done). Futhi nalapho ngangingakayi khona ngasengijahile ukuthi siye koda [inaudible] ukube ngenza knaje nakanje nakanje (And even then when I haven't gone there I was very impatient [inaudible] I should have done this and this and this) [F8, p13]	Nervous before performance but enjoyed Overcame difficult emotions Room for improvement Desire to improve Self-reflection

At the end of this process, a list of all the codes from the transcripts was generated. I then grouped similar codes together, which will be discussed in the following section.

6.6 Categories

After all the three data sources were coded, and lists of the codes had been compiled, I began to group them into categories. The following tables (Table 11 and Table 12) provide examples of two categories that were developed and their associated codes.

Table 11: Example codes and associated categories

Codes	Category
Felt validated and proud in front of parents	**Transformation of relationships with parents**
Pride, parental recognition	
Parents initially had a problem, then changed	
Parents were happy and excited because I was learning	
Parents were happy with the project	
Dad and youth solved a water problem/ team	
Parents grew to like hip hop	
Parents learnt a lot from hip hop	
"iFani dedicated his song to his mother. This was very emotional"	

Table 12: Another example codes and associated category

Codes	Category
Visualise a better future	**Vision for the future**
Instil hope. We can do this together	
We are custodians of the future	
Envision future: Become a winner, a leader an achiever	
Hope for the future	
Saw new possibilities/ discovered new talent	
Possibilities for my future/ hope	
New possibilities	

Table 13 presents a list of the 39 categories that were developed.

Table 13: Categories

1.	Transformation of self
2.	Gained knowledge
3.	Working with the community musician
4.	Wanting more creative control
5.	Feelings of enjoyment performing hip hop
6.	Feeling represented by Hip Hop
7.	Changed my relationship to hip hop
8.	Participants draw on hip hop culture
9.	Embodiment of message
10.	Desire to improve
11.	Difficult emotions performing
12.	Gained confidence and realised competence
13.	Feeling proud
14.	Behaviour change
15.	Working in groups
16.	Enjoyed working with other schools
17.	Noticing changes in others
18.	Build community to solve problems
19.	Awareness of power to help the community
20.	Seeing themselves as experts
21.	Hip Hop artist as inspirational role-model
22.	Being a responsible role-model
23.	Desire to share information
24.	Educating and informing
25.	Sharing practical solutions to problems
26.	Awareness of communication options
27.	Communication can take place through music and hip hop
28.	Science and Hip hop complement each other
29.	Awareness of negative use and influence of hip hop
30.	Hip hop and music can be used for good
31.	Awareness of age dimension to hip hop appeal
32.	Use of creative advocacy and communication strategies
33.	Community is engaged
34.	Transformation of relationships with parents
35.	Vision for the future
36.	Desire to do more
37.	Empowered to deliver a message
38.	I have a mission and purpose
39.	Have value in the world

6.7 Themes

When exploring these categories, themes were then developed. Three themes emerged:

1. 'Individual transformation' where changes took place in individual learners.
2. Transformation within the context of community, which I called 'the power of community' and finally.
3. Hope for the future.

These themes all related to a broader theme of 'empowerment'. The three themes thus became subthemes under that. As I reflected on the three subthemes under this overarching theme of empowerment, three very clear words emerged for me that suggested an empowerment process (albeit not a linear process, but through cycles of action and reflection). I then called the three subthemes:

1. Becoming: individual transformation.
2. Belonging: the power of community.
3. Believing: hope for the future.

What seemed to underlie all of these themes was what the hip hop and rap afforded the leaners. Hip hop and rap was an engagement tool that facilitated the process of empowerment for the learners.

Table 14 provides a summary of the subthemes and how the categories were grouped within each one.

Table 14: Categories, grouped into themes

EMPOWERMENT		
HIP HOP AND RAP		
BECOMING	**BELONGING**	**BELIEVING**
INDIVIDUAL TRANSFORMATION	**THE POWER OF COMMUNITY**	**HOPE FOR THE FUTURE**
Gained knowledge	Working in groups	Hip hop artist as inspirational role-model
Behaviour change	Enjoyed working with other schools	Vision of the future
Seeing themselves as experts	Noticing changes in others	Desire to do more
Gained confidence and realised competence	Feelings of enjoyment performing hip hop	Empowered to deliver a message
Working with the community musician	Transformation of relationships with parents	Being a responsible role-model
Participants draw on hip hop culture	Feeling proud	I have value in the world
Wanting more creative control	Sharing practical solutions to problems	I have a mission and purpose
Embodiment of message	Awareness of age dimension to hip hop appeal	
Transformation of self	Community is engaged	
Difficult emotions performing	Awareness of communication options	
Awareness of negative use and influence of hip hop	Use of creative advocacy and communication strategies	
Changed my relationship to hip hop	Desire to share information	
Feeling represented by hip hop	Educating and informing	
Communication can take place through music and hip hop	Build community to solve problems	
Science and hip hop complement one another		
Hip hop and music can be used for good		
Awareness of power to help the community		
Desire to improve		

6.8 Conclusion

In this chapter I outlined the process which I took to analyse, and make meaning of, the three data sources. I indicated what the selection criteria were that I employed in choosing what to analyse, as well as described the process of the thematic analysis, coding, categorising and constructing the final themes of Becoming, Belonging and Believing. These three then became subthemes making up the overarching theme of empowerment. The following chapter will explore these themes in more detail.

Chapter 7

Discussion

Becoming, belonging and believing: a journey of empowerment

7.1 Introduction

> Improving adolescent health worldwide requires improving young people's daily
> life with families and peers and in schools, addressing risk and protective factors
> in the social environment at a population level, and focussing on factors that are
> protective across various health outcomes (Viner et al., 2012:1641).

This research set out to answer the following question: "What are the affordances of hip hop centred community music making for enhancing adolescents' engagement with the field of water-related diseases in peri-urban community settings in KwaZulu-Natal?" The answers to this question emerged from the exploration of the three subthemes under the overarching banner of empowerment. This chapter is structured around these subthemes, which I named 'Becoming', 'Belonging' and 'Believing', within which I will answer the two research sub-questions:

> Sub-question 1: How does the creation and performance of hip hop songs by
> adolescents enhance their understanding of water and health in their
> communities?

> Sub-question 2: How does involvement in community music making using hip hop
> influence adolescents' understanding of themselves, and their engagement in
> their community?

The Hip Hop Health project, as described in Chapter 2, set out to co-create knowledge between young people and health experts around water-related diseases. After coding and categorising the three data sources selected from the project, with a specific focus on the community music making aspects, broad themes started to emerge within an overarching theme of 'empowerment'. For the purposes of this dissertation, I have drawn on Travis's (2013:144) definition of empowerment:

> Empowerment is the process by which adolescents develop the consciousness,
> skills and power necessary to envision personal or collective wellbeing and

understand their role within opportunities to transform social conditions to achieve
that well-being.

While much of the literature around empowerment outcomes has a strong focus on
psychological empowerment (Wallerstein, 2006; Wiggins, 2011; Travis, 2013), for the purpose
of this research, I understand empowerment as a social action process occurring at multiple
levels, for example, individual, peer groups, family and community (Jennings et al., 2006:32).

It is important to note that empowerment is not considered to take place in a linear fashion but
rather through cycles of action and reflection (Freire, 1970). It is through these cycles that
participation is enabled, co-creation of knowledge takes place, and critical consciousness is
developed. Empowerment also occurs at both an internal level, relating to a "belief in one's
capacity" (Wiggins, 2011:359), and at an external level, "being able to use that capacity to
bring about change for oneself and one's community" (Wiggins, 2011:359).

Three subthemes fell under the main theme of empowerment: i) Becoming (referring to
empowerment on an individual level), ii) Belonging (which explores the empowerment of the
learner within his or her community), and finally, iii) Believing (referring to the empowerment
that took place through a building of a belief in or hope for the future). How hip hop enabled
this empowerment was considered within each sub-theme. The hip hop centred community
music making provided the opportunity for the learners, through using a familiar, fun and
engaging popular music genre, to become agents for positive social change. For example,
one learner sang:

I was sent from heaven
to deliver this message
Brothers and sisters let's vaccinate our babies
Thinking of babies
that die every day and night
I encourage you to vaccinate our babies
'cause if you don't death will come [L8].

It became clear, through the data analysis process, that there was an overlap between the
two research questions. Through the process of coming to an understanding of water-related
diseases in their communities, learners came to better understand themselves. In addition,
the aim of disseminating their research findings through hip hop songs was to inform their
communities and the world in which they live about water-related diseases and the

implications thereof. What transpired was that, rather than just passing on factual and practical information, the learners went a step further, hoping to possibly influence behaviour of community members, and even the broader society, while experiencing personal transformation in the process. This translated into a shift in their identities, and expressions of new hope for their futures, and the futures of those around them.

The remainder of this chapter explores the three subthemes under the titles 'Becoming', 'Belonging' and 'Believing'. Each sub-theme will be examined in detail to explain how it contributes to the overall empowerment which was observed through the hip hop and rap community music making.

7.2 Becoming: individual transformation

In this section I discuss the individual transformation that took place in the learners that appeared to contribute towards their empowerment. I observed this individual transformation in a number of areas. Firstly, the writing of rap songs led to the gaining of factual knowledge (about water-related diseases in their communities). Secondly, the learners came to a deep realisation that they had a role as a 'voice' in the community as agents for change, now 'experts' in, and advocates for, water-related disease prevention. Finally, in creating their own songs, working in collaboration with rap artists and a community musician and thereafter performing these songs for a live audience, the learners realised their competence and gained confidence.

7.2.1 From research to rap: gaining knowledge through co-creation

The learners' individual gaining of knowledge through interaction is important in relation to youth empowerment discourse as articulated in the work of Wiggins (2011) and Wong et al. (2010). The young people in this case study co-created knowledge about water-related diseases in dialogue with their peers, with young biomedical research experts as well as with a community musician and rap artists.

The use of hip hop and rap songwriting facilitated the application of the factual and practical knowledge learnt in the mini-research projects. As Williams (2008:71) suggests, "hip hop has been inextricably linked to critical thought". Hip hop and rap is a familiar means of conveying information for young people. Both hip hop's dialogic approach, as well as its cultural and musical appeal to learners, provides for deep engagement with the subject matter. It links the facts to the lived experience of the learners (Williams, 2008:72). Tsiris (2014:3) reinforces this way of co-constructing knowledge through music where he writes that people are becoming

"co-constructors of their health and living conditions" through community music therapy and/or community music making interventions.

Songwriting as a mechanism for the co-creation of knowledge is not didactic, 'top down' or 'banking education' (Freire, 1970:53), which is the norm in mainstream education in South Africa (Govender, 2016). Rather, what took place in the Hip Hop Health project was experiential learning by 'doing', both through the mini-research project, as well as in the songwriting (through dialogue). In Freirean terms (1970), the act of songwriting, while being an 'action', was also a process of reflecting on the implications of the learners' research findings. As one of the young people articulated,

> P2 (Female): Even if ncese (sorry) even if you have briefed us on the water-borne
> diseases, I do not think it would have been so exciting for us than us doing it
> practically ourselves and seeing that okay water borne are this and that and that.
> So now I'm rapping about something that I know [F4, p19].

It was clear that the process of writing the rap songs created a situation in which the learners reflected on, and visualised, the implications of their research findings for themselves and their communities. Both Ahmadi and Ooshuizen (2012) as well as Pieterse (2010) articulate how hip hop and rap songwriting afford young people an opportunity to reflect on their thoughts and circumstances more deeply and then to express a range of emotions that help to articulate their lived experiences adequately (such as rage or critique). These emotions might, in other circumstances, leave them feeling vulnerable (Ahmadi & Oosthuizen, 2012:197). The young people in the Hip Hop Health project will have observed their role-models, hip hop and rap artists, doing this through their songs, and this will have given them permission to do the same. For example, one of the rap songs expressed both critique as well as emotions:

> Make a better world
> Stop the eco-killing
> Seeing the dead animals is such a bad feeling …
> Do a good thing …
> You the one who should protect the ecosystem [L6].

This opportunity for the learners to express their thoughts and emotions can translate into a political identity, or a sense of agency (Pieterse, 2010:428) or in Freirean terms 'developing critical consciousness'. I noted too, that the music, the rhythm and the beat, afforded the learners an opportunity to embody their feelings and their sense of urgency to communicate

their findings to their community. Ahmadi and Oosthuizen (2012:198, italics mine) express similar thoughts in their use of hip hop songwriting with young boys in Cape Town,

> By writing their own raps, these boys [*and girls*] could work as artists; their stories would become valuable aesthetic, musical products, which is a stark contrast to the many disappointments some of these boys [*and girls*] have faced in their lives.

Very significantly, the data suggest how participants became able to see themselves as 'experts' or 'teachers'. They perceived themselves as having a role to 'educate and inform', accompanied by a strong desire to share their new knowledge. The data suggest that the learners saw themselves as advocates and activists who had the power to encourage their communities to take action and change behaviour around water-related diseases. The learners not only gained knowledge and understanding of water and health as an 'academic' exercise, but gained an understanding of the impacts of water and health, their ability to influence water and health, and their possible roles within the broader water and health context of their communities. As one learner explained in an interview after their group performance:

> We have learnt a lot of things. Things I didn't know. [He is using his hands in a very animated, musical, rhythmical, hip-hop-style way to emphasise what he is saying. He is speaking very clearly and confidently to the audience] Well actually I thought water from the tanks, rivers, streams was actually cleaner but then when I did the research, I found out No! No no no! I was wrong. [He shakes his head and his pointed forefinger] So, I take it to you guys at home. So, before you prepare food, do everything, just wash your hands. Before you cook, boil the water, because you never know what is there [V1 Interview].

7.2.2 "Addicted to hip hop": realising hip hop and rap as an advocacy tool for good

There is a common perception that listening to hip hop and rap has 'negative' influences on young people, thereby encouraging 'risky behaviour', however research, for example in the fields of social work (De Carlo & Hockman, 2004; Travis, 2013; Travis & Bowman, 2012), health promotions (Paukste & Harris, 2015) or music therapy (Ahmadi & Oosthuizen, 2012), has challenged this notion. The learners in the Hip Hop Health project were very aware of this common perception, indicating that they themselves felt that hip hop was associated with 'negative behaviours'. For example, when asked what they associate hip hop with, two of the participants responded as follows:

P5 (Male): Ukucula ne nhlamba (Singing and swearing).

P5 (Male): Ukuziphakamisa, ukudisana, ukucekelana phansi (Pride, insulting each other, looking down on others) [F4, p14].

P1 (Female): No, ukuthi bathuka inhlamba nje nanendlela-ke thina amantimbazane esigqoka ngayo, nama music video aveza kuphuzwa kubhenywa (No, it's just that they use vulgar language and they have a bad way of dressing, their music videos show people which are smoking and drinking alcohol) [F8, p15].

In the focus groups, however, the learners countered this description that they had previously given. They now had personal experience of the use of hip hop for promoting positive health outcomes. For example, one member of a focus group stated:

P2 (Male): Yabo nje manje ihip hop isishintshile kwabaniningi kuya ngokuthi wena ukuthi uzikhethela yiphi ihip hip uma ulalela le eyaphesheya kwesinye isikhathi ibuye ikulahlise youkulalela oLil Wayne. uLil Wayne ubuye akhululme ngento obonayo ukuthi azikho yabo umutu ukhulumela ukuthi uhambe uyolala e-club-ini koda thina la kaScience Spaza vele sa-address enye into ehlukile ngale ngoma yethu ye-ecosystem …. (Yes, hip hop has now changed. It depends on you, to choose what type of hip hop. If you listen to hip hop from overseas sometimes it will mislead you, to listen to Lil Wayne. Lil Wayne sometimes talks about sleeping in clubs. But here at Science Spaza we addressed something different [in] our song ecosystem …) [F6, p13].

In the focus groups an explicit understanding was reflected that the research and the hip hop complemented each other. The research gave the learners something to rap about and the rap, in turn, gave each learner a way of sharing their research findings with, and for the benefit of, the community.

P2 (Male): No ways. I wasn't going to enjoy it if it was hip hop only, I would have loved to have research and at the same time hip hop, because hip hop was used as a way of expressing what you researched about [laughter] [F1, p19].

P3 (Male): Okunye engikufundile mina ukuthi lapha kwaScience Spaza bebengenzi ihip hop ukuthi uchome babenza ihip hop as a book ukuthi umuntu akwazi ukuzwa ukuthi ohhh uthini cause abantu abaningi are addicted to hip hop, Science Spaza wa-find a way ukuthi ukhulume nabantu kodwa ibastshele nge-

science cause umuntu uma ukhuluma naye ngeScience vele abhoreke koda uma umtshela through music (Another thing that I learnt is that here at Science Spaza they don't make any type of hip hop to show off, they make hip hop as a book so that a person can understand that ohhh! Because many people are addicted to hip hop. Science Spaza found a way to communicate with people but tell them about science 'cause a person gets easily bored if you are talking to about science but its better if you tell them through music) [F6, p11].

P3 (Male): Kuthina ngoba ade sino Science Spaza ngibone ukuhti iyi good influence ngoba sikwazi ukutshela abantu ukuthi benze into ezokwakha isizwe (According to us it was a good influence because we can communicate good messages and help change the nation).[F6, p15]

Through the songwriting, as well as the performance, learners could embody being advocates for the messages about water-related diseases as well as feelings of being legitimate hip hop performers. Writing about the use of hip hop songwriting in a music therapy context, Viega (2013:276) states that "powerful feelings of self-love and empowerment emerge … as the songwriters begin to embody these emotions".

The learners started to see themselves as having equal value to researchers and to hip hop stars alike. They were, I believe, building self-esteem as well as self-efficacy, thus contributing to an altered sense of identity. The following vignette demonstrates the extent to which the learners felt like 'equals' to health experts and South African Music Award (SAMA) award winners alike:

Group six jump up and come down the stairs, but instead of heading straight onto the stage (as all other groups have done), they start shaking the hands of all the 'heavy weight' experts as well as iFani and his crew in the front row. The camera pans to show the group shaking the bemused experts (which are a diverse group of older people) and iFani and his crew's hands. Everyone is smiling in the auditorium and the audience is now clapping them on in a rhythmic fashion, chanting [V6, Performance].

The learners spoke of hip hop and rap from 'overseas' as having a negative influence on young people. This seems to indicate a level of pride in a specifically South African version of hip hop. The learners believe that what they associate themselves with is not "rap that will mislead you". Khan (2010:153) states that unlike black American hip hop music, some South African hip hop avoids a culture of violent verbal swearing. Khan goes on to give an example

of South African hip hop and rap artist, Proverb, having a different mission for his music. Proverb outlines a number of social ills of South African township youth culture in his lyrics, such as gang culture, drugs or teenage pregnancy, but goes on to implore the youth to desist from these 'bad practices'. iFani, too, sings of respect for his mother in his song *MaMthembu.* When iFani performed this song for the young people at the final concert, the learners articulated being very moved by this.

The learners were transformed by finding a 'voice' for their thoughts and emotions through hip hop and music making. As 'hip hop stars' in the Hip Hop Health project they believed, very strongly, that hip hop and rap can be used for 'good', as captured in the following comments:

> P3 (Female): But sometimes it depends on your song, besides [inaudible] but ya sometimes it depends. It's little about how good the song is. It's about what the song is about.
>
> P2 (Female): If you want to, mufuna uku dlulisa umyalezo they listen to hip hop so myalezo wakho can be spread out (If you want to pass a message they listen to hip hop so your message can spread out easily) [F4, p16].

7.2.3 Taking centre stage: realising competence and gaining confidence

If the learners came to this project with limited knowledge of water-related diseases, they came to this project with anything but limited knowledge of hip hop and rap. Hip hop is a large part of the learners' lived experience, and in this domain, they were and are the 'experts'. The learners knew about all aspects of the South African version of hip hop: the structure, rhythms, beats of a rap song, as well as the 'moves' and dress styles. They knew current artist's names, songs and music video content. No coaching was given on how to 'move' or how to dress. I remember being taken aback on the day of the performance because the learners embodied the hip hop role so completely, through their outfits, dance moves, hand gestures, the way they carried themselves as the 'stars of the show'. How the learners dressed the part is evident in the video footage:

> He is wearing denim jeans and a white 'baseball' shirt. The shirt has a low V in the front, and just below the V is a BIG wooden cross around his neck. Over the shirt is a black hoodie, and he is wearing big-rimmed glasses. Two other members of the group … too have big crosses around their necks and are wearing bucket hats, also known as *spoti* in South African's township (or kwaito) culture [V6, Performance].

In a feminist approach to participatory arts projects, and similarly in a Freirean (1970) approach to conscientisation, it is important to be aware of the realm in which the learners are competent, and hold both knowledge and power. This challenges possible existing power dynamics and 'levels the playing fields' which is crucial to enable participation in dialogue. This dialogue, in turn, leads to a development of critical consciousness, and to empowerment. Using hip hop as the mode of communication validated the learners themselves and the 'world' in which the learners exist. Hip hop disrupted a sense that the learners had no value as either knowledge holders/ 'experts' or that they had no 'voice' in the world.

In the Hip Hop Health project, the role of the community musician and rap artists was to hear what the learners wanted to create, and to support this. Learners were first asked to develop a chorus ('hook'). A community musician then, in a working session with the learners, created a recorded beat. This beat was then given back to the learners (on their mobile phones) to complete the writing of their songs as well as to rehearse with. The rap artists worked briefly with the learners on structuring their songs. In addition, the learners were requested not to use vulgar language and to respect women in their rap songs. In the rehearsal for the performance, the coaching that was given related to how to use a microphone, and how to relax when performing.

The health experts re-entered the dialogue briefly after the lyrics were completed to clarify any questions or misconceptions about water-related diseases that appeared in the lyrics. The input given to the learners in the Hip Hop Health project, for both the lyrics of their rap songs as well as their performances, was intended to facilitate rather than 'educate'; it was not intended to be 'top down'. This strategy was used to challenge a situation where adults held all the power and the learners would have been given 'token' roles with little input being invited from them.

Wong et al. (2010) write about youth-adult shared control in youth empowerment projects in health promotion. Where there is a balancing of power between adults and young people, the young people build confidence, self-efficacy and self-esteem, as well as skills and competence through this interaction. Young people can become agents in their own personal, as well as community development. Wong et al. (2010:105) suggest that adults are needed in these projects for guidance and support, as well as to provide the physical and financial resources, but that youth empowerment takes place where there is shared control. The young people can contribute creativity with new ideas as well as a 'youth-centred understanding' of both themselves as well as of their peers. This 'transaction' between adults and youth in a project

is, in a Freirean sense, cyclical and "occurs through multiple feedback loops for both youth and adults to share control" (Wong et al., 2010:108).

Such a feedback loop was evident through one group's experience of working with the community musician. Although, when watching the footage, it does not appear to the viewer that the community musician was being too harsh with this particular group (I asked the young experts who were helping me with translations for their opinion on this as well), the learners in this group experienced it very differently.

> P1 (Female): The guy was too harsh. Ngangifisa nokuphuma lapha (I wanted to leave). Cause were like yabona lapha manje ngalesikhathi sesiya the second time we were scared because sasimazi ukuthi okay lona engasho noma yini ukuthi asidelele, uyahlekana uharsh we were sad he was too harsh ('Cause you see when we went there for a second time, we were scared because we knew that okay he can say anything insulting and laugh at us. He is harsh. We were sad, he was too harsh) [F4, p12].

This highlights the importance of allowing the learners to speak for themselves, and in different ways (in this case in focus groups). Their ability to express their feelings about the experience of working with the community musician, suggests a level of empowerment and a building of confidence that had evolved through that experience. This group reiterated that they had thoroughly enjoyed the process despite this difficult experience, and wanted to do it again:

> P5 (Male): I changed ngase nginesbindi sokubhekana nabantu abaningi (I changed I gained confidence).
> Question: You actually gained more confidence through that process
> Ps: Yes.
> P1 (Female): And we also wish we can do it again [F4, p13].

This issue too highlights for me the importance of triangulation of data as this group's feelings about working with the community musician would not have been identified if video analysis alone had been undertaken.

The feelings of the learners in this group indicated a tension in the project between 'process versus product' or 'true participation' versus 'being directed'. In the Hip Hop Health project, the lead community musician was tasked not only with working with the groups of learners to create the beats for the hip hop and rap songs, but with producing a product that could then

be used on community radio stations, as well as on television. I have realised, through the data analysis, that the objective of empowering a young person, or a group of young people through participatory community music making may not always be compatible with producing a relatively professional performance or product.

Oosthuizen et al. (2007) also explore the issue of the performance as 'product', and its tension with community music therapy 'process'. The community musician in their project explained that he wanted a polished product, because this made him 'feel good' as a musician. The tension, then, it appears will often exist in community music making projects. Murray and Lamont (2012:6) explain:

> Community music attempts to ensure that both product and process are intertwined. It is through the enjoyment of developing skills that the community music participants can grow in confidence and challenge the negative social representation of their community. They can begin to build a narrative of strength and one of change.

Abrahams (2008), in his endeavour to further his studies of Freire's 'Critical Pedagogy' in music education programmes in Brazil, writes of his brief role as conductor of a community choir for four sessions culminating in a public performance. He writes of his attempts at trying to improve the choir's "tone production, intonation, blend, balance and articulation". He found, to his dismay, that the choir was very unreceptive to his suggestions. They, in fact, challenged him saying that being the best "was not their goal or even their concern … they simply wanted to have a good time singing" (Abrahams, 2008:124). This was their community music making goal despite the 'product' of the choir rehearsals being a public performance. As Murray and Lamont (2012:4) explain, "The success of community arts is thus not in the classic sense of its aesthetic quality, but rather the extent that it can contribute to some form of personal and social transformation".

Another of the 'feedback loops' for the learners was through the process of experiencing difficult feelings before and during the performance, and overcoming these. This process too afforded the learners a realisation of their competence and enabled the gaining of confidence. As McFerran (2010:241) states,

> Some might argue that adolescence is a constant performance, given the high levels of self-awareness and the constant sense of being watched. As Lily Allen

suggests in her song, 'Fear', it's more a question of how to get the performance right.

McFerran (2010:258) points out that performance anxiety is always to be expected, and the anticipation of the performance is not an accurate indication of the eventual emotional experience. She indicates that "knowing the audience and the reason for communicating with them is empowering". The learners in the Hip Hop Health project knew who their audience would be (they had each been given tickets to invite their chosen guests) and had a very clear sense of the event's purpose (to disseminate their findings and advocate for behaviour change in their communities with respect to water-related diseases). As expressed by one learner, they were very excited in anticipation of the event:

> P1 (Female): Then sezwa into ye hip hop ukuthi you can express ngendlela it ngendlela ye hip hop then sajabula ukuthi into yethu singayenza kanje singakwazi ukumema abantu bazobona (Then we heard about hip hop that we can express [our research findings] in hip hop. Then we were excited that we can do our thing like this and invite people) [F4, p17].

Throughout the focus group and video data, there was a sense that the performance raised great excitement on the one hand, but had been a challenge on the other. There were many examples of shyness, nervousness, and embarrassment, amongst others. However, the overwhelming emotion articulated by the learners about the performance, which was also evident in the video footage post performance, was one of exhilaration and enjoyment,

> P? (Male): Mina ngangisaba ukuma phambi kwabantu koda laphana batshengisa uthando (I was very shy standing in front of people but they showed love).
> [F6, p19]
> P2 (Female): Yes, performing live. It was the most fun part yooooo.
> P? (Female): We had so much fun [F4: p21].

Even though many of the learners expressed vulnerability about the performance, there is a sense that there was overwhelming growth in confidence and a realisation of competence that was empowering. The learners indicated that the challenges around the performance were faced and were overcome, and exhilaration and deep pride ensued, as demonstrated in the following section of the thick description (written for coding the video data of the performance of one group):

> He looks very shy, head slightly down, still smiling but from under his hat. P1
> takes a deep breath … The group look a little nervous and solemn. P1 sighs a
> big sigh again …
>
> He completes his rap and moves back, the full (reggae) beat kicks in, the
> audience screams now and he smiles a very broad smile. He starts to dance to
> the beat. There is also a look of relief and pride on his face. He throws his hands
> in the air, the audience screams, he waves his arms from side to side in the air
> encouraging the audience to do so with him [V1, Performance].

My observations of the learners' growth through overcoming difficult emotions found resonance in the work of Higgins (2008:395), writing in a community music making context. He describes the creating of a 'welcoming' space which has 'safety without safety', where participants might experience difficult emotions not anticipated (including the possibility of failure) in the process of 'creating'. Baker et al. (2017:166) suggests that, for transformation and creativity to occur, participants need to be taken to an uncomfortable place, for something 'new' to emerge". Oosthuizen et al. (2007) write that "performances can be valuable and acceptable aspects" of a community music therapy process. Clients can explore relationships through performance, thereby "affirm their identities within their community".

Learners reported in the focus groups that they had gained confidence by overcoming these difficult emotions, and that they had begun to imagine new and exciting possibilities for themselves into the future. It appears that a sense of 'agency' had been realised in the learners. As Laiho (2004:52) suggests, "Agency is related to control, competency, achievement, and self-esteem". Participants spoke about having value in the world, feeling proud and thinking about the future possibilities that they had imagined through the process. For example, some learners stated:

> P2 (Male): I also gained confidence and felt in love with hip hop more than ever
> before, and loving the research of course ...
> P5 (Female): Mina kungenze ngakhona abantu abakwazi ukucula abafunda la
> eskoleni base bengicela ukuthi ngicule nabo (People from here at school that can
> sing approached me to join them and sing together) [F1, p14].

One group of learners were so proud of their song, they entered it into a local competition after the event, and reported the outcome in the focus group with great joy:

> P2 (Male): … thina-ke nabafethu la sibaw3 thina sebenzisa ingoma straight saya
> nakwi competition sathola ikhwama saphuma unumber 3 eMbali plus nemali u1
> 500, i-youth yayincani. (… me and my fellows we used our song straight and
> entered a competition, we won bags and won number 3 here at in Mbali plus
> R1 500) [F6, p13].

In concluding the discussion on the theme of 'Becoming', analysis of the data suggested that transformation had taken place in the individual learners through:

1. Their writing of the hip hop songs as gaining knowledge through co-creation;
2. Their realisation that through those songs they had a way to express both their messages and their feelings; and
3. Their realisation of their competence and their gaining of confidence through the performance.

Through the hip hop centred community music making, these young people had a transformed sense of identity, now identifying themselves as 'experts', 'teachers', 'advocates' and hip hop 'stars', and indicated that they wanted to do it all over again.

7.3 Belonging: the power of community

> Music is an inherently social act, and one which contains enormous potential to bring people together and to facilitate various forms of social action. The process of engaging with other people through music has been applied to a wide range of health-related functions (Murray & Lamont, 2012:1).

Empowerment is often only approached from an individualistic standpoint, looking at "feelings or a sense of empowerment rather than actually changes in power relationships" (Murray & Lamont, 2012:3). In theme one, I have looked at the empowerment of the learners by exploring 'Becoming', the process of individual transformation. I now move to discuss the theme of 'Belonging' so as to explore how the learners empowered one another in and through the collective aspects of the community music making.

White et al. (2017:385) write that "it is not possible to understand young people's health and wellbeing without recognising their social and relational nature". In this vein, then, I firstly look at the growth that took place for the learners through the social interactions in the music making within groups. I then explore how the learners were empowered through

transformation in their significant relationships (such as family and caregivers). Finally, I will touch on what the impact was for their understanding of their place in their broader communities.

7.3.1 "We were united": working in groups

Music offers a way for adolescents to cope emotionally and to form peer group associations (Laiho, 2004:49). In the focus groups, the learners expressed a great deal of satisfaction with, and growth through, working in groups, especially working with other schools from further afield. They enjoyed meeting new people and learning from each other. There was a strong connectedness that grew in the learners, as expressed by these young women:

> P3 (Female): … so okay no-one had that thing that okay ... I don't know this one [from school] so I am not going to talk to this person. We were all treating each other equally.
> P2 (Female): Sasiwumndeni (We were a family).
> P? (Female): Kwakunobumbano (We were united) [F4, p24].

Baker et al. (2017:165) write about how collaborative music making in the Musomagic programme "facilitates and sustains connectedness and meaning for the participants". They continue by saying that "many young participants and mentors [were] talking about the group as a family" (Baker et al., 2017:165). This was mirrored in the learners' sentiments in the Hip Hop Health project. In South African peri-urban and urban communities, learners face multiple challenges, such as violence, drug abuse or gang culture. This has an impact on their sense of belonging (Burns et al., 2015; Ahmadi & Oosthuizen, 2012; Swartz et al., 2012). Yet, being part of a collective and integrating into a social system is an aspect of the task of developing an individual's subjective identity (Swartz et al., 2012:28). Travis (2013:151) writes: "Improving one's sense of belonging, commitment, and perceived safety within a valued community is generally empowering".

The groups, both the small groups and the group of learners from the three schools as a whole, provided a safe and constructive space to belong for the six-week period of the project. The music making part of the project was the space where the learners expressed that they had had the most fun and experienced real feelings of connectedness (F4:23; F4:24; F1:9; F1:18). The performance was the most energising and significant moment as it connected all the learners in one space. It allowed them to come together as groups, to support each other, to overcome fear and nervousness, and to 'revel' in the feedback from the whole group to

each individual small group through affirmation (clapping, screaming, dancing or singing along, for example). This applied both to the rehearsal as well as the performance itself.

The groups were immersed in the music with each other, supporting each other's performance, musically as well as emotionally, through nonverbal gestures. The group work was generally supportive and 'tight'. Oosthuizen et al. (2007) suggest that performing for others affords adolescents the opportunity to explore relationships, and to affirm their identities within their community.

There was, on one occasion, a group member who displayed dyssynchrony with their group during the performance, and when this happened there was obvious concern and anxiety in the other group members' body language and on their faces. However, resolution was found through a number of creative nonverbal mechanisms on stage, and the group performance was ultimately a triumph for them.

In the focus groups, one group expressed feeling upset that other groups' songs might have been perceived as better than theirs. Feelings of inadequacy and insecurity were sometimes reflected in the discussion, as outlined by this learner:

> N: Ya ya ya ngiyanziwa guys abanye (I hear you guys others)? iyiphi i-pat enayi enjoy (What part did you enjoy)?
>
> P? (Female): Ukuzwa amaculo aban ye abantu, ukuthi hawu bebenza into enjena. Sesi mhlamoe abanye sebethukile ukuthi eish eyethu iyabhora kuneyabanye (Hearing other school's songs. Maybe others were scared that eish our song is boring compared to others) [F4, p23].

However, the expressing of this insecurity is an empowering act, and the overarching feelings of the group were of achievement and joy. In addressing the audience after the performance, a learner from this same group spoke of the affordances of the team effort:

> Well as a team, firstly, [she looks at the audience now, addressing them directly] we were excited, [she uses her hand to emphasise this] it was fun, everything was just brilliant [she looks down, and as she looks up again up she says] it was like being in another world [V4, Interview].

Finally, the groups took each other's messages seriously and integrated them (being able to sing the lyrics of the other groups, and talk about the learnings they took from the other groups). In some instances, learners spoke of having changed behaviour as a result of

learning from the other groups. Group work is again an example of Freire's (1970:72) concept of building critical consciousness through 'dialogue'. For dialogue to take place, there must be a 'horizontal relationship' of mutual trust, love and respect within the group/s. This equality amongst the young people is what learning from one's peers affords. According to Freirean thought, "Each one must question what he or she knows and realize that through dialogue existing thoughts will change and new knowledge will be created" (University of Central Lancashire, 2017).

For future projects, the learners expressed that they would prefer more diversity (in relation to race and economic status) within the whole group. There is a sense that being part of a project such as Hip Hop Health, which encourages peer interactions, has possibilities for broader learning potential as well as broader social interactions, beyond the learners' immediate communities, as articulated by these young men:

> P1 (Male): … I would include everyone ayi izikole abantu abamnyama kuphela (not only black people's schools). I'll go all of PMB research about all the rivers making South Africa better [F6, p19].
>
> P? (Male): Ngzothatha i-point labhuti ukuthi ngithathe izikole ezihlukile i-Girls High ngithatha nje nalezikole ezi yabo lemdawo ezinomfula eceleni kwazo njengo Eastwood. (Like my brother has said what I would do different is that I would take different schools like Girls' High [laughing] and those schools that are near rivers like Eastwood) [F6, p20].

7.3.2 "Abazali babehappy": transformed parental/ caregiver relationships

> In communities enveloped in social problems … parents often lose hope for the future of their children. Performances give parents and other community members the opportunity to witness the potential, vibrant energy and resilience of their children, whilst also allowing children to enjoy the communities' enthusiastic response to their accomplishments (Oosthuizen et al., 2007).

The question of how parents and caregivers responded to the hip hop component of the project was one that I wanted to explore in more detail. Could the learners bring their larger community 'on board' with their cause, and would the adults take their newfound knowledge, messages, and appeals, seriously? Learners had sometimes expressed that their parents were suspicious of the project because of the hip hop element:

P4 (Male): Some of our parents didn't believe us when we talked about going out for the project [F6, p4].

P2 (Male): Mina waqala waba nenkinga kwahamba wahamba name sengimtshela ukuthi kwenzakalani nokuthi sifundeni wabona wajwayela (At first my parents had a problem with it but over time they saw and understood what was happening).

P4 (Male): waba nenkinga kancane ethi akobe ngizophasa (My parents were worried if I was going to pass) [F8, p6].

In addition, some learners were not convinced that the older generation would listen to their messages through the medium of hip hop. They were conscious that there is an 'age dimension' to hip hop appeal. However, there seemed to be a surprising connectedness after the hip hop performance. Firstly, the learners felt affirmed by their families and parents during the performance, as expressed by this young woman:

P3 (Female): Mina it's like ngisaya nganinakho ukusaba kancane ukuthi yabona no lokhu engangikusho ngoba ngangi-rap ngeke ngikwazi ukukusho but kwathi sekufika isikhathi sokuthi ngikusho sengibona noMah esefikile ngaba nokuzithemba ukuthi no I can do it ngoba uMa nangu ukhona ngase ngenza the best ukuthi angifuni ukumbona ephoxeka-ke (For me it's like I was a bit scared at first because of the rap – I won't be able to say it – but when the time came and I saw my mom I had confidence that no I can do it because my mom is here then I did my best not to disappoint her) [F4, p13].

In this instance, the learner drew support during the performance, settling her nervousness by seeing her mother in the audience. In another instance a member of the most energetic (and 'aggressive') rap group blurted out, very urgently, at the end of his performance, that he was proud of himself because his "family is happy" about him:

The MC … "So how are you guys feeling now about the overall process? Starting from the beginning until today?" The tall guy has moved right forward in front of the MC and is determined to answer this question. The guy with the baggy pants brings the microphone up to answer, but the tall guy starts talking first.
He answers in a very strong voice: "Ay, I am feeling proud of myself! And I am feeling proud that my family is happy about me!" The MC reflects this back to him "Your family is happy about you." The one group member in the background starts to clap as the crowd cheers and claps [V6, Performance].

In addition, the parents and caregivers saw their children in a new way. In a post-performance evaluation, reflections from parents (as documented by Kerry, 2016:39) included:

"We saw a talent in our kids that we didn't know. We as parents didn't notice lots of things about our kids but now we know that there are things that a child has, without sticking on books."

"We as parents, we really enjoyed what our children seemed to understand about life and science."

"We are proud of our kids, keep it up… We even see changes at home."

When asked if there was anything the learners, in turn, wanted to say in closing the discussion on the performance in the focus groups, one learner singled out what was most important to him:

P? (Male): Abazali babehappy (Parents were happy) [F8, p22].

In addition, in relation to research question one, the learners described the ongoing changed relationship and behaviour of their families with regard to water and health, as well as to their relationships with family members. The following provides an example of this:

P3 (Male): Before, mina bengingazi ihip hop ne science nokucula bengingakujwayele, nokunye abantu basekhaya sebeshintshile sebekwazi ukugeza izandla before ngibatshengise leyanto, nogogo babona ukuthi iyasebenza lento. Usisi wami omdala unengane kodwa useyakwazi ukuwasha izandla uma eqeda ukushintsha ingane inabukeli noma enza ukudla. (Before, I didn't know about hip hop and science and now people from home have changed and they practise good hygiene now. My older sister who has a baby also knows now that it is important to wash your hands after changing the baby's nappy) [F8, p3].

P4 (Male): Yah ekhaya bekukhona ipipe eligxagxaza amanzi umphakathi wawungenandaba ngatshela ubaba and labiza abakwamasipala (Around home there was a leaking pipe and the community didn't care so I could tell dad and dad called the municipality to come fix it) [F6, p16].

Parents were supportive of learners. Within this relationship between parent and learner, the young people were affirmed. In addition, learners had found a 'voice', a way that they could share with or even 'teach' their parents valuable life-changing facts and solutions.

7.3.3 "Let us tell them all, all that they need to know": the broader community

The performance gave the learners a platform to be advocates for change, to take their messages out in the broader community. In addition, the songs were recorded during the performance for broadcasting on community radio stations during National Water Week, as well as on national television, and distributed to Science Spaza clubs in all nine provinces. Therefore, through the Hip Hop Health project, a much broader sense of belonging was being forged. The three schools, from three communities, all came to the realisation that the problems being faced with respect to water and health were greater than just those in their immediate surroundings. The learners had begun building solidarity with a larger group in KwaZulu-Natal and in South Africa nationally. The new 'audience' was now the broader society.

Out of the learners' new empowered sense of wanting to advocate for change at a broader level, a definite sense of 'us' and 'them' emerged. This then began to take on the same characteristics of building a social movement, of building a collective critical consciousness. The 'insiders' were those learners that had now co-constructed knowledge, had become 'experts', reflected on possible solutions, and written rap songs. The 'outsiders' were those that firstly did not yet know what health issues were affecting them (peers, families, immediate community) and beyond that, politicians and society more broadly. As Eyerman (2006:194) notes:

> While social movements may create an 'us' and 'them', they do so as a form of symbolic interaction, with mutual expectations involved, and they do so in front of an audience of potential supporters, who must also be addressed and moved, not least of which includes taking a political stance regarding the movement itself. To do this a movement must express and communicate, express common grievance and communicate discontent, to protest and in the best case to effect changes in attitudes and practices of those inside and outside the "movement". When the latter occurs, society itself may be said to have "moved".

The following provides an example of the 'us' and 'them' from the data, the 'insider' vs the 'outsider'. These lyrics seem to indicate that the learners believe that the community

themselves do not yet know, or take seriously, the issues related to water and health in their communities:

> There are clueless people out there
> They need to know that E-coli is a pathogen
> Boil water and practice good sanitation
> That's why I'm gonna raise awareness [L4].
> They say it's the source of life
> Do they know the dangers against their lives [L1].

In order to convey their important messages in compelling and convincing ways, through their songs and their performances, the learners spontaneously used a suite of creative strategies to gain their audience's attention. These strategies, that included 'shaming', 'blaming', 'shocking', and 'encouraging', amongst others, were not suggested or taught. A storytelling approach (a fictionalised personal narrative) was often used. The following examples illustrate how learners employed an emotional narrative to make those listening take note of the dire message woven into the narrative, and the urgent future outcomes of a lack of action on the part of the community:

> She was my little sister,
> she wasn't vaccinated.
> Few months ago she got the rota virus.
> Then I heard she was dead [L8].
> Last week I buried my family member.
> People die from diarrhoea and cholera [L1].

The learners were able to draw on these strategies because they are well known to them. Their use is common in hip hop and rap songs. Williams (2008:76), exploring the similarities between Freire's concept of critical consciousness and hip hop culture, asserts that rap is a critical tool. Hip hop and rap can be used to critique systemic oppression, but this "critique of a large system [is followed] by personal and individual transcendence" (Williams, 2008:76).

In concluding this discussion on 'belonging', and in answering the research questions, I suggest that these young people had developed a sense of belonging to their peer groups, to their families, to their immediate communities as well as beyond. As White et al. (2017:440) write, "The concept of belonging provides a new frame for understanding the constraints and possibilities taken up by young people, the trajectories that they forge, and the strategies that

they use". The learners had experienced 'becoming' and 'belonging' and I suggest that this translates into 'believing' in a hope for their futures.

7.4 Believing: hope for the future

> One of the tasks of the progressive educator, through a serious, correct political analysis, is to unveil opportunities for hope, no matter what the obstacles may be. After all, without hope there is little we can do (Freire, 1992:3).

In South Africa, the emotional consequences of being young and black, and if associated with material impoverishment, may lead to an onset of feelings of hopelessness. Young people are being prevented from realising their potential (Swartz et al., 2012:30). Swartz et al. (2012) refer to the youth having developed 'iKasi style' and 'dreaming' as a way of experiencing belonging in their communities. These strategies are a way for them to build hope for themselves and to transcend their circumstances. Savahl et al. (2013) note that hope is a strong indicator of well-being for adolescents in Cape Town, South Africa.

The young people in the Hip Hop Health project articulated a great deal of hope through their lyrics, the focus groups and through their performances in the video data. The learners articulated this hope in two main ways. Firstly, they believed that they could and would overcome their problems as a community if they did things differently; if together they changed behaviour, they would solve problems related to water and health. Secondly, they felt that they had a purpose or a 'calling' to be role-models for their communities.

7.4.1 "We're teaming": we can do this together

Many of the lyrics written by the learners were explicit calls for collective action. Now that they had a feeling of 'belonging' within their various communities, these young people felt able to call on their peers, families, and communities to take action. The data indicated that the learners believed that, as a 'team', their problems with regards to water and health could be solved. The lyrics of three out the four groups in this study contained calls to action as a collective, as well as offering encouragement. They gave a strong indication that, together, situations could be overcome, and changes could be brought about:

> That's why we're teaming
> to stop polluters from winning [L6].

Williams' (2008:76) discussion on hip hop's language of 'transcendence' becomes relevant here. Williams asserts that hip hop draws from the spirituals of slaves and the blues tradition in using music to "critique systemic oppression". The critique allows the musicians to rise above, (transcend) their present circumstances. There are two ways in which I observe this transcendence in the song lyrics. The first is that there is an indication that the learners believed that together they could transcend their current circumstances, as a community. The second is that, as young people, their role within their community was 'transcendent'. This is discussed further in the following section.

7.4.2 "We're leaders": influential role-models

Within their communities, the learners had a sense that they had been called to a higher purpose – to become leaders, to become agents for change with regards to water and health. At a basic level, the learners articulated that they could become leaders, 'addressing the nation' (L6). However, some lyrics go further and talk to the learners having a 'superhero' role (L4), or being 'sent from heaven' to deliver their message (L8). For the purposes of this discussion, I have articulated this transcendent role of the learners as an indication of their belief that they had a role as influential 'role-models' within their communities.

There were two aspects within the data that related to the concept of 'being influential role-models'. Firstly, iFani was a role-model to the young people. Secondly, they then became like 'iFani', being as important a role-model as he was, within their communities. This can be seen as another example of a Freirean action and reflection cycle, or feedback loop,

iFani, as previously discussed in Chapter 2, is a SAMA winning hip hop artist from a similar background to the learners in the Hip Hop Health project. He was raised in a 'township'[5] in the Eastern Cape by his grandmother, and managed to transcend his circumstances through working hard at school, getting an opportunity to go to university, and eventually graduating with a BSc (Hons) from the University of Cape Town. iFani has appeared for the Hip Hop Science Spaza initiative on many occasions as both a hip hop artist and as a science graduate.

iFani performed for the learners at the Hip Hop Health event. His presence at the concert again challenged the power dynamics that are normally present in the learners' lived experience, both socially and in an education context. By citing his own life experience, iFani interjected his hip hop performance with motivational advice on the importance of hard work

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[5] A South African residential area set up for predominantly black occupation under apartheid. These tended to be outside major centres and lacking the amenities provided for white residential areas.

and applying oneself to one's education in order to achieve success in life. In addition, iFani treated the young people as equals, that they were important and that their roles in the future were important ones. iFani's presence at the final event gave the learners hope for their futures – that they too could apply themselves and achieve something with their lives. This was indicated by the following learners:

> P2 (Male): That guy [iFani] does believe in education and does believe that uh if we keep on learning we are going to success and right now he tends to be one of my role-models [F1, p20].
>
> P? (Female): Into engayibona kuyena ukuthi ena uyakwazi ukuthi i-level ekuyona azibuyisele azilinganise njengathi ngoba khona la asethi shake khona esephapha aphinde kaningi like engathi udlala nabantu alingana nabo koda mina engekho kangathi. (What I saw with him was that he was able to get off the level he is on and relate to us. It was like he was playing for people his own age) [F4, p22].

As a caution to using hip hop and rap artists as role-models in promoting adolescent health, Paukste and Harris (2015:28) point out that, while the students in their VoxBox pilot project preferred having education sessions delivered by rap artists, the rap artists were sometimes inappropriate in terms of how they used language, as well as their use of conversational topics. They indicated that the students were most energised and more involved when the rap artists were present. However, in future projects, they would use the rap artists in 'expert' roles to reduce 'non-task time' or social time with the participants. In the Hip Hop Health project, we were fortunate to have a positive rap artist as a role-model who was such a suitable 'fit' both in relation to science and music, as well as one who embodied socially appropriate conduct. In addition, in agreement with the VoxBox approach, iFani's role was not a social one, only that of a stage performer and motivational speaker.

Finally, in their newfound roles as hip hop 'stars' and 'experts' in their communities, the young people took a bold step and committed to changing their own behaviour first, thereafter imploring others to do the same. Through this, I suggest, there is a strong articulation of their belief in their hope for their collective ability to change the situation with regards water and health, thereby building a better future for themselves and their communities. For example, one learner sang:

> … Without fresh water we are like
> a car with a flat tyre
> We aren't going anywhere

> Living things need fresh water to survive
>
> Brothers and sisters we shall live
>
> Brothers and sisters we can protect
>
> our environment [L6].

7.5 Conclusion

In conclusion, I would like to quote Burns et al. (2015:88) who summarise my intention for carrying out this project, as well as for specifically researching the affordances of hip hop centred community music making for young people in KwaZulu-Natal:

> In order to build a greater sense of belonging for South Africa's youth, there is a need to improve the quality of their experiences across the board: how they are parented; their educational experiences; their experience of health and health care services; and their access to the material conditions that enable a sense of real and imminent possibility in life. But there are also quick wins which can have some immediate effects. Programmes that build a sense of collective identity to overcome isolation, that build a real sense of capacity and power, that support young people to craft their own narratives, that provide rituals and affirmation, and that also form bridging relationships into further opportunities. If these programmes also support young people to 'knock-on' their agency to their peers, South Africa may well be able to build a real sense of power and hope embedded in real prospects for upward mobility.

The current research has shown that community music making using hip hop was empowering for the young people involved in the Hip Hop Health project. Discussion of the three themes, 'Becoming', 'Belonging' and 'Believing' indicated how learners used hip hop and rap to empower themselves and become advocates and aspiring role-models for their newly created knowledge of water and health in their communities. These young people realised a sense of their own competence and gained confidence through their hip hop and rap songwriting and performance. They built a sense of community and of belonging, within their peer groups, their families and within their broader community. Finally, the learners developed a belief in themselves and their communities to transcend difficulties together. This study was about water and health, but as one learner reflected, they could see possibilities to repeat this process in relation to other topics, such as HIV:

P2 (Male): Mina ngokucabanga kwami uyakwazi uma ngenza hip hop nge HIV, amathuba okuthi umutu abe neHIV engaba mancane ngoba bengezwa ukuthi kumele be prevent kanjani. (I think it can be done in that way, when you can create a hip hop song about HIV, the chances of people getting HIV, prevention, less people will be infected and they'll know how to prevent it) [F6, p15].

Chapter 8

Conclusion

Hip hop and hope

This study has shown that hip hop centred community music making empowered young people to engage with and take steps towards addressing health issues affecting them and their communities. The findings of this research, which aimed to shed light on what young people could gain from participating in the creation and performance of hip hop songs around water-related diseases, revealed many positive outcomes for the participants and their communities.

Hip hop, in this project, provided an engagement space in which typical power relations within a learning environment were disrupted. It provided a space for co-creation of knowledge. It also provided an environment in which the learners could, together, test and refine new knowledge in relation to the needs of the community. In addition, it offered the opportunity to engage the broader community through performance (on stage, community radio and national television). Finally, it provided the opportunity for the learners, through using a familiar, fun and engaging popular music genre, to become agents for positive social change. As one learner sang:

> thina si-science
> (we are science)
> lapho kufika khona thina, kuphuma ukungcola
> (where we arrive, we take out litter)
> kubabaze umphakathi uthi la! Sekunje
> (and shock the community!)
> khombise phela lana sekufike abanolwazi
> (the people with knowledge have arrived) …
> angithi phela thina sesifuna inhlanzeko
> (we want cleanliness)
> abangafundile bathi iknowledge ayikho
> (those not learned say there is no knowledge)
> kodwa mina ngokwami ngithi knowledge is ncah
> (but according to me knowledge is ncah) [L4].

I grouped these findings into three broad areas, namely 'Becoming', 'Belonging' and 'Believing'. These represent steps along an ongoing journey for the learners of growth and development, and speak to an overall theme of empowerment.

In exploring the theme of 'Becoming', I observed the individual learners integrating and internalising knowledge that they had co-created through their mini-research projects. The community music making afforded the learners a deeper understanding of water-related diseases and its implications for them and their communities. The participants became 'experts' and through the music they found a 'voice' with which to communicate and disseminate their newly gained knowledge. Through the group work, and the challenge of performing, the learners realised their competence and grew in confidence.

The theme of 'Belonging' showed the learners starting to see themselves in new ways. They experienced a sense of 'belonging' within their peer groups, their families and within their broader communities. The learners found a role for themselves as advocates for behavioural change at a community level. Significantly, the learners drew on their own knowledge of hip hop, drawing strength from a space in which they felt able to express themselves and from which they could confidently share ideas with a larger community.

Finally, through the theme of 'Believing', these young people began to see that there was hope for their futures. They realised that they had a purpose as active agents and as role-models for taking action around water-related diseases within their communities. They also began to believe in, and visualise, a brighter future for themselves and their communities, a future which they, through social action, could collectively begin to shape.

This transformation, which I observed in the participants, aligned strongly with Freire's (1970) theory of the development of critical consciousness, as well as with Freirean aligned youth empowerment models (Wiggins, 2011:359). In addition, it is corroborated by the literature reviewed in Chapter 3 including the latest writings on youth and society (White et al., 2017) and community music making (Higgins & Willingham, 2017). The current research showed that empowerment of young people through community music making is not a linear process, but happens through cycles, or feedback loops, in the music making process. These cycles included both action, and reflection, and each time the loop was completed, the learners had come to understand themselves and their communities a little better.

It is my hope that this study's findings will give inspiration and guidance to those who want to design community music making initiatives with young people to engage with their own and

their communities' health and wellbeing. This research demonstrates the effectiveness of a tool, or a methodology, which appears to result in empowerment for its participants. While the Hip Hop Health project was based within water research, the findings for this study have relevance beyond water. The process used in this project might be replicated in other contexts, such as that of HIV, or substance abuse in which youth empowerment at an individual and community level is key to addressing youth health challenges in South Africa.

8.1 Limitations and recommendations

The major limitation in this study was the use of data that was not collected specifically for this research. The study relied on data collected for other purposes including the monitoring and evaluation of the project as well as filming for television. If I had designed the data collection for this study, I may have asked different questions in the focus groups, or used different camera angles for the video footage in order to capture information that spoke more directly to the research questions. There was also no opportunity to conduct 'member checks' with the learners in order to get feedback on description or interpretation of the data.

In particular, I did not do a detailed musical analysis. Because of the limitations of the data collected, I focused this particular research study on the broader connection and influence of the musical performances and process on young people and their community. A more detailed analysis of the actual elements of the music may have added further insights into how the music was able to achieve these aims, but this was beyond the scope of this particular project.

The fact that I was not an isiZulu speaker was also a limitation in that I could not analyse the lyrics and the transcripts directly, but had to rely on the translation (and therefore, to an extent, the interpretation) of others. In addition, since this was a feminist research study, it was a limitation that I was not able to more fully explore broader power dynamics such as those between musicians and learners which came up within the data.

In future feminist research it would be helpful to explore the gender dynamics in a project of this nature using hip hop and rap. Interesting questions to ask might be whether young men or women respond differently to the choice of hip hop as a musical genre or whether expected gender roles are enacted, for example the young men being more likely to be lead singers and the women backing vocalists. In addition, for community music making projects, it would be interesting to examine what role the gender of the community musician plays in the dynamics of the groups.

A recommendation for future research is to study the use of a hip hop centred community music making intervention such as this for engaging young people on other pressing health issues. In addition, it would be valuable to explore the implementation of a hip hop centred community music making project with fewer financial resources. In a South African context, this project would be difficult for less resourced organisations to run. Questions to explore would be whether the project would be as empowering without a high-profile hip hop star, for instance, or without expensive stage, sound and lighting equipment.

Finally, inspired by the Freirean nature of this research, it would be exciting to explore the extent to which young people, through participation in hip hop centred community music making, actually start to become aware of the broader societal and environmental factors impacting on their health and well-being. In a sense to understand their level of 'conscientisation' or the extent to which critical consciousness has been built, and the role this can play in their future development as individuals and members of their communities.

8.2 Rewriting the future through research, rhythm and rhyme

This project has highlighted the multiple levels of empowerment accessed by learners and their communities through their engagement with hip hop as a means of disseminating knowledge of important community issues. This holds much value for others, and demonstrates the extent to which hip hop centred community music making could serve as a potentially beneficial model to allow young people to research other health issues affecting them and their communities. More importantly however, it demonstrates the tremendous potential of young people, which can be realised to positively impact their health and wellbeing. As reflected by one of the young people,

> P2 (Male): Actually, I've started to live a different life from before … My mom tells me [how to be healthy], but I never listen. But then I did the research and was involved with Science Spaza, so I'm starting to live a healthy life than before. [F1, p18]

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Appendices

Appendix A - HSRC REC (a registered SA REC) ethics approval

Human Sciences Research Council
Lekgotla la Dinyakisišo tša Semahlale tša Setho
Raad vir Geesteswetenskaplike Navorsing
Umkhandlu Wezokucwaninga Ngesayensi Yesintu
Ibhunga Lophando Ngenzulu-Lwazi Kantu

HSRC
Human Sciences
Research Council

Research Coordination, Ethics and Integrity (ReCEI)

RESEARCH ETHICS COMMITTEE ADMINISTRATION

Room 1345 – HSRC Building
134 Pretorius Street, Pretoria
Gauteng, South Africa
Tel: 27 12 3022012 - Fax: 27 12 3022005
Email: ksithole@hsrc.ac.za - Website: research.ethics@hsrc.ac.za
REC toll free no 0800 212 123

19 October 2015

To: Mrs Hilary Kromberg Inglis
Jive Media Africa - Science Spaza
PO Box 22106
Mayor's Walk
Pietermaritzburg
3208
South Africa

Dear Mrs Inglis

Ethics Clearance of HSRC Research Ethics Committee Protocol No REC 5/18/02/15: Hip Hop Health: Research, Rhyme, and Rhythm for Healthy Communities - Wellcome Trust funded Project: 106494/Z/14/Z

The HSRC REC has considered and noted your application dated 09 October 2015.

The phased approval: of evaluation tools is granted. The study is given full ethics Approval.

This approval is valid for one year from **(19 October 2015).** To ensure uninterrupted approval of this study beyond the approval expiry date, an application for recertification must be submitted to the HSRC REC on the appropriate HSRC form 2-3 months before the expiry date. Failure to do so will lead to an automatic lapse of ethics approval which will need to be reported to study sponsors and relevant stakeholders.

Your acceptance of this approval denotes your compliance with South African National Research Ethics Guidelines (2004), South African National Good Clinical Practice Guidelines (2006) (if applicable) and with HSRC REC ethics requirements as contained in the HSRC REC Terms of Reference and Standard Operating Procedures, all available at http://www.hsrc.ac.za/index.php?module=pagesetter&func=viewpub&tid=132&pid=167

Appendix B – Letter of support, Wellcome Trust

wellcometrust

[Private and Confidential]	TEL: +44 (0)20 7611 8888 Direct: 8801
Robert Inglis	FAX: +44 (0)20 7611 8545 Direct: 7305
43 Burger Street	E-MAIL: h.latchem@wellcome.ac.uk
Pietermaritzburg, 3201	Your Ref:
PO Box 22106, Mayors Walk, 3208	Our Ref: 106494/Z/14/Z
South Africa	18 July 2016

Dear Robert

Hip Hop Health project – data analysis

Further to our meeting in London in June, I can confirm that I am supportive of Hilary Kromberg Inglis' plans to carry out a secondary data analysis on the Hip Hop Health project run by Jive Media Africa.

The Wellcome Trust is very keen to support our grantholders with carrying out robust monitoring and evaluation of their public engagement activities, and this in-depth analysis exploring the affordances of the music among the learners, particularly with respect to the engagement outcomes and also in the area of empowerment would be an asset to the project.

We look forward to seeing the results of the work.

Yours sincerely

Helen Latchem
International Engagement Programme

Appendix C – Ethics approval (HSRC REC) for secondary data analysis

HSRC
Human Sciences Research Council

Human Sciences Research Council
Lekgotla la Dinyakišišo tša Semahlale tša Setho
Raad vir Geesteswetenskaplike Navorsing
Umkhandlu Wezokucwaninga Ngesayensi Yesintu
Ibhunga Lophando Ngenzulu-Lwazi Kantu

Research Coordination, Ethics and Integrity (ReCEI)

RESEARCH ETHICS COMMITTEE ADMINISTRATION

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Email: ksithole@hsrc.ac.za – Website: research.ethics@hsrc.ac.za
REC toll free no 0800 212 123

18 August 2016

To: Mrs Hilary Kromberg Inglis
Department of Music
University of Pretoria
South Africa

Dear Mrs Inglis

Ethics Clearance of HSRC Research Ethics Committee Protocol No REC 5/18/02/15: Hip Hop Health: Research, Rhyme, and Rhythm for Healthy Communities - Wellcome Trust funded Project: 106494/Z/14/Z

The HSRC REC Chairperson has considered and noted your application dated 20 July 2016.

Approval to use data sets from Research, Rhyme, and Rhythm for Healthy Communities study with specific reference to your request to waive re-consenting of participants is approved on the condition that the University of Pretoria will review and approve the research proposal for your intended Masters study.

We wish you well with this study.

Yours sincerely

Professor A. Pope
Deputy Chair: HSRC Research Ethics Committee

Appendix D – Permission and media release

Science Spaza for Jive Media Africa
PO Box 22106, Mayor's Walk, 3208
Tel: 033 342 9382 | Cell: 076 173 7130

20 May 2015

Dear Parent

Invitation to participate in the Science Spaza Hip Hop Health Research Project 30th May 2015 to 05 September 2015

We would like to congratulate the learners who were selected to participate in the **Science Spaza Hip Hop Health Research Initiative**. They will have the opportunity to learn about conducting research with biomedical researchers improve youth's knowledge of water-related illnesses, their attitudes and beliefs about science, their plans for their future education their science and spend time with a prominent Hip Hop artist.

The project runs from the 30th of May and include an event at the Hexagon theatre on the 29th of August. Transport and a meal are provided.

Please find herewith a permission form to participate in the Science Spaza Hip Hop Health Research Project and Event.

The parent/ guardian of each participant MUST sign this form. We look forward to an exciting learning opportunity.

Yours faithfully
Robert Inglis (Director, Jive Media Africa)

www.sciencespaza.org
Science Spaza is an initiative of Jive Media Africa

Hip Hop Science Spaza, Jive Media Africa
PO Box 22106, Mayor's Walk, 3208
Tel: 033 342 9382

Permission and Release
Science Spaza Hip Hop Health Research Project – Olwazini Discovery Centre,
Pietermaritzburg, 30 May 2015- 05 September 2015

I hereby give permission for my child (Name) _____
To participate in the Science Spaza Hip Hop Health Research project.

I further give permission for any images / recordings taken or made at the workshop to be used by Jive Media Africa in the future development of educational and /or other communication media.

Name: (of parent/guardian if child younger than 18years)

_____

Signature: _____

Signed at (place):   _____

Date: _____

Please note: Learners who do not have a signed permission slip will not be allowed to participate in the workshop and final event.

www.sciencespaza.org
Science Spaza is an initiative of Jive Media Africa

Appendix E – Information Leaflet

INFORMATION SHEET

Hip Hop Health Evaluation

Science Spaza, a project of Jive Media Africa, is conducting a project called Hip Hop Health to bring together young people 16 to 20 years old, health researchers and popular music artists to learn and communicate about water-related diseases, their impact on communities and appropriate responses.

Hip Hop Health is being conducted by leaders and staff members from Science Spaza. The project is being done at Science Spaza clubs in Umgungundlovu District. An evaluation of youth's experiences with Hip Hop Health is being conducted by project leaders at Jive Media Africa and researchers from the University of KwaZulu-Natal and Boston Children's Hospital.

Youth who participate in Hip Hop Health are invited to take part in an evaluation of the project. Up to 60 youth participants in the Hip Hop Health project will be asked to take part in the evaluation.

Youth who take part in the evaluation will be asked to take part in an interview before and at the end of the project, feedback forms on the workshops and a focus group discussion at the end of the project. The interviews and focus group discussion will be led by a study assistant. The interviews and feedback form will include questions about youth's knowledge of water-related illnesses, their attitudes and beliefs about science, their plans for their future education, and their experience in the project. The focus group discussion will focus on youth's experiences in the project and to ask for feedback on Hip Hop Health activities.

Youth may take part in Hip Hop Health activities and not take part in the evaluation. Participation in activities and the evaluation is entirely voluntary.

Youth age 16 to 17 years old must have their parent/guardian's informed consent to participate in the evaluation. Youth age 18 to 20 years old may give their own informed consent to participate.

For parents/guardians of youth 16 to 17 years old:
If you are interested in learning more about the project and considering your child's participation, please provide your child's name, your name, and contact number below. A study assistant will contact you to arrange a time to meet to discuss the project.

Child's Name: _____
Parent/Guardian's Name: _____
Phone Number: _____

For youth age 18 to 20 years old:
If you are interested in learning more about the project and considering your participation, please provide your name and contact number below. A study assistant will contact you to arrange a time to meet to discuss the project.

Your Name: _____
Phone Number: _____

Appendix F – Youth Assent Form, 15 to 17 years

ASSENT FORM

For Youth 15 to 17 Years Old

Hip Hop Health: Research Rhyme and Rhythm for Healthy Communities

Hello, my name is Siya Mnguni. I am working with project leaders from Jive Media Africa, and researchers from the University of KwaZulu-Natal and Boston Children's Hospital in the United States.

Why is the evaluation being done?
Science Spaza, a project of Jive Media Africa, is conducting a project called Hip Hop Health to bring together young people 15 to 20 years old, health researchers and popular music artists to learn and communicate about water-related diseases, their impact on communities and appropriate responses. We will study whether young people's participation in Hip Hop Health leads to changes in knowledge about water-related illnesses, how they think about science, and their plans for future education.

Who is carrying out this evaluation, and where is it being done?
Hip Hop Health is being conducted by leaders and staff members from Science Spaza. The study of youth's experiences with Hip Hop Health is being conducted by project leaders at Jive Media Africa and researchers from the University of KwaZulu-Natal and Boston Children's Hospital. The project is being done at Science Spaza clubs in Umgungundlovu District.

How are individuals chosen for this evaluation? How many people will be in the evaluation?
Science Spaza members who participate in the Hip Hop Health project will be invited to participate in the evaluation of the project.

Up to 60 youth participants in the Hip Hop Health project will be asked to take part in the evaluation.

What will I have to do if I take part in the evaluation?
If you take part in the evaluation, you may be asked to take part in an interview before and at the end of the project, and a focus group discussion at the end of the project. In the interview, you will meet individually with a research assistant, and in the focus group you will meet with a group of other participants to discuss your experience. The interviews and focus group discussion will be led by a study assistant. The interviews will include questions about your knowledge of water-related illnesses, your attitudes and beliefs about science, your plans for your future education, and your experience in the project. The focus group discussion will focus on your experiences in the project and to ask for feedback on Hip Hop Health activities. Additionally, you will be asked if we can record the interviews and focus group discussions.

What are the risks of this evaluation? What could go wrong?
Participation in this evaluation will involve a loss of privacy, but audio records will be handled as confidentially as possible. Your name will not be used in any report or publications from this study. Audio files will be stored on password-protected computer accessible to study investigators only. All recordings will be kept for five years, as required by law. The participants in the focus groups will be asked to keep the conversation confidential, however, there is a limitation of confidentiality since other participants will be present and involved in the focus groups.

Will information about me be kept private?
We will do our best to make sure that the personal information gathered for this study is kept private. However, we cannot guarantee total privacy. If information from this study is published or presented at scientific meetings, your name and other personal information will not be used.

What are the benefits of this evaluation?
There is no direct benefit to you from participating in the evaluation The results of this evaluation will inform the further development of the Hip Hop Health programme.

Will it cost me anything to be in this evaluation?
There will be no costs to you as a result of taking part in this evaluation.

1

Will I be paid if I decide to take part in this evaluation?
You will not be paid for taking part in the evaluation.

If I do not want to take part in this evaluation, what are the other choices?
You may still participate in the Hip Hop Health project even if you do not take part in the evaluation.

What are my rights as a participant in the evaluation?
Taking part in this project is entirely voluntary. Participation in the study will not affect your participation in the Science Spaza programme or Hip Hop Health project.

Who may see use or share information gathered in this evaluation?
The records from your participation in the evaluation may be reviewed by people responsible for making sure that research is done properly, including members of the ethics committee at the Human Sciences Research Council. All of these people are required to keep your identity confidential. Otherwise, records that identify you will be available only to people working on the evaluation.

Whom should you contact if you have study questions or a study related problem?
This research has been approved by the HSRC Research Ethics Committee (REC). If you have any complaints about ethical aspects of the research or feel that you have been harmed in any way by participating in this study, please call the HSRC's toll-free ethics hotline 0800 212 123 (when phoned from a landline from within South Africa) or contact the Human Sciences Research Council REC Administrator, on Tel 012 302 2012 or e-mail research.ethics@hsrc.ac.za .

If you have concerns or questions about the research you may call the project leader Hilary Kromberg Inglis on 033-342 9382 or 084 357 7333 or by email at hilary@jivemedia.co.za, the project manager Thubalakhe Luthuli on 033-342 9382 or by email at thuba@jivemedia.co.za, the research assistant Siya Mnguni on 073-673-3140 or by email at enhlemnguni@gmail.com.

Statement of Assent:
- The assent form was read to me and I was given enough time to think about my decision to decide whether to take part in this study.
- This research study has been satisfactorily explained to me, including possible risks and benefits.
- All my questions were satisfactorily answered.
- I understand that taking part in this research study is voluntary and that I can withdraw my assent at any time.
- I am signing this assent form prior to taking part in <u>any</u> research activities.
- I give permission to take part in this evaluation

<u>Do you give your permission to take part in the evaluation?</u>

_____ Yes – please sign below

_____ No

<u>Assent to Take Part in the Evaluation</u>

_____	_____	_____
Name	Signature or thumbprint	Date (DD/MM/YEAR)

<u>Assent for Recording</u>

_____	_____	_____
Name	Signature or thumbprint	Date (DD/MM/YEAR)

Appendix G – Parental Consent Form

CONSENT FORM

Parent/Guardian Consent for Participation of Children 15 and 17 Years Old

Hip Hop Health: Research Rhyme and Rhythm for Healthy Communities

Hello, my name is Siya Mnguni. I am working with project leaders from Jive Media Africa, and researchers from the University of KwaZulu-Natal and Boston Children's Hospital in the United States.

Why is the evaluation being done?
Science Spaza, a project of Jive Media Africa, is conducting a project called Hip Hop Health to bring together young people 15 to 20 years old, health researchers and popular music artists to learn and communicate about water-related diseases, their impact on communities and appropriate responses. We will study whether young people's participation in Hip Hop Health leads to changes in knowledge about water-related illnesses, how they think about science, and their plans for future education.

Who is carrying out this evaluation, and where is it being done?
Hip Hop Health is being conducted by leaders and staff members from Science Spaza. The study of youth's experiences with Hip Hop Health is being conducted by project leaders at Jive Media Africa and researchers from the University of KwaZulu-Natal and Boston Children's Hospital. The project is being done at Science Spaza clubs in Umgungundlovu District.

How are individuals chosen for this evaluation? How many people will be in the evaluation?
Science Spaza members who participate in the Hip Hop Health project will be invited to participate in the evaluation of the project.

Up to 60 youth participants in the Hip Hop Health project will be asked to take part in the evaluation.

What will my child have to do if he/she takes part in the evaluation?
If your child takes part in the evaluation, your child may be asked to take part in an interview before and at the end of the project, and a focus group discussion at the end of the project. In the interview, your child will meet individually with a research assistant, and in the focus group your child will meet with a group of other participants to discuss their experience. The interviews and focus group discussion will be led by a study assistant. The interviews will include questions about youth's knowledge of water-related illnesses, their attitudes and beliefs about science, their plans for their future education, and their experience in the project. The focus group discussion will focus on youth's experiences in the project and to ask for feedback on Hip Hop Health activities. Additionally, your child will be asked if we can record the interviews and focus group discussions.

What are the risks of this evaluation? What could go wrong?
Participation in this evaluation will involve a loss of privacy, but audio records will be handled as confidentially as possible. Your child's name will not be used in any report or publications from this study. Audio files will be stored on password-protected computer accessible to study investigators only. All recordings will be kept for five years, as required by law. The participants in the focus groups will be asked to keep the conversation confidential, however, there is a limitation of confidentiality since other participants will be present and involved in the focus groups.

Will information about my child be kept private?
We will do our best to make sure that the personal information gathered for this study is kept private. However, we cannot guarantee total privacy. If information from this study is published or presented at scientific meetings, your child's name and other personal information will not be used.

What are the benefits of this evaluation?
There is no direct benefit to your child from participating in the evaluation The results of this evaluation will inform the further development of the Hip Hop Health programme.
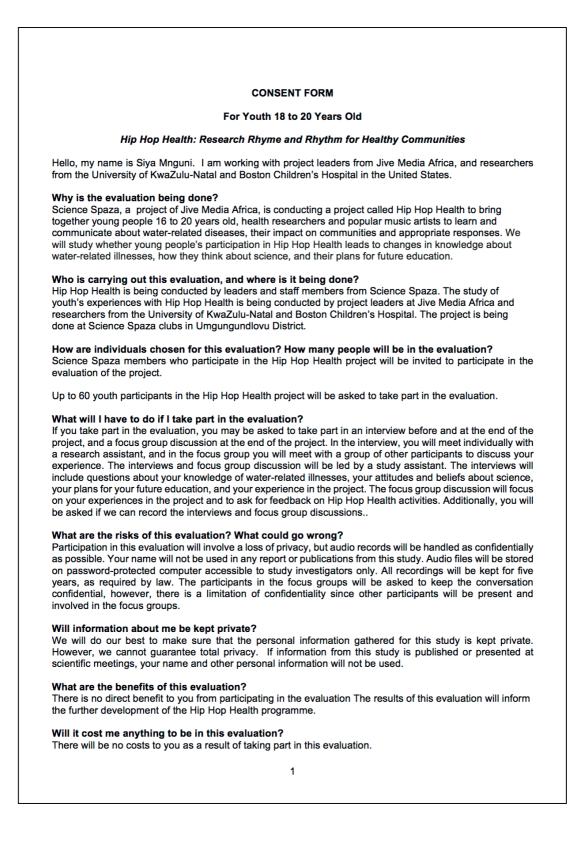
Will it cost your child anything to be in this evaluation?
There will be no costs to your child as a result of taking part in this evaluation.
Will your child be paid if you decide to take part in this evaluation?
Your child will not be paid for taking part in the evaluation.

1

If I do not want my child to take part in this evaluation, what are the other choices?
Your child may still participate in the Hip Hop Health project if she/he does not take part in the evaluation.

What are my child's rights as a participant in the evaluation?
Taking part in this project is entirely voluntary. Participation in the study will not affect your child's participation in the Science Spaza programme or Hip Hop Health project. Your child will have the opportunity will have the opportunity to decide participation for themselves.

Who may see use or share information gathered in this evaluation?
The records from your child's participation in the evaluation may be reviewed by people responsible for making sure that research is done properly, including members of the ethics committee at the Human Sciences Research Council. All of these people are required to keep your identity confidential. Otherwise, records that identify your child will be available only to people working on the evaluation.

Whom should you contact if you have study questions or a study related problem?
This research has been approved by the HSRC Research Ethics Committee (REC). If you have any complaints about ethical aspects of the research or feel that you have been harmed in any way by participating in this study, please call the HSRC's toll-free ethics hotline 0800 212 123 (when phoned from a landline from within South Africa) or contact the Human Sciences Research Council REC Administrator, on Tel 012 302 2012 or e-mail research.ethics@hsrc.ac.za .

If you have concerns or questions about the research you may call the project leader Hilary Kromberg Inglis on 033-342 9382 or 084 357 7333 or by email at hilary@jivemedia.co.za, the project manager Thubalakhe Luthuli on 033-342 9382 or by email at thuba@jivemedia.co.za, the research assistant Siya Mnguni on 073-673-3140 or by email at enhlemnguni@gmail.com.

Statement of Consent:
- The consent form was read to me and I was given enough time to think about my decision to allow my child to take part in this study.
- This research study has been satisfactorily explained to me, including possible risks and benefits.
- All my questions were satisfactorily answered.
- I understand that taking part in this research study is voluntary and that I can withdraw my consent at any time.
- I understand that my child will be approached, and will confirm participation themselves
- I am signing this consent form prior to taking part in <u>any</u> research activities.
- I give permission for my child to take part in this evaluation.

<u>**Do you give your permission for your child to take part in the evaluation?**</u>

_____ Yes – please sign below

_____ No

<u>**Consent for My Child to Take Part in the Evaluation**</u>

_____   _____   _____
                Name   Signature or thumbprint   Date (DD/MM/YEAR)

<u>**Consent for Recording**</u>

_____   _____   _____
                Name   Signature or thumbprint   Date (DD/MM/YEAR)

2

Appendix H – Youth Consent Form (18 – 20 years)

CONSENT FORM

For Youth 18 to 20 Years Old

Hip Hop Health: Research Rhyme and Rhythm for Healthy Communities

Hello, my name is Siya Mnguni. I am working with project leaders from Jive Media Africa, and researchers from the University of KwaZulu-Natal and Boston Children's Hospital in the United States.

Why is the evaluation being done?
Science Spaza, a project of Jive Media Africa, is conducting a project called Hip Hop Health to bring together young people 16 to 20 years old, health researchers and popular music artists to learn and communicate about water-related diseases, their impact on communities and appropriate responses. We will study whether young people's participation in Hip Hop Health leads to changes in knowledge about water-related illnesses, how they think about science, and their plans for future education.

Who is carrying out this evaluation, and where is it being done?
Hip Hop Health is being conducted by leaders and staff members from Science Spaza. The study of youth's experiences with Hip Hop Health is being conducted by project leaders at Jive Media Africa and researchers from the University of KwaZulu-Natal and Boston Children's Hospital. The project is being done at Science Spaza clubs in Umgungundlovu District.

How are individuals chosen for this evaluation? How many people will be in the evaluation?
Science Spaza members who participate in the Hip Hop Health project will be invited to participate in the evaluation of the project.

Up to 60 youth participants in the Hip Hop Health project will be asked to take part in the evaluation.

What will I have to do if I take part in the evaluation?
If you take part in the evaluation, you may be asked to take part in an interview before and at the end of the project, and a focus group discussion at the end of the project. In the interview, you will meet individually with a research assistant, and in the focus group you will meet with a group of other participants to discuss your experience. The interviews and focus group discussion will be led by a study assistant. The interviews will include questions about your knowledge of water-related illnesses, your attitudes and beliefs about science, your plans for your future education, and your experience in the project. The focus group discussion will focus on your experiences in the project and to ask for feedback on Hip Hop Health activities. Additionally, you will be asked if we can record the interviews and focus group discussions..

What are the risks of this evaluation? What could go wrong?
Participation in this evaluation will involve a loss of privacy, but audio records will be handled as confidentially as possible. Your name will not be used in any report or publications from this study. Audio files will be stored on password-protected computer accessible to study investigators only. All recordings will be kept for five years, as required by law. The participants in the focus groups will be asked to keep the conversation confidential, however, there is a limitation of confidentiality since other participants will be present and involved in the focus groups.

Will information about me be kept private?
We will do our best to make sure that the personal information gathered for this study is kept private. However, we cannot guarantee total privacy. If information from this study is published or presented at scientific meetings, your name and other personal information will not be used.

What are the benefits of this evaluation?
There is no direct benefit to you from participating in the evaluation The results of this evaluation will inform the further development of the Hip Hop Health programme.

Will it cost me anything to be in this evaluation?
There will be no costs to you as a result of taking part in this evaluation.

1

Will I be paid if I decide to take part in this evaluation?
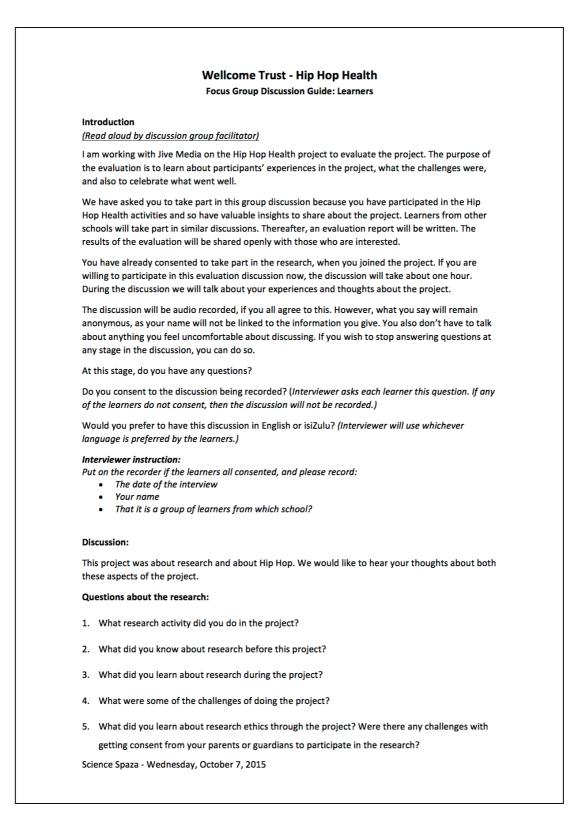You will not be paid for taking part in the evaluation.

If I do not want to take part in this evaluation, what are the other choices?
You may still participate in the Hip Hop Health project even if you do not take part in the evaluation.

What are my rights as a participant in the evaluation?
Taking part in this project is entirely voluntary. Participation in the study will not affect your participation in the Science Spaza programme or Hip Hop Health project.

Who may see use or share information gathered in this evaluation?
The records from your participation in the evaluation may be reviewed by people responsible for making sure that research is done properly, including members of the ethics committee at the Human Sciences Research Council. All of these people are required to keep your identity confidential. Otherwise, records that identify you will be available only to people working on the evaluation.

Whom should you contact if you have study questions or a study related problem?
This research has been approved by the HSRC Research Ethics Committee (REC). If you have any complaints about ethical aspects of the research or feel that you have been harmed in any way by participating in this study, please call the HSRC's toll-free ethics hotline 0800 212 123 (when phoned from a landline from within South Africa) or contact the Human Sciences Research Council REC Administrator, on Tel 012 302 2012 or e-mail research.ethics@hsrc.ac.za .

If you have concerns or questions about the research you may call the project leader Hilary Kromberg Inglis on 033-342 9382 or 084 357 7333 or by email at hilary@jivemedia.co.za, the project manager Thubalakhe Luthuli on 033-342 9382 or by email at thuba@jivemedia.co.za, the research assistant Siya Mnguni on 073-673-3140 or by email at enhlemnguni@gmail.com.

Statement of Consent:

- The consent form was read to me and I was given enough time to think about my decision to decide whether to take part in this study.
- This research study has been satisfactorily explained to me, including possible risks and benefits.
- All my questions were satisfactorily answered.
- I understand that taking part in this research study is voluntary and that I can withdraw my consent at any time.
- I am signing this consent form prior to taking part in any research activities.
- I give permission to take part in this research study.

Consent to Take Part in the Evaluation

_____   _____ _____
              Name   Signature or thumbprint   Date (DD/MM/YEAR)

Consent for Recording

_____   _____ _____
              Name   Signature or thumbprint   Date (DD/MM/YEAR)

2

Appendix I – Focus Group Discussion Guide

Wellcome Trust - Hip Hop Health
Focus Group Discussion Guide: Learners

Introduction
(Read aloud by discussion group facilitator)

I am working with Jive Media on the Hip Hop Health project to evaluate the project. The purpose of the evaluation is to learn about participants' experiences in the project, what the challenges were, and also to celebrate what went well.

We have asked you to take part in this group discussion because you have participated in the Hip Hop Health activities and so have valuable insights to share about the project. Learners from other schools will take part in similar discussions. Thereafter, an evaluation report will be written. The results of the evaluation will be shared openly with those who are interested.

You have already consented to take part in the research, when you joined the project. If you are willing to participate in this evaluation discussion now, the discussion will take about one hour. During the discussion we will talk about your experiences and thoughts about the project.

The discussion will be audio recorded, if you all agree to this. However, what you say will remain anonymous, as your name will not be linked to the information you give. You also don't have to talk about anything you feel uncomfortable about discussing. If you wish to stop answering questions at any stage in the discussion, you can do so.

At this stage, do you have any questions?

Do you consent to the discussion being recorded? (*Interviewer asks each learner this question. If any of the learners do not consent, then the discussion will not be recorded.*)

Would you prefer to have this discussion in English or isiZulu? (*Interviewer will use whichever language is preferred by the learners.*)

Interviewer instruction:
Put on the recorder if the learners all consented, and please record:
- *The date of the interview*
- *Your name*
- *That it is a group of learners from which school?*

Discussion:

This project was about research and about Hip Hop. We would like to hear your thoughts about both these aspects of the project.

Questions about the research:

1. What research activity did you do in the project?

2. What did you know about research before this project?

3. What did you learn about research during the project?

4. What were some of the challenges of doing the project?

5. What did you learn about research ethics through the project? Were there any challenges with getting consent from your parents or guardians to participate in the research?

Science Spaza - Wednesday, October 7, 2015

Wellcome Trust - Hip Hop Health

Focus Group Discussion Guide: Learners

6. What did you learn about research methods through this project?

7. What did you learn about data analysis and how to present your data, through this project?

8. What did you learn that was new, through doing the research? Was there anything that surprised you about the process of doing the project or what you learned while doing the project?

Questions about the music:

9. Are Hip Hop and Rap styles you were comfortable to use to write and perform with? If not, what style would you be comfortable to use? Why?

10. Were you comfortable with performing Rap?

11. Do you feel the song came out the way you wanted it to?

12. Did you change at all in the process of creating and performing music?

13. Do you see Hip Hop and Rap music as influencing the youth into bad behaviour? Why or why not?

14. Do you think Hip Hop can be used effectively for communicating about health messages? Why or why not?

Questions about the project in general:

15. As a person, did you change at all through participating in the whole project?
    (If yes) How did you change?

16. Would you have enjoyed this project as much if it were only a research project? Why or why not?

17. Would you have enjoyed this project as much if it were only a hip hop project? Why or why not?

18. What was the most fun part of the project?

19. If you could do anything differently about how we did this project, what would it be?

Thank you for participating in the discussion.

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Appendix J – Lyrics

L1 EWB

us/them They say it's the source of life
do they know the dangers against their lives
last week I buried my family member
people die from diarrhoea and cholera
early in the morning I saw litter floating
the nappies sinking
and later on the people were drinking
without boiling or Jik-ing
what was there for purification
this major hectic problem is neglected
how long shall we die and get sick
by water borne disease
They say it is the source of life
but do they know the dangers against their lives

Chorus
I will save water now!
I will save water now!

With a lack of purification
There are so many complications

Hello there
my name is Thando
us/them don't throw litter in the river
you make us sick
water is what we need
Jik before you drink
boil before you drink
and check before you drink
water boiling or water Jiking
that's the way to go
us/them at least now you know

River water, stream water
dam water, tap water
it's all dangerous
now I'm rapping, rolling, rhyming
nappies litter floating
they make E-coli bacteria
aka the pathogens

Chorus

No water no life (x2)
pathogens can only make you sick
can only make you die

Handwritten margin annotations:

They / us (community)
Community is ignorant
The situation is serious!
Gained knowledge (fact)
Shocking
Storytelling to communicate
Shaming - ignorance
'Expert' role

Communicating severity!
Call to notice situation

Get informed !

Commitment to act
Role modeling saving water
factual knowledge
Get informed
Warning

Instructions
"expert"
Shaming & blaming
factual information
practical information
Sharing solutions
Instructions
"I am an expert
Educating & informing

Factual information
Warning
Hip Hop is cool.
Gained knowledge

Factual information
Sharing info
Warning
Educating

they claim it can lead
it can destroy
I claim we can destroy it
Water from the tank is much much dirty
Water from the river is much much dirty
Water from the tap is much much cleaner
Drinking clean water is much much better
Drinking dirty water can lead to cholera
Chorus

our bodies are made up of 90% water
water is important without water there is no life
water makes up a large proportion, 70% of the mass of a cell
and is required for many metabolic processes
in plants and animals
as you know the chemical formula for water is H_2O
this formula means every molecule of water
consists of two atoms of hydrogen
and one atom of oxygen (H_2O) is important

Chorus

I will save water
you must save water

[Handwritten annotations in right margin:]
Take action
Together, we can make a difference
Empowered to overcome problem
Factual information

Factual information
Educative
Gained knowledge

Sharing we are experts
Gained knowledge

Commitment to save water
Commitment to change
Remodeling behaviour
Instruction to save water

L4 SWB

Chorus:
I'm gonna raise awareness
on waterborne diseases
I'm gonna tell them all
they need to know

Us/them

Let us tell them all
all that they need to know
Contaminated water aint good
for your system
People are dying
and they are getting sick too
so let's raise awareness

us/them There are clueless people out there
they need to know that E-coli is
a pathogen, boil water and practice
good sanitation, that's why I'm
gonna raise awareness

Chorus

Saqala sahlela safunda sasesha
(*we started we planned we learnt*)
sathola ukuthi lamanzi esiwasebenzisayo
(*we found that water we use*)
yiwona futhi lamanzi esiwangcolisayo
(*is the same water we dirty*)

Us/them

abanye bethu balahla kuwona udoti
(*some of us throw litter in it*)
thina si-science (*we are science*)
lapho kufika khona thina, kuphuma ukungcola
(*where we arrive, we take out litter*)
kubabaze umphakathi uthi la! Sekunje
(*and shock the community!*)
khombise phela lana sekufike abanolwazi
(*the people with knowledge have arrived*)
siyangena siyaphuma sikhipha ukungcola
(*we come in we get out we take out litter*)
angithi phela thina sesifuna inhlanzeko
(*we want cleanliness*)
abangafundile bathi iknowledge ayikho
(*uneducated people say there is no knowledge*)
kodwa mina ngokwami ngithi knowledge is ncah
(*but according to me knowledge is ncah*)

Chorus

L4 SWB

Handwritten margin notes:

Empowered to raise awareness
— Responsibility to educate & inform
· 'Expert' on waterborne diseases

Factual knowledge
Warning

'let us' Call to action to raise awareness
Shaming. "clueless"
Challenge
Factual & practical knowledge
Instruction
Role model - action

Use of isiZulu empowered!

} Gained factual knowledge

We act!
Surprise community (Superhero). (Bomb squad) with our knowledge & actions
We Take action
We are 'experts', have knowledge
Act (we act)
"We" = team work

Shaming/embarrassing those who have no knowledge
Science
Gaza slogan integrated
knowledge is important

L6 SWQ

Chorus:

The better the system
the better the lives for animals to live in
The better the system
the better the lives for animals to live in
Eco we go we know we conserve
eco we go we know we conserve
eco system, eco system
eco system, eco system

All living things need fresh water
me even you
most parts of SA need water everyday
anyway, to survive
in water we rely
animals will die
if we don't keep our ecosystem clean
ecosystem healthy
water quality
water purity
let us not forget
the system doesn't need us, we need it
believe me I know it
addressing the nation telling them people
to stop what they doing
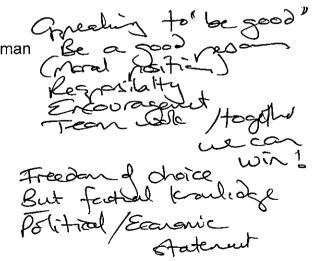conserve the water for greater better
saving the lives

Chorus

The better the system
the better the earth to live in
the better the world to be in
make a better world stop the eco-killing
seeing the dead animals is such a bad feeling
keep balance in the food chain
do a good thing
if you sustain the eco-system you are a good human
conserve conserve conserve conserve
you the one who should protect the ecosystem
that's why we're teaming
to stop polluters from winning
if it's dirty be a cleaner
and make an ecosystem a winner
Believe what you want
but water is our life
industries play a role in water pollution
rivers are polluted by litter

[Handwritten annotations in right margin:]

Factual knowledge
Painting a better place
Visualising better future
We "Know" = experts
We "conserve" = act
Role model action
Call to action

Factual knowledge
Together (me & you)

Factual knowledge
Warning
Call to action

Taking responsibility for water quality
We / us = together
Call to take message seriously
We must act / call to act
'Expert' (I am) authority
Political call to action
Empowered to address
the nation (transcendent)
Envision a better future
For the greater good

Visualising a better future

Confrontation / Call to act

Appealing to 'be good'
Be a good person
(moral position)
Responsibility
Encouragement
Team work / together
we can win!

Freedom of choice
But factual knowledge
Political / Economic
statement

[Handwritten left margin:] us / them

river is a habitat for animals
don't pollute but save water (x2)

Without fresh water we are like
a car with a flat tyre
we aren't going anywhere
living things need fresh water to survive
brothers and sisters we shall live
brothers and sisters we can protect
our environment
eco we go we need to survive
eco we go we need to protect
eco we go we need *nunus*
eco we

Chorus

iWater pollution iproblem inkinga
(*Water pollution is a problem*)
Stop water pollution from being a winner
go to the other side like a player iwinger
if you don't understand sondela kuspeaker
(*come closer to the speaker*)
if you stop water pollution
you become a winner, a leader
and an achiever

Factual knowledge
Call to action
Instruction

Story telling metaphor
Visualise the future
Hope!
Together we can make a difference
the community can protect environment
we are custodians of our future

Factual knowledge
Call to action

'Expert'
Be a 'somebody'
a winner
a leader
an achiever
Hope for the future

L8 MWW

Chorus:
Vaccinate babies and children
'cause rota virus is here
taking our children's lives
trying to help children's life

This is my life
this is my soul
I am a human I'm not a ghost
she was my little sister
she wasn't vaccinated
Few months ago she got rota virus
when I heard she was dead
that's why I'm telling you to vaccinate children.

Chorus

Vaccinate the babies 'cause it very important
by going to the clinic
brothers and sisters vaccinate our babies
cause rota virus is here to take life from your children

Chorus

I was sent from heaven
to deliver this message
brothers and sisters let's vaccinate our babies
thinking of babies
that die every day and night
I encourage you to vaccinate our babies
'cause if you don't death will come

Chorus

[Handwritten annotations:]
Practical knowledge
Call to action
Factual knowledge
Educating / fact
we can help children live
Storytelling / Personal experience
Emotional engagement

Factual knowledge
(Warning),
Instruction
Call to action

Practical knowledge / take action
Call to act, together
Warning

Empowered to deliver this message
Message comes from a higher power
Listen to me!
Call to action, together
Emotional engagement
encouragement (I have the solution)
Warning!

As a community we can bring about change

Appendix K – Video Thick Descriptions

Hilary Inglis 04338324

(V1)

Hip Hop Health Thick Description

Video Clip: V1 EWB Song Writing

Duration of Video Clip: 00 min 28 sec

List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc

Description of Participants:

P1 - Female wearing a tracksuit with a pink back pack

P2 - Male with a red cap

P3 - Female wearing a skirt and stockings with a pink back pack

P4 - Male with a grey beanie on his head

P5 - Female with a turquoise back pack

00:00:00 Ps are standing in an outside quad area with garden benches and tables. The quad floor is covered in dead, brown leaves. The Ps are all wearing school uniform and have back packs of varying colours on their backs. Ps are laughing and chattering. P1 has one foot placed on a bench and is resting her elbow on her thigh and her face in the palm of her hand. P2, P3 and P4 are holding pieces of paper in their hands. P4 is standing on one of the benches.

Learners happy, relaxed, engaged

Feeling powerful

00:00:03 P2 is saying something to the other Ps in Zulu about sugar.

00:00:06 [Camera angle changes] The group are all smiling. Music is playing from a phone in P5's hand and P2 is now singing and swaying from side to side, using his hands enthusiastically: "There are so many complications". Other Ps join in singing, "...with the lack of purification". [Camera is panning the quad area] but we can still hear this group all singing now, together, harmonising. There is another group in the distance with Ps who are also in their uniform and seated around the garden table writing their song. They are all very focussed.

Digital tools are useful
Enjoying the music and singing
Group work positive
Enjoying the music
making
Focussed on song writing creating

00:00:12 The Ps who are singing have placed their pieces of paper on the table along with a coke can. They are now singing about saving water. All very engaged and enthusiastic about what they are doing, and what they are singing.

Singing freely
Having fun, engaged

1

00:00:14 P3 has stopped singing and has requested in Zulu that her group start over.

Positive grop work

00:00:16 P4 points out something to P2 and P2 places his hand in his pocket to get his phone out and walks away from the group to take a phone call.

Had not heard his phone - engrossed

[This section of the clip ends]

00:00:19 [Camera is now recording at a different location] Ps are indoors and are hunched over in a circle listening carefully to a community musician who is helping them structure their song. There is absolute silence and concerntration as they listen intently to the community musician talking. This goes on for a long time, and at one point the groups nods in agreement.

Able to take direction

Focussed grop work

Serious about the task

Gaining song writing skills

00:00:28 The clip ends

Hilary Inglis 04338324

Hip Hop Health Thick Description

Video Clip: V1 EWB Performance
Duration of Video Clip: 02 min 27 sec
List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc

Description of Participants:

P1 – Male wearing a black T-shirt with the letters RELENTLESS on it. Baggy grey pants and a bucket hat.

P2 – Female in denim dungarees with a white top
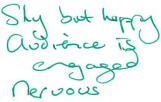
P3 – Female with jeans, shades and a red cap

P4 – Male wearing shorts

P5 – Female wearing a white sweater with black writing and a black cap with white writing, big pink glasses and a large black cross around her neck

Embodying his Hip Hop Style.

00:00:00 The clip starts with the first member of the group smiling under his bucket hat. The audience is screaming. He looks very shy, head slightly down, still smiling but from under his hat. P1 takes a deep breath, and he is suddenly distracted by the stage crew member handing him a microphone. We see P2 coming up onto the stage. The other members appear now too, P3 takes her place behind P1, and P4 takes his mic from the stage crew. The stage crew is saying something and then P4 gives his microphone to P5. The three young women (P2, P3 and P5) are all wearing jeans and peak caps. The young woman in the middle, P2, is wearing denim dungarees, hitched up only on one side with a white top underneath and a big wooden cross around her neck. The other two young women are wearing big "shades".

Shy but happy
Audience is engaged
Nervous

Embodying the hip hop role.

00:00:14 The stage crew hand says something to the group and the audience laughs. The group, however, does not laugh. They look a little nervous and solemn. P1 sighs a big sigh again.   00:00:22   The   music starts, and P4 immediately starts moving to the music, using hip hop style hand gestures. P1 begins his performance confidently, without hesitation. The young women stay still and looking solemn. P1 starts with a theatrical laugh, which he follows immediately with a statement "I am not laughing because I am laughing, instead I should be crying..." This is the introduction to his rap – he has moved into the middle of the stage, and is using his body and his hands and is delivering his rap lyrics with a serious, urgent, earnest

Nervous, Serious
Embody hiphop dance style
Confident
Nervous & Shy
Theatrical
Engaging the audience
Drawing the audience in
Emotive message
Serious message

expression on his face. His lyrics are very clear, the audience is quiet. The two group members behind him dance to the beat as he raps.

00:00:29

"They say it's the source of life

do they know the dangers against their lives?

last week I buried my family member

people die from diarrhoea and cholera

early in the morning I saw litter floating

the nappies sinking (it was all contamination – this was ad lib)

and later on, the people were drinking

without boiling or Jik-ing

("now I as you" – this is ad lib and is not printed as a lyric - and he earnestly

points at the audience as he asks it)

what was there for purification?

this major hectic problem is neglected

how long shall we die and get sick

by water borne disease?

They say it is the source of life

But do they know the dangers against their lives?"

00:01:03 He completes his rap and moves back, the full (reggae) beat kicks in, the audience screams now and he smiles a very broad smile. He starts to dance to the beat. There is also a look of relief and pride on his face. He throws his hands in the air, the audience screams, he waves his arms from side to side in the air encouraging the audience to do so with him.

00:01:15 The young women of the group break into the chorus as he waves his arms to the beat. The camera pans to the women singing, they are dancing to the beat as they sing:

"I will save water now!

I will save water now!

With a lack of purification

There are so many complications"

Handwritten annotations (green ink):
- Confident
- Commanding the stage
- Audience listening
- Enjoying the music
- Feeling comfortable on stage
- Supportive of group member
- Engaging the audience
- Comfortable to ad lib
- Audience is engaged
- Expressing joy
- Relief & Pride
- Engaging the audience
- Confident
- Enjoying
- Performing

00:01:36 P3 doesn't sing the one half of the chorus, instead she dances and is visibly chewing gum as she does so. She joins for part of the chorus, and then looks across at P5 who picks up the chorus. She is wearing a white sweater with black writing and a black cap with white writing, big pink glasses, and now we can see a large black cross around her neck.

[handwritten margin notes: Nervous? Being "cool" Image? — teamwork]

00:01:48 P3 starts "Hello again, my name is Thando…" She starts her rap. She is looking very serious…

00:01:55 She seems to forget her lyrics and looks across at P1, who picks up the lyrics with the last line of her verse. He then ad libs "are you listening, cos now I am kicking it…"

[handwritten margin notes: Serious, Group support / Group walk — Confident \ Inviting audience in]

00:02:03 He proceeds into his second rap. When he completes the rap, he points to the young women group members who repeat his last line "aka the pathogens". P4, looking very serious, puts out his hand to ask for the microphone from P1. P2, P3 and P5 go into the chorus. P4 starts to wave his arms with more energy now.

[handwritten margin note: Group work]

00:02:27 The clip ends

Hip Hop Health Thick Description

Video Clip: V1 EWB Interview
Duration of Video Clip: 01 min 10 sec
List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc
Description of Participants:
P1 – Male in the bucket hat

00:00:00 The audience is screaming in appreciation at the end of the act. The group is walking off, not showing a lot of emotion. The MC comes up out of the auditorium and sings a line from their chorus "I will save water now" and the audience take over singing the lyrics to the song.

[handwritten: Audience is engaged]
[handwritten: Audience memorised / internalised lyrics & messages]

00:00:10 The group come alive again, smiling and dancing again.

[handwritten: Group now relaxed enjoying themselves feeling affirmed & validated]

00:00:15 The MC starts talking and the group are all looking attentively at her now (back on stage). She says, "So like everyone else, I'm gonna ask you guys just one question: what do you take away from this experience today?"

00:00:24 P1 immediately points at the MC as if to make sure that he gets to answer the question. She has turned to him now.

[handwritten: Confident, keen to answer question Passionate]
[handwritten: P1 is happy]

00:00:27 He blows into the mic to see that it is on, and the audience laughs. He is smiling and looking at the audience. He starts to speak and turns away and then immediately turns back. He speaks to the audience, not to the MC "First it was very exciting doing the research." He is using his hands in a very animated, musical, rhythmical (hip hop style) way to emphasise what he is saying. He is speaking very clearly and confidently to the audience: "We have learnt a lot of things. Things I didn't know. Well actually I thought water from the tanks rivers streams was actually cleaner but then when I did the research, I found out No! No no no! I was wrong (and he shakes his head and his pointed forefinger as he says No, no no no). So, I take it to you guys at home. So, before you prepare food, do everything, just wash your hands. Before you cook, boil the water, because you never know what is there." And then he starts to walk off.

[handwritten: Confident]
[handwritten: Embody hiphop gestures]
[handwritten: Gained knowledge]
[handwritten: Desire to share messages]
[handwritten: Advocacy]
[handwritten: Practical knowledge solutions]

00:00:52 the MC then takes over "Science Photons everyone" the audience is screaming "Thank you". The group hand over their microphones to the crew, and the MC continues "Yeah man. So you guys, everybody is gonna save water now, yeah?" and the audience screams back "Yeah" and she repeats "everybody is gonna save water now, yeah?" and the audience screams "yeah!". She continues, "when you are brushing your teeth, you don't just open the tap and let it run…"

Audience is engaged. Very responsive

00:01:10 The clip ends

Hilary Inglis 04338324

Hip Hop Health Thick Description

(V4)

Video Clip: V4 Community Musician 2

Duration of Video Clip: 01 min 38 sec

List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc

Description of Participants:

Community Musician

Ps – all in school uniform

P1 – male (back of his head)

P2 – female (can see her face when she looks at community musician)

P3 – female (can see more of her face)

P4 – female (can see her face)

00:00:00 Location is a recording studio [Camera is focused on a speaker and zooms out to show Ps seated around a sound desk. The camera angle is of the back of their heads]. Music is playing and Ps are seated around a sound desk and are listening attentively. The Science Spaza leader [who is facing the camera] is eating.

00:00:12 Community musician addresses the Ps and starts singing along to the music playing. While singing community musician is moving his head back and forth "I'm going to create awareness, about water-bourne diseases, I'm going to tell them all, they need to know".

00:00:25 The Ps are now all singing along with with the community musician *Group work* and moving their heads to the beat of the music, "I'm going to create awareness, about water-bourne diseases, I'm going to tell them all, they need to know".

00:00:33 The Hip Hop Health team member is smiling and moving her head to the beat of the music. She raises her left hand in a fist, gives one of the other Hip Hop Health team a fist-bump and places it back on her lap. Ps are still *Enjoying the* singing and swaying to the music, "I'm going to create awareness, about *music* water-bourne diseases, I'm going to tell them all, they need to know". *Team work*

1

00:00:41 Community musician stops singing and addresses the Ps saying in isiZulu that "It is at the times you shout that you sing off key". Ps are now smiling weakly at his observation. The Science Spaza team member laughs raucously. P2, sitting next to her, laughs and leans over and placing her face in her lap.

[handwritten: Embarrassed]

[handwritten: Nervous laughter?]

[handwritten: Embarrassed]

00:00:46 Community musician places his hand over the laptop and stops the music. He goes on to make hand gestures and say in isiZulu "That in fact, to sing off key is to sing the wrong thing. That's it. You sing off key. So now, sing right, but you aren't that bad. Some are singing like this, others like that, let's try to get it right. Let's try again." P2 and P3 are leaning into each other, and as the community musician startst he music again, P3 nods. There has been very little movement from P1 (back of his head). Community musician presses a button on the laptop and the music begins again. Community musician sways and moves his head to the beat of the music, he begins singing.

00:01:14 Ps begin singing again and community musician looks at the laptop screen and exclaims, "Yes!". Everyone is swaying and moving their heads to the music as they sing repeatedly "I'm going to create awareness, about water-bourne diseases, I'm going to tell them all, they need to know". The Hip Hop Health team member is not singing, she is observing, smiling and moving to the music. She continues to eat.

[handwritten: Teamwork]

00:01:27 The Science Spaza team member gestures like "what?" to P1.

00:01:38 The clip ends

2

Hip Hop Health Thick Description

Video Clip: V4 Performance

Duration of Video Clip: 06 min 49 sec

List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc

Description of Participants:

P1 – Male wearing a black T shirt – stage hand

P2 – Female wearing a green dress with a black jersey

P3 – Female dressed in a frilled white top with black spots

P4 – Female in zig-zagged orange and white dress

P5 – Female in green dress and black top

P6 – Male in a white jumper with grey markings

P7 – Female wearing a white vest

P8 – Female wearing a bucket hat, white blazer and light-blue dress

P9 – Male in grey jersey with large cross around his neck.

[handwritten: Embodying hip hop style]

00:00:00 Audience is screaming. Ps walk on to the stage and each take a microphone from P1 who says something to them [inaudible]. P2 hits the microphone in her hand appears to be testing it. P1 is still instructing the Ps [inaudible].

[handwritten: Audience engaged]

00:00:12 P3 shouts repeatedly, "Science Spaza are you ready?! Let's do it, let's do it, let's do it, let's jive!" Other Ps are now looking in her direction and P3 is swaying and chanting. Ps organise themselves across the stage. Four of them have positioned themselves at standing microphones which are situated at a step above the rest of the four Ps who have hand-held microphones.

[handwritten: Excited / Confident / Engaging audience]

00:00:21 P4 whispers something to P5. P5 joins in the shouting and chanting. All the Ps on stage are now chanting along with P3 and swaying excitedly "Science Spaza are you ready?! Let's do it, let's do it, let's do it, let's jive!". P4 has a big smile on her face.

[handwritten: Team work / Inviting audience into performance / Enjoying performance]

00:00:38 P2 greets the audience saying in isiZulu "Hello everyone, how are you?" Audience and Ps reply saying in isiZulu that they are well. The other Ps are looking in her direction with smiles on their faces and laughing [Camera

[handwritten: Engaging audience / Confident / Everyone is happy, excited]

1

moves to focus on P2]. P2 laughs with the microphone in her hand saying "Hello".

00:00:46 P5 greets the audience in isiZulu "Hello everyone, how are you?" Audience and Ps reply saying in isiZulu that they are well [Camera moves to focus on P5]. P5 says in isiZulu "We are happy to see that you are here to see us perform, you are welcome guys". P5 turns to face her group members.

Excited to be performing

Empowered to use isiZulu

Confident

Proud to be doing this

Grateful

Excited

00:00:57 Audience member shouts in isiZulu that the performers are beautiful. P5 hands over the microphone in her hand to P4. Audience and Ps are now laughing.

Audience engaged

00:01:01 Music starts playing. P4 is swaying, other group members appear to be preparing themselves to start singing. P4 says something to P5 [inaudible]. Group members are swaying back and forth waiting to start singing. P2 is clapping in time with the music with a microphone in her hand.

Enjoying the performance

00:01:16 Ps begin singing as they sway from side to side "We're going to raise awareness, on waterborne diseases, we're going to tell them all, they need to know". While singing P5 moves to join P4 around a standing microphone. Ps repeat the hook, "We're going to raise awareness, on waterborne diseases, we're going to tell them all, they need to know". Ps have paused with the singing but continue to sway to the beat of the music. P6 has lowered his head and is swaying and clicking his fingers to the music.

Team work "in the music" (involved)

00:01:50 P2 begins rapping a verse on her own "Let's tell them all, all that they need to know, contaminated water ain't good your system" [Camera focuses on P2 and P7]

00:01:58 P7 begins back-up singing "Ain't good your system, yeah", confidently but slightly out of tune. P2 carries on rapping, "People are dying and they are getting sick too. So, let's raise awareness"

Confident

00:02:07 P4 begins rapping [Camera moves to focus on P4], "There are clueless people out there, they need to know that E.coli is a pathogen. Boil water and practice good sanitation. That's why I am going to raise awareness". Audience member screams. P4 hands over her microphone to P5, who has now returned to the lower level. P4 moves on to the upper level to join P3.

[handwritten: Audience engaged]
[handwritten: Team work]

00:02:22 Ps begin singing repeatedly "I'm going to raise awareness, on waterborne diseases, we're going to tell them all, they need to know". [Camera pans to focus on P3, P4, P5 and P6] [Lights are switched off and on] They sound slightly out of tune now.

[handwritten: Team. participating]

00:02:42 [Camera has panned to P2 and P7] P5 has begun rapping in isiZulu, very confidently and very earnestly [Camera pans and focuses on P5] "We started learning that the water that we use is the same water that we make dirty [inaudible]. Knowledge is ncah!" Audience is cheering P5 on and P2 is now swaying and clicking her fingers more excitedly with a smile across her face. P2 is clapping, smiling, very much enjoying herself. As camera pans out, we see other group members also smiling and enjoying themselves. Audience screams.

[handwritten: Empowered to use isiZulu]
[handwritten: Confident]
[handwritten: Serious about the message]
[handwritten: Gained knowledge]
[handwritten: Enjoying performance]
[handwritten: Audience engaged]

00:03:19 Ps sing, "Knowledge is ncah! I'm going to raise awareness, on waterborne diseases, we're going to tell them all, they need to know" P7 has one hand in the air and is swaying it from side to side, encouraging the audience to join her. She placed her hand down. P4 raises her hand and waves it from side to side. P6 has both his arms in the air. A camera man appears behind P4 and P3. P6 can be heard singing very enthusiastically but very out of tune. His hands are in the air, waving, and he is enjoying himself.

[handwritten: Integrated Science Spaza Slogan]
[handwritten: Engaging audience]
[handwritten: Inviting audience in]
[handwritten: Confident]
[handwritten: Enjoying the performance]

00:03:47 P7 begins singing a solo verse, "I'm going to raise awareness, on waterborne diseases, I'm going to tell them all, they need to know. I'm going to raise awareness, ey yeah!" P7 seems to take over, unaware of the beat or the tune. She is enjoying herself hugely. She seems to be signing in a different genre now, not at all hip hop anymore. At 00:04:02, P2 raises her

[handwritten: Learners get into their own 'zone' ...]
[handwritten: Enjoying Performance]

3

Hip Hop Health Thick Description, V4 Performance
Date created: 04/07/2017
Confidential

microphone to sing the hook, hopefully it seems, but P7 moves to the centre of the stage and carries on her solo. The other Ps are moving but aren't smiling now. P2 looks back at other group members. P7 points to the audience and lowers her arm. Audience screams as P7 returns to her position on the stage.

[handwritten: Confident in performance]
[handwritten: Team is anxious]
[handwritten: P2 embarrassed]
[handwritten: Engaging audience]

00:04:26 P2 nods to let her fellow groupmates know that they need to start sing the hook again. Ps start singing repeatedly "I'm going to raise awareness, on waterborne diseases, we're going to tell them all, they need to know". P7 starts singing out of tune and sync with her group members. P4 places a finger on her chin, has stopped singing and appears to be worried.

[handwritten: Team work]
[handwritten: Team anxious & embarrassed]

00:04:52 [Camera pans to P7] P7 sings a solo, "yeah, yeah, oh let's raise awareness". P7 urges the crowd to participate in her raised arm movement saying, "Come on!" Audience members scream and Ps join P7 in swaying an arm from side to side. P2 is smiling. The other Ps get more into the song again.

[handwritten: Engaging audience]
[handwritten: Confident]
[handwritten: Enjoying performance]
[handwritten: Relaxing again (group)]

00:05:09 P7 moves to the centre of the stage and all Ps are singing the hook again repeatedly "I'm going to raise awareness, on waterborne diseases, we're going to tell them all, they need to know". [Camera has the whole group in view now] P6 has left his standing microphone and is dancing in a circle on his own with his arms in the air.

[handwritten: Enjoying performance]

00:05:27 Music has stopped and Ps sing one last time "I'm going to raise awareness, on waterborne diseases, we're going to tell them all, they need to know". P7 points microphone repeatedly to the audience to get them to sing along. P6 is returning to his standing microphone with his arms in the air.

[handwritten: Engaging audience]
[handwritten: Confident]

00:05:34 Audience screams and Ps exit the stage and hand over the hand-held microphones to P1.

00:05:44 – 00:06:48 [Interview segment]

00:06:49 The clip ends

4

Hilary Inglis 04338324

Hip Hop Health Thick Description

Video Clip: V4 Performance (Interview)
Duration of Video Clip: 00 min 49 sec
List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc
Description of Participants:
P1 – Female with the bucket hat and white blazer

00:06:00 The MC asks "How are you feeling? What did you learn from your research? Who is gonna go?"

The young woman with the bucket hat (P1) looks across at the group, smiling very broadly. The MC looks towards one of the lead singers, who looks back at her. The young women on the right points at the young woman in the bucket hat, and suddenly the MC says "ok" and hands the microphone to the young woman with the hat. She takes the microphone.

00:06:04 P1 looks at the MC, surprised, as she takes the microphone and asks: "What did we learn?" She looks across at her group and answers, "Well as a team, firstly, [she looks at the audience now, addressing them directly] we were excited, [she uses her hand to emphasize this] it was fun, everything was just brilliant [she looks down, and as she come us she says], it was like being in another world. We learnt more. Well, what we learnt about water borne disease is that, we learnt about diseases that we find in water... that, um, have an impact to human beings in a very bad way. And they harm us in such a way that people don't know. So, our research [and she gestures towards the group] was basically on that. It was more or less, like, about diseases that we find in the river that most people don't know about. "

[handwritten annotations: jeet was her worldly *; right margin:* Surprised at question. Nervous about answering & group. Confident addressing audience. Had gestures. Project was fun, "exciting", "brilliant"! Gained knowledge. "People don't know" (us & them) Teamwork]*

The two group members in shot are just listening intently, one with her hands together at her chest, the other looking into the distance.

At about 00:06:23, when she starts talking about what they learnt, her two group members start fidgeting. One starts to pick her nails and the other turns towards the back of the stage. They are a little restless now.

[handwritten: Embarassed Non-verbal cues]*

Hip Hop Health Thick Description, V4 Performance (Interview)
Date created: 17/07/2017
Confidential

00:06:40 "And I'm telling you [she touches her group member on the shoulder, ~~Team work~~
for emphasis], if you had to do, Yoh! Yoh! Yoh!" Her group members, as well ~~Team~~
as the audience, start laughing and laughing!! ~~Relax~~

~~audience engaged~~

00:06:49 The clip ends

Hilary Inglis 04338324

Hip Hop Health Thick Description

(V6)

Video Clip: V6 Community Musician

Duration of Video Clip: 00 min 49 sec

List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc

Description of Participants:

P1 – Male wearing a navy-blue school blazer with popped collar

P2 – Male wearing a navy-blue shirt with a navy-blue and yellow tie

P3 – Male wearing a white shirt and has a blue-black pack

P4 – Male wearing a navy-blue jersey

P5 – Male wearing white shirt

00:00:00 Male Ps in school uniform are sitting at a long desk with pieces of paper in hand. Music is playing loudly. P1 is looking down at the paper in his hand and is rapping fast, waving his hand vigorously to the hip hop beats. P4 is interjecting with a sound to the rhythm. The other Ps are all nodding their heads to the beat. P5 has his head down.

P1 is fully engaged in the hip hop/rap
P4 is engaged in the support role
All engaged in the music

00:00:08 Two Hip Hop Health team members are standing lean over P1 who is rapping. P2 touches his nose briefly. P1 flips over the piece of paper in hand and continues rapping fast. P3 leans over and hangs head low.

P1 engaged

00:00:17 P4 is now nodding his head excitedly and exclaiming "WHOP!" repeatedly in time with the music. P1 continues rapping fast.

P1 & P4 engaged with in the music

00:00:25 Ps join in for a chorus [inaudible] [Camera is focused on P1 and P4] Ps sing "ECO ECOSYSTEM, ECO, ECOSYSTEM!" P1 and P4 are moving their bodies vigorously to the beat, smiling, gesturing… The Hip Hop Health team member in the background is also moving to the beat, using hand gestures.

all grow engaged Teamwork Enjoying working with CM

00:00:48 Ps stop singing as the music continues. P1 looks to his group members.

00:00:49 The clip ends

1

Hip Hop Health Thick Description

Video Clip: V6 Performance

Duration of Video Clip: 03 min 16 sec

List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc

Description of Participants:

P1 – Male with baggy pants and shades on his forehead, a Brooklyn X t-shirt and a large cross.

P2 – Tall guy with jeans and white 'baseball' shirt, black hoodie and shades. Also wearing big wooden cross.

P3 – The guy in the red checked shirt, skinny pants with big cross around his neck.

P4 – Brown shirts and camouflage bucket hat. Big cross around his neck.

P5 – White shirt and brown bucket hat, with big cross around his neck. Also wearing shades.

00:00:00 The MC announces the group. Camera pans to the audience. Audience screams spontaneously with excitement, with some of the audience leaping out of their seats, waving their arms in the air, wildly, as they scream to welcome this group. The parents/ older family members are sitting in their chairs but have broad smiles on their faces. The couple in the front row to the side are consulting their programme.

[handwritten notes in right margin: Hi-Hp Style clothing / Embody role / Audience engaged & enjoying performance / Older members engaged / attentive]

00:00:06 V6 jump up and come down the stairs, but instead of heading straight onto the stage (as all other groups have done), they start shaking the hands of all the 'heavy weight' experts as well as iFani and his crew in the front row. The camera pans to show the group shaking the bemused experts (which are a diverse group of older people) and iFani and his crew's hands. Everyone is smiling in the auditorium and the audience is now clapping them on in a rhythmic fashion, chanting "---".

[handwritten notes in right margin: Empowered / Felt like equals with experts / Raw hiphop stars / Confident / Audience fully engaged]

00:00:27 The group jump up on stage and P2 takes the microphone and speaks into it. He is wearing denim jeans and a white 'baseball' shirt. The shirt has a low V in the front, and just below the V is a BIG wooden cross around his neck. Over the shirt is a black hoodie, and he is wearing big-rimmed glasses. Two other members of the group are also wearing jeans, and shirts with collars. They too have big crosses around their necks and are wearing

[handwritten notes in right margin: Embody hip hop style]

bucket hats, also known as *spoti* in South African's township (pantsula or kwaito) culture. These two group members (P4 and P5) head for the back of the stage, and take up places with microphones on stands, reminding us of backing vocalists positions. P1 and P3 keep saying "yeah" into the microphone.

00:00:35 P2 is smiling so widely and is "grabbing his crotch" as role-modelled by so many singers. P1 is jumping up and down, literally bouncing, in a very nervous, excited way. P3 is now in the middle and a big wooden cross is visible round his neck.

00:00:38 P2, grinning widely, greets Sakhile and iFani by calling their names in the microphone and waves at them. The music starts, and P1 points at Sakhile and iFani as he bounces to the music now. The crowd screams very loudly in the background.

00:00:44 The song starts with with P1 and P3 shouting "water pollution, yeah, ecosystems, ecosystems etc." P2 is using a kind of a high-pitched barking sound into the microphone "wah wah wah" as he bounces. They are using the bounce vibe that hip hop artists use, bouncing up and down (only 3 group members are in view – P1, P2 and P3) as well as using basic hip-hop-type - hand-gestures.

00:00:54 They are seriously rapping the beginning of the song now into the microphones as they dance, very determinedly, very seriously, very vigorously, mostly rapping to the audience, but occasionally glancing at each other, all the while, bouncing with their microphones close to their mouths. They start with the chorus:
"The better the system
The better the lives for animals to live in!"
and this is repeated over and over with a lot of force and emphasis, with the high pitch rhythm in places over the top of the chorus.

00:01:08 P1, P2 and P3 have been pretty much a line until this point. Now P2 moves across to the other side and looks at P1 who moves into the middle. P2 then starts to rap over the top of the others "Eco, we go we know we

Handwritten margin notes:
Hip hop stars (roles)
Team work
Getting ready 'psyching themselves' up
Happy
Nervous
Excited about performance
Confident
Equal with iFani
Wants to connect
Excited to perform
Improvising
Embody hip hop moves
Emulating hip hop artists
Serious about performance & lyrics (message)
Engaging audience
Teamwork
Energy (lots of)
Emphasising message
Complete musically
Teamwork

conserve" over and over. The rest follow him and now they all follow his lead and sing in unison. They resume the original line of 3 in the front.

Teamwork

00:01:32 P1 now moves into the middle and we see that he has pushed his shades up onto the top of his forehead. He raps alone now and the words are barely audible. He is serious, bending low, using more serious hand movements as if emphasising a point in a conversation. He is now looking down low (sometimes it looks as if his eyes are closed). He is dancing all the while. His lyrics are inaudible (perhaps the microphone is not turned up).

*Serious about his performance
Serious about his message
Embodying the role*

00:01:48 His voice now rises; his group join him in a crescendo changing "eco system, eco system". His head comes up and he bounces almost to the back of the stage in a higher, more frenzied bounce.

*Energy (performing)
Entertaining*

00:01:51 He then couches down low again, and rushes to the front of the stage. The camera loses him for a second. It finds him off the stage in front of the audience/ experts rapping again down low saying "water quality, water purity (2nd half of 1st verse). The crowd is screaming more loudly in the background as he dances off the stage.

Creative dance moves

Engaging audience

00:02:00 He heads right over the experts, to iFani singing "the echo system doesn't need us, we need it..."

*Embodying role of artist
Empowered
Confident
Equal to iFani*

00:02:02 He is now singing right at iFani (a metre away) "telling the people... to stop what they are doing ..." [mostly inaudible] and you can see iFani smiling at him as he sings at him.

00:02:05 You can see one of the guest academics jiving in her seat as he passes her.

*Audience (older) engaged
Enjoying performance*

00:02:06 He heads back onto the stage chanting "yoh yoh". He is amped, pumped, fired up, excited! The audience screams high-pitched screams again!

*Everyone enjoying performance
Audience enjoyed*

00:02:08 He leads the group into the chorus again "The better the system, the better the lives for animals to live in... "The group is bouncing again, P3 is back in the middle and points up to the ceiling, as if to the heavens.

*Transcendent message
"Higher power"*

00:02:13 P2 does a few dance moves, hip hop arms, and bending backwards. You can see the one guy in the back bouncing and pointing into the air in time to the rhythm of the chorus. The front three move around freely chanting the chorus.

[handwritten: Very engaged & Enjoying performance. Embodying the role of hip hop artist]

00:02:19 P1 and P2 are both grabbing their crotches now, and you can see the guy in the back doing a backbend dance move.

[handwritten: Emulating hip hop artists (masculine)]

00:02:22 Suddenly P1 and P2 are back down off the stage again as they switch to the second half of the chorus "Echo, we go, we know, we conserve..." They are really moving now, P2 using the full space of the floor, hand in the air, chanting. [The cameraman moves to capture this better, so we lose them for second.]

[handwritten: Entertainment. Confident about performance]

00:02:29 They are singing and dancing toward the audience, with so much energy and conviction. You can see the audience to the left, in the background, dancing and smiling, chanting along. They now then face each other, bending their knees, so down low, and chant to each other. P1 makes his eyes really wide and big!

[handwritten: Entertaining the audience]

00:02:38 They head back onto the stage.

[00:02:43 – 00:02:49 The cameraman moves and we can't see anything]

00:02:50 We see P3 pacing with his microphone looking very earnest and serious!

[handwritten: P3 isolated?]

00:02:56 P2 starts his rap [barely audible, again microphone may be turned down] The group interject for emphasis ever so often, P1 moves towards P2, and makes his eyes WIDE again, they are staring, singing at each other... The music changes to "Protect! Protect! Protect! ..." Chanting, they do a fairly vigorous fist pulling rhythm with their arms, pulling their fists into their bodies from out of the air, with elbows bent. This adds emphasis to the "Protect! Protect! ..." they are chanting.

[handwritten: Team work. Embodying/ Emphasising message]

00:03:16 The clip ends
Hip Hop Health Thick Description, V6 Performance
Date created: 17/07/2017
Confidential

4

Hip Hop Health Thick Description

Video Clip: V6 Interview

Duration of Video Clip: 00 min 38 sec

List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc

Description of Participants:

P1 – Male with baggy pants and shades on his forehead, a Brooklyn X t-shirt and a large cross.

P2 – Tall guy with jeans and white 'baseball' shirt, hoodie and shades. Also wearing big wooden cross.

P3 – The guy in the red checked shirt, with big cross around his neck.

P4 – Brown shirts and camouflage bucket hat. Big cross around his neck.

P5 – White shirt and brown bucket hat, with big cross around his neck. Also wearing shades.

00:00:00 The MC has her back to us. She has the microphone. P1 is visible. He has his hand over his mouth. The MC asks the group "how you guys doing, are you good?" ... P1 drops the hand that was over his mouth and brings the microphone to his mouth to answer but...

Nervous for interview

00:00:02 P2 comes into view and he says, "we're doing very fine!". P1 drops the microphone down again while P2 answers. The other three group members are mingling behind, without microphones.

P2 confident and happy

00:00:03 P1 gesticulates a kind of a shrug, and seriously animatedly grimaces, and brings the microphone up to his mouth to answer her. She starts saying something, but he immediately interrupts the MC, as if he must urgently get the thought into words, and says "but it's kind of bad, hey?"

00:00:04 The MC says in a VERY emphasised way (that people normally reserve for when someone has hurt themselves, etc.) "Ah, shame!" and as she says it she turns towards the audience as if to appeal to them to agree that it wasn't bad and says "Naaaa!" (meaning "No it wasn't bad!"). He is looking dejected.

Embarrassed of his/their performance. Wanting reassurance. Anxious about what others think!

00:00:06 P2 starts to talk "but ah...", but P1 interrupts again saying, "but we managed!" and stretches out his arms above his head. P2 agrees "Yeah".

Resilient. Overcame diff feelings

00:00:09 The MC reflects this back to them "but you managed!" And continues "So how are you guys feeling now about the overall process? Starting from the beginning until today." P2 has moved right forward in front of the MC and is determined to answer this question. P1 brings the microphone up to answer, but P2 starts talking first.

P2 Sense of urgency
Needs (to express himself

00:00:14 P2 answers in a very strong voice: "ay, I am feeling proud of myself! And I am feeling proud that my family is happy about me!" The MC reflects this back to him "Your family is happy about you." P4 and P5 start to clap as the crowd cheers and claps. P3 nods his head in agreement and can be heard saying "yeah". The MC turns to the audience and asks, "where the family is at?" The whole group, smiling now, turns to look into the dark auditorium.

Proud of himself
Validated
Family proud of him (Happy)
All proud

00:00:22 The MC continues "Can I just see the parents, the siblings, the brothers, the sisters…" and the group are now all very animated, as is the audience in the background. P2 is smiling such a HUGE smile and is pointing into the audience, nodding. The whole group is alive again. P1 does a pumping sound with the microphone "yeah yeah yeah!" and we see the guy in the red come into view and he too is using the microphone to do the "yeah yeah yeah!"

Being a "Somebody"
Validated
Joy, excitement
achievement
accomplishment

Sense of

The MC peaks the rising crescendo by acknowledging the group and saying their name "Nans'ingozi everyone!". The group is clapping and P1 shouts something into the microphone towards the crowd. He then turns back to her and says, "Ah thanks!". She turns to the group "Ok thanks guys hey. It's been good it's been good".

Group is enjoying
Group is proud

00:00:32 The group realises their time is over, and they start to walk off. P3 says, "thank you". The MC continues Nans ingozi one more time, put your hands together please!" There is a lot of screaming from the audience and they leave the stage. The MC is looking off to her right, smiling…

Audience appreciation/ affirmation

00:00:38 The clip ends

-Hip Hop Health Thick Description

(V8)

Video Clip: V8 Community Musician
Duration of Video Clip: 00 min 48 sec
List of Acronyms: Participants (Ps), Participant 1 (P1), Participant 2 (P2) etc
Description of Participants:

P1 – Male with a brown and grey jacket across his shoulders

P2 – Male wearing a maroon blazer

P3 – Male with brown sleeveless jersey

P4 – Male wearing a white shirt with no jersey on

00:00:00 Ps are seated at the desk with the community musician. Community musician is clapping and banging his hands on the desk in front of him to communicate the beat of the music to the group. Ps start singing [inaudible] and nodding their heads along with the music. They are all moving to the beat together, trying to failiarise themselves with the beat.

Team work

learning

00:00:11 CM begins playing cords on a keyboard that is not in the camera's line of sight. CM is trying to pick up the group's tune for their lyrics. P2 encourages his group members to sing more loudly by gesturing with his hands. P1 is looking down at a piece of paper on the desk that have the lyrics on them. He is singing along to the beat, fitting the words to the beat.

Group work
Encouring team
Working hard
Concentrating
on composition

00:00:25 [Camera moves to focus on the Ps feet underneath the desk] All Ps are tapping their feet underneath the desk to the music.

All in the
music together

00:00:42 [Camera moves to focus on P4's grey All Star sneakers] P4 is tapping both his feet to the music.

Enjoying the
beat and the
rhythm

00:00:48 The clip ends

1

Hip Hop Health Thick Description

Video Clip: V8 Performance
Duration of Video Clip: 03 min 31 sec

P1 – baby blue t-shirt and shorts, with green bandana around his neck
P2 – in a black and white bucket hat, a waistcoat and black t-shirt
P3 – Pink shirt with flowery bucket hat
P4 - Red skinny pants with white patterned shirt (gold chain around his neck)

[handwritten: Hip hop style clothing]

00:00:12 The 4 group members come on stage. The audience screams. They take their microphones from the stage crew.

[handwritten: Audience engaged]

00:00:20 They tap their microphones and blow into them, checking they are on.

00:00:22 P2, in a bucket hat, a waistcoat and black t-shirt, pulls some comical faces and rubs his head. P3 in a bucket hat and pink shirt nervously rubs his nose and looks behind him. He looks at his other group members, he looks serious and nervous. He brings his fist up in front of his mouth.

[handwritten: Nervous about performing. Very nervous and shy]

00:00:38 The music starts and P2 immediately responds with a "wooh" and wide eyes, his finger pointing into the air, he crouches low dancing. P3 is now smiling. P2 shouts "House of Science boys is here" – he is full of life and bounce. He invites "Get your brothers and sisters".

[handwritten: Relaxing. Confident about performance. Hip hop style dancing. Invites audience in]

00:00:49 P1 addresses himself directly to iFani in the front row, pointing directly to him... "iFani, check this out..." The audience screams! He goes straight into the chorus,
"Vaccinate babies and children
'cause Rota virus is here
taking our children's lives
trying to help children's lives."

[handwritten: Equal with iFani. Inviting iFani into his performance. Confident]

After every line he sings, P2 repeats the sentence with emphasis. The lead singers movements are earnest, using hand movements for emphasis, with some funky dance moves thrown in. P2 dances down low as he repeats the lines, in a kind of township jive.

[handwritten: Earnest about message. Group work. Emulating local music stars 'moves']

The second time they sing the chorus, you can hear members of the audience singing along.

00:01:28 P1 goes into a lyrical verse, which ends in an earnest rap about how his little sister had died and ends in a shout "vaccinate your children!"

00:01:50 He breaks into the chorus again, and uses a fist punch as he sings "vaccinate babies and children" and also his hand goes to his heart. The other group members are supporting, P2 repeating each line.

00:02:27 P2 does a short rap, crouching down in a low rhythmical dance. The audience screams. He turns away (and seems to forget this last line). P1 can be seen grabbing his crotch while dancing to the music and singing the chorus again. He is wearing all baby blue with a green bandana around his neck.

00:03:10 P1 hands the microphone to P4 who does a new dance move – the audience screams. As he starts his rap "I was sent from Heaven to deliver this message" the audience are chanting word for word along with him.

00:03:31 The clip ends

[Handwritten annotations in right margin:]
Audience engaged in the song/lyrics

Emotional & earnest personal

Serious about message

Confident about performing

Teamwork

Embodies message

Dance moves

Emulating stars

Nervous?

Entertaining

Audience engaged

Internalised message

Hip Hop Health Thick Description

Video Clip: V8 Interview
Duration of Video Clip: 00 min 40 sec

00:00:00 The audience is screaming. The MC turns to look at where iFani is sitting and says "so iFani, you saw that right? It was for you!" The MC laughs jovially. She continues: "Alright, so you guys were learning about water washed disease. What can you tell me about water washed? And she walks over to group member 4 and puts her hand on his shoulder."

[handwritten margin notes: Audience engaged / mc engaged !]

00:00:15 Group member 4 looks down and talks quite softly, occasionally looking at the audience, using his hand to gesture as he speaks: "What I can tell you about water washed diseases is that I didn't know there are some diseases that you can just wash your hands and that there are some diseases you can prevent it by just washing your hands. So, with Science Spaza I learnt imfundo eningi [education - too much]" He turns to the audience and laughs. The audience laughs. The MC laughs raucously too. She shouts, "House of Science, put your hands together…" And they leave the stage smiling, group member 2 going "wooh" again one last time into his microphone as he leaves.

[handwritten margin notes: Shy about talking / knowledge gained / learnt alot / Happy now / Relaxed / Enjoying being Stars / Happy with experience]

00:00:40 The clip ends

Appendix L – Focus Groups

Hip Hop Health Project Transcript

Name of School: F1_E
Group Research Topic: Waterborne Diseases
Number of Participants in Discussion: 5
Discussion Facilitator: NM
Date of Discussion: 22 October 2015
Duration of Discussion: 53 min 01 sec
List of Acronyms: Anonymous ("X"), Participants (Ps), Participant Unidentified (P?), Participant 1 (P1) etc.

NM: Eh...Okay today is 22 October 2015. My name is NM, I'm with a group from Emzamweni who were doing water borne experiment, right guys?

Ps: Yes

NM: Yah yah yah. Okay then we can start ike now. I just hope ugithi (that) [moving tables] It's fine here asizondeze kancane ama-desk oh agcine la (Let's bring the desks together, oh they stop there). It's fine. We can just put it here like this then its fine, then we can start, uyabo (you see)? Okay I will start with general questions, uyabo (you see)? about the research. Angithi? (Right?) this thing is all about Wellcome Trust and Science Spaza and all of the things that were happening that day, ne? It's a discussion, uyabo' (you see), and this paper nje (just), it's just here for the sake of guiding us. This question is ok... we just make sure we have captured everything we want, uyabo? (you see?) So, guys I will start by asking this question, uyabo (you see), what research activity did you do in the project?

P1 (Female): [Pause] Which activities?

NM: Yah. Which research did you do in the...?

P1 (Female): Waterborne [unclear – maybe waterborne quality]

NM: You did the waterborne?

P2 (Male): Yes.

NM: Yah yah yah. You did the waterborne, is it just the four of you or is there anyone who is missing?

P1 (Female) and P2 (Male): Yes, "X".

NM: Oh yes. P5 (Female). The one they are going to call? Ok, no its fine leave it, eish, I don't know if we have to ...ugcine umtholile? (did you find her?)

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P? (Male): Ade ngiyombheka eclassini lakhe, akekho yena (I went to look for her in her classroom, but I didn't find her).

NM: Akekho? (She is not there?) oh okay alright no its fine guys we will continue then since eh, okay we will continue we will add nje something mese simbona sesikhuluma naye (when we see her), yabo (you see) just some of the other stuff. Okay let's continue, we all did the water borne ne?

Ps: Yes

NM: Okay i-research le ekade niyenza (the research that you were doing). Guys eh if I can ask before you did this research, yabo (you see), did you know anything about research before? Before this one?

P? (Male): Uh

NM: Hmm? okay some are ... I just hear some they are [interruption by PP (Male 1)]

P2 (Male): I did.

NM: saying they didn't, others they said they did. Okay okay. Uh ungasitshela nje (you can tell us just) just a little bit about research uh, ukuthi what did you knew about research? Before you did this project?

P2 (Male): Well basically, when they gave us the assignment at school we had to do research about them so sometimes we went on the net, then we ask other people... [interruption by NM]

NM: Okay okay yah yah I get it I get it I get it yah sonke siyavumelana nalento? (so do we all agree?) That's how we knew about research, through schooling?

P? (Female): Yes

NM: [Inaudible NM laughing] Eh If I can ask ukuthi eh what did you learn about the resea... about eh research during the project? [Pause] During this project you were doing, eh with Wellcome Trust and Science Spaza, what did you learn about research from there, maybe just adding from something you have mentioned neh okay, you did knew just a little bit about rese.... not to say a little bit but you did know about research neh. From this, doing the project with the Science Spaza, uyabo? (you see?) The one that you did ye-waterborne and stuff like that, yabo? (you see?) Did you learn anything there nje may be different from eh from, from something that you know about research already?

P3 (Female): Yes I did

NM: Oh okay okay

P3 (Female): [clearing throat] The time we were doing research and stuff...

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NM: Yah yah

P3 (Female): Oh I used to use internet but then the time we were just using things that ohh we were using physically, yah…

NM: Yah yah. What others they can say? Bangathini abanye? (What can others say?)

P? (Male): Uh, sasiya ema-library sfunde (We would go to the library to read books and read books).

NM: Benifunda nge-research, koda senenza i-project le eyenu khona okunye enanikufunda? Mhalmpe in addition? Kwi le-knowledge eseninayo about research? (You were learning about research? But when you were doing this project did you learn something else? Maybe in addition? To the knowledge you have about research?

P2 (Male): Yes, there is something else that I've learnt, okay, well before I did knew about research but then presenting what I've researched about and then presenting it to people was kind of difficult that's because, I've never presented anything before. Science Spaza gave me an opportunity to present something and be confident in myself.

[handwritten note: Never presented before / Opportunity to present / Gained confidence]

NM: Okay, okay, yah, yah, yah, alright, alright, nice, nice. So guys by the time you were doing research were there any challenges you faced along the process? [Pause] Mmh? By the time you were doing the project, were there any challenges you faced?

P? (Male): [whispering] Time management.

P1 (Female): Yes, time management.

NM: The time management? Okay Yah maybe if I can just hear a bit a little bit more about the time management, yah

P1 (Female): Yah here at school.

NM: oh at school?

P1 (Female): Yes

NM: Okay, eh heh

P1 (Female): Yes, the time oh, we use to go break times and then uhmm nc uhh the other girl who is not here is not in the same class as we are…

NM: Yah

P1 (Female): …Yah so we use to search her [P2 (Male) interrupts: Around the school] around the school then sometimes we didn't find her.

P2 (Male): [interruption] ...and that's during the break when we use to ask Ms "X" office to do our projects there, but during break time there are so many teachers in the staff room and then there is so little space for us.

NM: To do your stuff?

P2 (Male): Yes.

NM: Your your ... oh alright. What I understand is that you use to do your project during the school eh breaks and ...

P2 (Male): Yes

NM: After school did you ehh did you do it after school maybe let's say...

P2 (Male): No because we from different areas.

NM: Oh you are different areas so you use to do it during the school?

P2 (Male): Yes while we are together

NM: While you are together on the break, break, [inaudible], during the break. Okay, okay, was that the only challenge that you faced? Of the time maybe, the time you have to get 'cause what I understand ukuthi (is that) okay maybe the time was little ne? You were getting... 'cause you also have to sacrifice your own break ne just to go do it, okay I am getting that one. Was there any other challenge ah other than that one?
[Silence]

NM: Ay no okay, maybe as we just go ahead siqhubeka nezinye izinto zizoqhamuka (as we carry on, other things will come up) ne?

P2 (Male): Yes

NM: Guys, did you learn anything about research ethics during the project?
[Pause]

P2 (Male): As in like, ethics how?

NM: Eh do you I understand what do I mean by research ethics?
[Silence]

NM: Oh okay

P? (Female): What are ethics?

NM: Mhh

P? (Male): [inaudible]

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NM: mh sorry?

P? (Male): What are ethics?

NM: Ethics, research ethics yah [pause] okay mana-ke (wait). Okay, ukuze ngizoqhubeka nalombuzo lo ngizonichazela kancane mhlampe nje ukuthi (So I can carry on with this question I will explain what I mean by it) okay what do I mean by research ethics yabo? And did you understand what I mean by research ethics nje did you understand anything about research ethics? Ethics basically eh into angiyisho nje ukuthi eh abanye abafundi uma bachaza bathe yabo just ama-morals yabo (what I can say is that other learners explain it and say that it is just morals), the way you wanna carry a research yabo? Indlela i-resear... indlela eh ongathini ngayo (The way in which, what can I say?) [pause] Ngingathi indlela kahle hle eh evumelekile yokuthi kwenziwe izinto uyabo? (The way which is allowed to do things, you see?) Like [inaudible] angikwazi ukuthi vele ngithi woza uzokwenza i-research nami, mele sivumelane kube nje naleyo mutual part yabo (I can't just say come and do research with me, we must first agree to be mutual part do you see). All of that stuff. Okay izinto ezikanjalo (those things) did you pick it up during i-research?

P2 (Male): Yes, I've learnt about confidentiality and the privacy [NM: Okay], also the agreement before you do the research with the people.

NM: Oh okay yah, that is basically what research ethics is about uyabo? (Do you see?). Mangiqhubeka nalombuzo (If I can carry on with the question), were there any challenges ukhuti for getting consent from your family or guardians to participate in the research? [Pause] Did you have any challenges? Let's say of getting permission from your parents, to be part of the project? If there were any?

P? (Female): [Inaudible]

NM: Okay, for all of you? Your parents nje they said, no its fine you can be part of this, yonke into yenzeka (everything happened)

P1 (Female): Yes

NM: Okay okay, eh if I can also ask guys eh what did you learn about research methods through this project? The research methods you were using, for all of this project. Nafunda ukuthini ngawo? (What did you learn about it?)

Ps: Eish

NM: Methods you were using yah, during your project?
[Silence]

P2 (Male): I've learnt that uh doing the research is not all about looking at the net sometimes you do physical things in order to get appropriate results for this kind of research you are doing.

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NM: Yah, alright others bangathini abanye? (what can others say?) eh mana-ke if ngingabuxa kahle ama-method enaniwasebenzisa ne ukulokhuzana nithe i-research yenu kwakyini (Wait a moment, if I didn't ask properly, the methods you used to do? What did you say again, that the research was about?)

P2 (Male): Waterborne diseases.

NM: It was waterborne diseases? Iyiphi i-method enanisyisebenzisa ukwenza leyo-research leyo? (What method did you use to conduct the research?)

P2 (Male): We simply collected samples of water from different water sources.

NM: Oh where where…were those water sources?

P2 (Male): It was the tank, [P3 (Female) interrupts]

P3 (Female): River water and tap water.

NM: Oh you did the tank, nani ne (what else?), the river,…[inaudible] and and, what?

P3 (Female): Tank

NM: Tank?

Ps: Yes

NM; Okay, I see. What you were using to do that?

P3 (Female): The kit [P2 (Male) interrupts]

P2 (Male): There bottles just little bottles with strip inside, so we poured water inside, and then there was colour changing stuff and we keep on recording it.

NM: Oh okay, alright, alright, alright. I see, yah okay so eh ilokhunjana (that thing), after doing that neh njengoba uchaza kona manje ukuthi (as you were explaining just now) okay beni ni ni ni…. be be be benithi maniya khona nifike niwakhe amanzi using ilokhunjana ama-containers (then when you were there you would collect water using the containers) …

P2 (Male): Yes

NM: Then eh after that after that part what did you have to do after that one, after that part mase niyile emanzini (After you went to the water?) And all of that stuff.

P1 (Female): [Mumbles]

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P2 (Male): We recorded the stuff eh okay, day and day we went there to the office and we observed what was changing and what was not changing then we kept recording stuff just as they told us.

NM: Okay you kept on recording all of that yah. Do you understand anything about data analysis, if I say data analysis, have you learnt anything about data analysis? Analysing i-data?
[Silence]

P2 (Male): Only in mathematics.

NM: Hmmm ya, ya ungachaza mhlampe (maybe you can explain) just a little bit kancane nje ngalokho (a little bit, what you mean?) by mathematics, what do you mean?

P2 (Male): That uh in mathematics, we usually use graphs, tables in order to analyse data.

NM: Okay I get it, ya okay okay. Duri.. but during your project did you learn the ... ehh.. how did you presented your data?

P2 (Male): We made a graph.

NM: You presented it in a graph form

P2 (Male): Yes.

NM: Okay I see i-data that you just collected then mese niyi (when you) presented it was on graph forms? And all of that? Analysing the data how did you go about doing that process?

P? (Male or Female): [inaudible]

NM: Oh okay, no I get na na nonke aniyitholi? (all of you don't get it?) Alright I know ukuthi ngaphambi kokuthi ni-present niye kuma table, cause nikhuluma ngama-table nani present ngani? (because you were speaking of tables, you presented them with what?) Nithe? (you said?)

P2 (Male): We used a graph

NM: Graph? Okay to present it? That day.

P2 (Male): Yes

NM: Before niyisebenzisa (you used) i-graph there is something you do first, bese i-lead ekutheni kube nani kube ne-graph (that will lead up to drawing up a graph) at the end of the day. Ya iyona-ke leyo process kade ngibuza ngayo (that's the process I was asking about)

P2 (Male): The results were written down on the paper and then there was a Science Spaza team that helped us to analysing the data but it was written down on a paper.

NM: Oh okay Science Spaza helped you, alright okay I get it, eh, is there anything you learnt enayifunda nje (which you learnt), which you learnt which was new by doing this project? By being part of this project?

P1 (Female): [Mumbles] Yes

NM: You did learn something that was new? mh? eh? Others they also did learn something that was new hhe?

P2 (Male): Yes

NM: Nonke khona enakufunda okwakukusha? (Did you all learn something that was new?) Mhlampe mengingabuza nje ikuphi? (Maybe if I can ask what is it?)
[Silence followed by giggles]

NM: Mhalmpe mengibuza from this desk bese siza ngala (Maybe if I can ask from this side of the desk), cause sonke siya-debate (cause we all here to debate). Kahle hle so nawe ungachaza ukuthi hawu mina nansi into entsha engayifunda (you can also explain what is something new that you learnt) from being part of this project

P4 (Male): Ukuthi amanzi asethangweni ancole kakhulu kunamanzi asemfulen (water from the tank is more dirty that the water from the river).

NM: Oh okay alright alright, wafunda ukuthi amanzi ase thankini ase tank ancole kakhulu, ukudlula maphi amanzi? (you learnt that water from the tank are much more dirtier than which water?)

P? (Female): Emfuleni (river water).

NM: Oh that's very interesting, you are saying that the tank water is more... [P4 (Male) interrupts: dirty] is more dirty than a river water? [Pause] Okay okay ay I see then what oth... others what others can say?
[Silence]

P1 (Female): The tap water is clean but when we did observe them, you see through the microscope, you see those microorganisms.

NM: Oh okay you did also use a microscope?

Ps: Yes, we did.

NM: Okay, alright, alright. Its clean the tap water? Its clean but it's also it's also contaminated somehow that's what I'm hearing? Yeah?

Ps: Yes

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P2 (Male): Yes, although I was not in the part that was researching about washing your hands what was it water quality I don't know what group was that but then although I was not in that group but while there were presenting there in front they have taught me something, they've taught me that uh washing hands is very important especially using the soap is very important.

[handwritten margin note: Teamwork with other schools. Learnt from other groups. Gained Knowledge]

NM: Oh okay.

P2 (Male): So sometimes we just take it otherwise and go to the toilet and wash with pure water, without using any soap.

NM: Oh I see, that one is very interesting, the point you are sharing now you are also, you are also what I'm hearing now is that you also learn from other groups as well

P2 (Male): Yes

NM: Other than your own group through the project ne? Yah that is exciting, hhe guys? [NM laughing] that must be very exciting guys, serious [Ps laughter]. You also learn from others, just other than you I am sure even them, they also learnt something from you hhe?

Ps: Yes

NM: You just, so how was like to be part to, to team up with other learners as well? From other school was that exciting?

[handwritten margin note: Social aspects:]

Ps: [Laughing]

P3 (Female): Very exciting [more laughing]

[handwritten margin note: Exciting being part of a team]

NM: Huh? [laughing] You made new friends?

Ps: Yes yes yes we made new friends [laughter]

[handwritten margin note: Made new friends]

NM: Ay ngiyezwa (I hear you)

P2 (Male): We got a new way of communicating with other people that we don't know.

[handwritten margin note: New ways of Communicating]

NM: Mh yah yah yah. So guys there was anything that surprised eh surprised you uyabo?(Do you see?) about eh about the process of doing the project? Was there anything nje (just) that surprised you nje (just) through the process of doing all that eh all the research you were doing for your own project?

P1 (Female): Yes [NM: Ya, okay] uhmm tank water is much dirty than river water and almost all, all learners do drink tank water.

NM: Oh most learners drink tap… ya eish yah ne that's not good huh?

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Ps: Yes.

NM: So ehh a...y..... is there anything are you doing now eh [pause] after nje (just) maybe say nje (just) in terms of conveying the message after the [P2 (Male) interrupts]

P2 (Male): I am not gonna lie, I'm just going to tell the truth alright, okay I do at home just with my family but the reason I'm scared of telling other people about it is because they will think that this guy is hyperring himself he thinks he is higher than everyone, you see that is why I don't tell other people I only tell my family.

[handwritten: Fear of telling others verbally]
[handwritten: Comfortable to tell family]

NM: Oh okay I get the point, I get the point so is it the same thing with others as well, mh?
[Mumbling]

NM: Mh?

P1 (Female): Ya, yes but we did told our fellow classmates.

[handwritten: Comfortable to share information with peers]

NM: Okay you just talk among yourself hhe?

P? (Male or Female): Yes

NM: Ohh okay [pause] alright I'm sure this one, it keeps coming ukhuti, did you learn, what did you learn specifically from doing the project?
[Door opening sounds]

NM: Oh yes hi okay siyakwamukela (we welcome you) it's just that okay usisi usefike vele (the young girl arrived) during the yabo sovele nje siqhubeke naye ekhona ngaphakathi yabo (we will just continue with her here inside)

Ps: Yes

NM: yah cause eh mhlampe ngizothi nje ukuba-brief cause ubengekho uyabo (I will be brief cause she was not here, do you see?) eh alright into esiyenza, (what we were doing) what ... uyabo we are just doing the evaluation for the Wellcome Trust eh Hip hop Health Project I'm sure you still remember it you were part of this group?

P5 (Female): Yes

NM: So we are just doing the evaluation of that one we are just discussing about what works and what didn't work for the sake of our for the sake of improvement you see that, so next time when we are doing it then we know exactly what are we looking for yabo (do you see?) whether other learners will be interested ya, you see

P5 (Female): Yes

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NM: so we will just continue eh at the end of the day maybe you can come back and read some of the other questions that I was asking…. we are not that too far away yabo (do you see?) you will just catch up yabo (do you see) [pause]. As we continue ya so guys let's get to the ehh music part yabo (do you see) still remember the music part? [laughing]

P2 (Male): [Laughing] Our favourite part.

Music was our favourite part

NM: Hhe?

P2 (Male): Our favourite part.

NM: Is your favourite part, that one?

P2 (Male): Yes

NM: Okay alright okay okay okay, so guys was that, the way that you presented you're your results we used the Hip hop yabo (do you see?) to do that thing yabo(do you see?), was it nice? To do it nje (just) for all

P2 (Male) and P5 (Female): Very nice

Enjoyed Peformance using hiphop

P2 (Male): Very

NM: Wh..why why nithi kwaku-nice? Mh Wh ... (why why you saying it was nice?) Mh

P2 (Male): I think it's because of being given an opportunity of doing something…

Opportunity to do something
Good to sing in front of people

NM: Okay

P2 (Male): ya especially singing in front of people that opportunity doesn't come around that much.

Do not often get this opportunity

NM: Yeah, oh what did you sing about? Okay I do understand that the group was split hhe? So here it might happen that you were not the same group?

P2 (Male): We were in the same group

NM: then from the same school, there were about three, for you what you were saying about the the you your song?
[Laughing]

P2 (Male): It was the lyric of purification there are so many complications.

Recalls lyrics

NM: Oh ya ya ya I remember that one have you have you okay, before this one have you done any kind of rap or hip hop kind of a thing before this project? [pause] mh? You never done it?

Ps: Yes.

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NM: It was for the first time you were doing it and you were excited about it huh? No I'm just asking I know ukuthi (that) maybe some of you may be they might be excited but not all of us they can be excited about singing and all of that huh yabo (do you see?).

P2 (Male): Yes

NM: Ingakho ngithi siyaxoxa yabo so that maybe mangathi next time mhlampe (that is why I am saying it's a discussion so that maybe when I say next time maybe) they may be other ways of presenting data mhlampe (maybe) in the most exciting way as well uyabo (do you see?) but what I'm hearing ukuthi (is that) for most of you, you were excited and were you comfortable as well?

Excited to perform but nervous

P1 (Female): Yes but nervous.

NM: You were also a bit nervous.

Nervous about performing

Ps: Yes.

NM: During that process [laughing]. Alright I see. So, by the time you create your songs, cause that thing what I understand is you created your own songs ne? did you feel like by the time you were presenting yabo (do you see?) did you feel like, did you feel like your song they came out the way you wanted them? [pause] Say the message came out the way you wanted it to be heard by others? or did you feel like maybe there were alterations or it was a bit different from what you were expecting?

P2 (Male): Okay I will be precise telling people like okay you just reading a book just standing in front of people and tell them what you want to tell them it's different from singing about what you want to tell them so I felt I didn't want, okay I first started it didn't come out the way I wanted it to...

Performance is not easy
Not like reading a book
Did not get it right first time
(More rehearsal required)
Embarrassed

NM: It didn't?

P2 (Male): It didn't come out the way I wanted the people to hear it.

NM: To hear it? Oh you feel like there were some of the information they were not hearing and you feel that information was restricted by by the rap by singing.

Information restricted by rap

P2 (Male): Yes yes

NM: Okay what are others saying? Nathi manizwa nina nezwan? (What did you hear?)

P? (Male): Nami ngangizitshela ukuth eh... (I thought that eh...)

NM: Yonke into nje enaniyiculo kwaba yinto enaniyi-feela ukuthi niyicule, enani...(Everything that you sang was it what you wanted and felt it...)

P? (Male): Yah

NM: kwakuyiyona (Was it?)

P4 (Male): Yah, kwakukhona lokho ukuthi mhlampe i-rap lena… (There was that thing that maybe this rap…)

NM: Ukuthi? (That?)

P4 (Male): i-rap yethu (Our rap).

NM: Oh okay okay you also feel like ukuthi ey uzobhimbisa igroup (that the group will be off-key)

P2 (Male): Yes

NM: [Laughing] Alright I see I see. So nonke nisho kanjalo nangu losisi uyahleka ngapha (So you all agree, and this lady I laughing on the side).

P5 (Female): Ay kwakuright (Ay it was okay)

NM: Enanikucula nje kwakuyilokhu enifisa vele ukukusho? Akekho ukuthi kwavele kwashintshe-ka along the way kwangasaba ilendlela kade nifisa ngayo. (So everything you sang came out the way you wanted it to nothing changed along the way? You weren't scared about the way you came across)

P3 (Female): Kumini kwabaright (To me it was fine)

NM: Kwabaright? (It was fine?) Oh okay okay okay. So guys by doing this yabo (do you see) did you change anyhow? During that process? Did it change you to be part of that the hip hop especially on the hip hop session?

Ps: Yes

NM: Did you change?

P? (Male): Yes

NM: How?

P2 (Male): I got a I got a talent in poetry and writing stories. I've never thought of hip hop before but then ever since I've done hip hop I feel like doing hip hop for the rest of my life. I seriously felt in love with hip hop.

NM: [Laughing] Ya I'm listening ya ya. Alright then [laughter]. Abanye (others) did you change? Nje (just) [laughter P? (Female)] [NM clears throat] through the process, even during the process of creating yabo (do you see?) and performing did that have any impact?

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Handwritten margin notes:
- Felt confident about performance
- Embarrassed. Group was off-key
- Felt confident in performance
- Confident about performance
- Changed due to hip hop
- Changed due to hip hop
- Realised competence. Gained confidence. "Fell in love with" hip hop. Discovered new talent. Saw future possibilities

P1 (Female): Yes I did, uhhm I mmmh nc I did but I was a little bit nervous because I haven't done this before,

[Handwritten margin note: Nervous about performance]

NM: Oh okay

[Handwritten margin note: New experience]

P1 (Female): But then since I've done it I'm confident about myself and I can write even a song.

[Handwritten margin note: Gained confidence]

[Handwritten margin note: Realised competence to write a song]

NM: A song you can write a song now [laughing] okay

[Handwritten margin note: Future possibilities]

P2 (Male): The thing that she is leaving out is that they are always singing in the classroom.
[Laughing]

[Handwritten margin note: Confident about singing now]

NM: Oh I see, ngyezwa abanye bathini (I hear you, what are others saying?).

P5 (Female): Mina nje (I just) [laughing]

NM: Kwenzakalani? (What happened?)

P5 (Female): [Inaudible]

NM: Oh okay ngasekuculeni awuphiwe (Oh okay you are not gifted at singing?)

[Handwritten margin note: Self-conscious about singing]

[Handwritten margin note: Embarrassed]

P5 (Female): Koda ngathi nginalo elincane koda ay koda (But I might have a little talent but ay)

[Handwritten margin note: Hope to improve in future]

NM: Oh okay

[Handwritten margin note: "May have talent"]

P5 (Female): Mhlampe kubuye kushintshe (But maybe it will change)

NM: Koda khona owakufunda mhlampe nje ngokuthi ube … khona into akufundisa yona mhlampe leyo-session yomculo either than the session ye-research ekuqaleni ngoba nanisa conduct i-research, when it come to that session yomculo huh? Bengathini abanye. (But did you learn something maybe about…something you learnt maybe the music session either than the session of research in the beginning since you were conducting research when it comes to the music session, huh? What can others say?)
[Silence followed by laughter]

P5 (Female): Mina kungenze ngakhona abantu abakwazi ukucula abafunda la eskoleni base bengicela ukuthi ngicule nabo (People from here at school that can sing approached me to join them and sing together)

[Handwritten margin note: New possibilities]
[Handwritten margin note: Peer recognition]
[Handwritten margin note: New social relationship]
[Handwritten margin note: Hope for future]

NM: Ucule nabo? Oh okay (Sing with them oh okay) ngalesisasikhathi lesa? Manje wakujabulela lokho? azange ukujabulele ukucula? (by that time? Were you happy? You didn't like singing?) Oh ya ya ya
[Laughing]

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NM: Mana-ke ilokhunjana i-project yonke mengizwa ngani shuthi i-part wena owayithanda kakhulu ile yasekqaleni yani ye-research ukuthi ni-test amanzi nazo zonke lezo zinto even umculo (Wait from the whole project what I hear is that the part you liked the most was the first part about research testing water and all that stuff even the singing?)

P? (Female): Kwaku-right kimi kone (It was all fine to me)
[Laughing]

[handwritten note: Enjoyment of project]

NM: Okay okay, so guys if I can ask, if we can say just to say nje (just)… Hip hop what come to your mind mhlampe (maybe?). You say in the hip hop yini le evele uyicabange? (What do you think of?)

P? (Female): Science Spaza
[Laughing]

[handwritten note: Associates hip hop with Science Spaza now]

NM: No, alright let's say hip hop even before Science Spaza yabo? (do you see?)

P? (Male): Eminem
[Laughing]

[handwritten note: Associates hip hop with Eminem]

NM: Just about hip hop 'cause you did knew about hip hop even before the Science Spaza project yabo (do you see) from there what was your understanding about hip hop?

P2 (Male): Words that rhyme ...

[handwritten note: Associates hip hop with words that rhyme]

NM: Mh?

P2 (Male): …words that rhyme at the same time sending a message.

[handwritten note: Hip Hop conveys a message]

NM: It's for sending a message, then others?

P1 (Female): Expressing your feelings.

[handwritten note: Hip Hop expresses your feelings]

NM: Expressing your feelings? Okay abanye? (others?)
[Silence]

P4 (Male): Rhyming words.

NM: Rhyming words. Is it a good thing or a bad thing mucabanga (when you think?) Hip hop?

P? (Male): Good thing.

[handwritten note: Hip Hop is a good thing]

NM: Is it good? Why uthi-good? (Why are you saying its good?)

P4 (Male): Idlulisa i-message (It conveys a message).

[handwritten note: Hip Hop conveys a message]

NM: Idlulisa imessage? (It conveys a message?). Okay, so guys do you think ukhuti (that) hip hop can be used effectively mahlampe (maybe) for

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communicating anything or any messages, to say specific health messages since you were doing this project ye-health? Do you think i-hip hop can be used mahlempe (maybe) to communicate message maybe about health and all of those?

Ps: Yes

P2 (Male): Yes, I do think so because the majority of the people right now in South Africa are listening too much of hip hop rather than other songs so if people can make songs about something that is important, people will listen to it and people will be educated.

[handwritten margin note: Hip Hop is dominant genre. Hip Hop can be used to Educate. Hip Hop conveys a message]

NM: Through the process, oh oaky I get it I get your point. Yabona i-point lakho indlela engilizwa ngayo ukuthi (You see, the way I understand your point is that) most of the people that there are into music neh?

Ps: Yes

NM: So that if you can just use that thing for the purpose of delivering something else then others they might benefit from that ne? Then abanye bathin (what do others say) do you think do you think hip hop can be used effectively mahlampe (maybe) to communicate something messages maybe say about health say about health messages ukufundisa abantu? (To teach people?).
[Silence]

P? (Male): Yah

NM: Mh?

P? (Male): Eh...ngoba abantu abaningi balalela yona ihip hop ngoba i-message bengayizwa khona (Eh because most people listen to hip hop, maybe they can hear the message).

[handwritten margin note: Hip Hop is dominant genre. Hip Hop conveys a message]

NM: Balela ihip hop mhlampe yinin enye indlela mhlampe mengabuza (They listen to hip hop maybe what other ways maybe to ask) just to communicate your message other than hip hop mahlampe ikhona enye indlela mhlampe ungash ukuthi ay mina ngicabanga ukuthi mhlampe kungayi le (maybe there is other ways maybe you can say that ay I think this might be the one) Is there any other?

NM: Which one?

P1 (Female): Poem

NM: Oh poem?

[handwritten margin note: Poetry can also be used to convey a message]

NM: Mawubheka (when you have a look) Is there any link between science and hip hop? Okay mhlampe ngibuze nje (maybe just to ask) from this point ukuthi (that) you have seen it, do you think ukuthi (that) is there any link ukuthi (that) eh science and hip hop they can be combined they can be something nje ehlangene (combined)?

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[Silence]

NM: Mh?
[Clears throat]
[Silence followed by laughter]

NM: Alright alright its fine guys siyaxoxa ne, mhlampe sebesaba ulukhunjana [laughter] (we are just talking maybe you scared of that thing)

P2 (Male): I don't think...

NM: You don't think ukuthi? (that?)

P2 (Male): Yah seriously I don't think so I don't think science and hip hop have got any links

Hip Hop and science have no links. REFLECTS Gained knowledge about Scientists in S.A.

NM: Ya Ya Ya

P2 (Male): ...but at the same time Hip hop can be used, because okay I've did a research after Science Spaza and I got that there is a list of okay number of people who are doing science in South Africa but the fact that people are listening too much at hip hop can be used to make people love science more.

But Hip Hop and can be used to encourage people to love science

NM: I see if they hear mhlampe (maybe) science now in hip hop [laughing] alright.

NM: Okay sesiqhubeka eh guys just to ask nje ama question njalo njengoba bengishilo (Okay as we continue eh guys just to ask questions as I said before) we are not limited by these questions these questions are just for a guide yes yabo we are just talking nje all of our experiences through the whole project yabo from yonke into esiyenzile (From everything that we have done) up until the end part... perform khona ikuphi lapho enani-perform khona? (where were you performing?) The Hexagon Theatre. Yes, ya ikhona nje into mhlampe (is there maybe something) guys nje as a person did you change through being part of this project?

P? (Female): Yes

Changed through the project

NM: Did you change?

P? (Female): Yes

NM: Ohh mhlampe (maybe) to be specific after doing you did the project neh? Then at the end of the project did you feel like you were different or did you feel like ay I was still was the same as before I did the project [laughing].

P3 (Female): I was different

Changed through the project

NM: You were different after?

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P3 (Female): Yes, because uhmm ehhh uhhm
[Silence]

NM: Ya ungachaza nje kanjani (How would you explain it)?

P3 (Female): I gain confidence yes that's all.

Gained confidence

NM: After doing the project?

P3 (Female): Yes

P2 (Male): I also gained confidence and felt in love with hip hop more than ever before and loving the research of course ...

Gained confidence
"Fell in love with hip hop"
Also enjoyed research

NM: The research part of it?

P2 (Male): Yes and actually I've started to live a different life from before. For example, uh like boiling water before cooking, before drinking and stuff and actually using Jik. My mom tells me that but I never listen but then I did the research and was involved with Science Spaza so I'm starting to live a healthy life than before.

Gained factual & practical knowledge
Behaviour change
Realisation about relationship with mother

NM: Than before? Okay okay that's nice neh, then abanye bathini? (what do others say?)

P4 (Male): Njengoba safunda kwamanye ama group ukuti uma siya e-toilet sigeza izandla usebenzise insipho, sengiyazigeza (As we learnt from other groups that it is important to use soap after using the bathroom now I also wash my hands)
[Laughing]

Learn't from other groups
Gained factual and practical knowledge

NM: Okay alright okay okay. So guys, said you didn't do the hip hop part yabo (do you see) during the project you just do the research only would have still enjoyed it said there wasn't hip hop said it was just research part?
[Laughing]

NM: Would have still enjoyed the project?

Ps: Yes.

Enjoyed the research ('hip hop wasn't so important)

NM: Mh?

P2 (Male): Except for me I wouldn't have [laughter] me although I like the project my favourite part was hip hop although I like research but then expressing myself using hip hop ya using this hip hop thing I really enjoyed that part.

HipHop was favourite part.
Enjoyed research
Expressing self through hip hop

NM: Ya ya ya ya ya ya I can see uyabona ziyahlangana lezizinto (see these things can mix) somehow wawune-message but le-message wawufuna ukuthi iziwe abantu abaningi yabo shuthi ngale method owawuyisebenzisa abantu abaning bagcine bekwazile ukuthi bayizwe (I can you had a message you wanted people to hear do you see so by this method you used maybe people

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were able to hear the message) ne? The abanye (others) what they are saying? If say there was no hip hop would you still enjoy being part of the the the project?

Ps: Yes

NM: Kanjan nje mhlampe? (How maybe?)

P3 (Female): As long as we communicate we do things that all.

NM: Oh, sazo enjoy just ukwenza i-research kuphela (Oh, so you would have enjoyed if it was only research)?

P3 (Female): Yes.
[Laughing]

NM: Abanye (Others)?

P? (Male): [Inaudible]

NM: Okay okay ngyezwa (I hear) alright guys okay, let's turn things around now yabo (do you see?) say this was just only about hip hop only and there was no research at all would you have still enjoyed it?

P? (Female): Ya

NM: Mh?

P5 (Female): Ya [laughing] yebo (yes).

NM: Ngoba (because) say it was no research say it was just hip hop only?

P? (Male or Female): Only?

NM: Say there was no research?

P? (Female): Yes, a lot.

NM: A lot?

P3 (Female): Yah [P2 (Male) Interrupts]

P2 (Male): Hip hop only?

P2 (Male): No ways. I wasn't going to enjoy it if it was hip hop only, I would have loved to have research and at the same time hip hop, because hip hop was used as a way of expressing what you researched about.
[Laughter]

NM: So wena wawungeke uze ukujabulele? (So you wouldn't have enjoyed it?) If it was a hip hop thing only? But abanye bathi ya (But others say yes). Abanye (others) you love hip hop hhe?

Enjoyed research (hip hop not specifically important)

Communication is important

Enjoyed hip hop specifically

Enjoyed hip hop specifically

Enjoyed hip hop specifically (a lot)

Enjoyed hip hop

hip hop expressed/communicated research (knowledge). hip hop conveys a message

19 (research gives the message)

= hip hop & research complement each other

P3 (Female): Yes

[Laughter]

NM: Ngizwe umfowethu ngapha e-mention omunye umuntu iFani? (I heard my brother mention someone, iFani?)

P4 (Male): Umfana woMxhosa (Xhosa boy)

NM: Umfana woMxhosa, wayenjani? (Xhosa boy, how was he?)

P4 (Male): Wayenandisa (He was an entertainer)

NM: Wayenandisa? Khona enakufunda kuye? (He was entertaining? Did you learn something from him?)

P3 (Female): Yes

NM: Kwaku right nje ukuthi afike nasibona isidingo (Was it okay for him to be there?) Was there a need?

Ps: [Laughing]… Yes

NM: Okay tell me more nje (just) a little bit about that one, ukuthi (that) how what…eh

P2 (Male): That guy does believe in education and does believe that uh if we keep on learning we are going to success and right now he tends to be one of my role models.

NM: u-iFani? [laughing]

P2 (Male): Yes

NM: Okay I get it I get so it was good that he was there?

Ps: Yah

NM: What about his crew eh…?

P? (Male): Crew yakhe? His crew?

NM: Mh? Who were them do you still remember their names?

P? (Female): Sakhekeni…

NM: Sakhe….se se [inaudible] [laughing] ay ngyanizwa guys, manje mengingabuza nje ukuthi (ay I hear you guys if I can just ask), What was the most fun part of the project?

P3 (Female): Hip hop

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[Handwritten annotations in margin:]

Endearing term for iFani (fondness)

iFani was an entertainer

Learnt from iFani

iFani as a role model

iFani was inspirational

Integrated iFani's messages.

Remembers names of iFani's crew

hip hop was favourite part.

NM: Hip hop?
[Laughing]

P? (Female): Ay mina (not me).

P2 (Male): Being in front of people

NM: Huh?

P2 (Male): Being in front of people.

NM: Oh okay performing? Performing?

P2 (Male): Yes ...

NM: Performance at the Hex. Then for others? What was the most fun part? mh? iHip hop? Ay ngyabona ukuthi niyazithandela ihip hop (Ay I can see that you like hip hop)
[Laughing] ....

NM: So, guys if you could have do yabo (do you see?) anything different in this project what could it be? If nje said something to be done differently in the whole project from the beginning [pause] what will it be? [pause] Mh was there anything nje you felt that this should have been done differently not the way it was... [pause] kukhona lokho guys? Mh oh, so nanizwa ngathi yonke into I right? (Is there something guys? Mh? Oh, so you felt like everything was okay?)

P3 (Female): Yes but it was ... [NM interrupts]

NM: Koda guys I'm sure ikhona i-part ezoba khona for any improvement, ukuthi okay mina I just feel like ukuthi nokuthi akwenzekanga ngendlela from the whole project (But guys I'm sure there is a part where you feel like this and that wasn't done accordingly from the whole project)

P3 (Female): It must continue up until December.

NM: The?

P3 (Female): It must continue up until December. The project must continue up until December.

NM: Okay ngyakuzwa (I hear you)
[Laughing]

P2 (Male): Yeah, I agree with her.
[Laughing]

NM: Yeah ngyezwa shuthi ukuphela kwe project awukthandi (Yeah I hear you so you don't like that the project is coming to an end?)
[Laughing]

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NM: Then others

P2 (Male): Okay, there was nothing that was done that I would like to be to be done differently in the future, but then there is something I would like them to add …

NM: Yeah yeah

P2 (Male): …the work that we did I feel I don't know about the others but it was too little

NM: The?

P2 (Male): The work that we did, I felt as if it was too quickly done

NM: Quickly?

P2 (Male): Yes yes cause we collected water from different sources then we went to check I feel as if we should have done some more a lot of things.

Wanting more research.

Wanting more knowledge

NM: Ya Ya Ya

P2 (Male): …and the equipment…

NM: You were using?

Wanting more equipment

P2 (Male): …yes the equipment we were using, because we used a microscope just for interest if Science Spaza could provide us with equipment more than they gave us last time I feel it was would going to be it will be better.

NM: It could be better ya ya [silence] and eh others about the facilitators let's talk about facilitators there were those who were assisting you during the research part, music hip hop part and in fact there was a lot of other people who were involved in the project as well huh?

Ps: Yes

NM: How did you feel about them? Were they helpful enough?

P2 (Male): Ya they were

Satisfied with adult team members.

NM: For all of them you did nje benefit

P2 (Male): Ya I did benefit

NM: From all of them?

P2 (Male): Yes, they were very helpful. Every time we needed them they were just there even when we called them because "X" here we use to call them every week this when they coming to class and inform us

Adults were available to assist.

(Mentors)

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NM: They were always there?

P2 (Male): Yes

NM: Okay okay ay no ngyanizwa (I hear you) eh nithe (you said) you were happy about everything [laughing] There are so many things that were involved, there is a transport part. Okay ngizwile ekuqaleni ukuthi (I heard at first that) you have mentioned the food no not the food [laughing] I mean the time to to …

Ps: Yes

NM: The time into yokuqala engiyizwayo ukuthi aniyithandanga ne? (The time is the first thing you mentioned you didn't like?)

Ps: Yes

NM: Time iskhathi senu sokuthi nenze i-project zange nibe naso Time you were given to do the project wasn't enough) so for me mhalmpe (maybe) that's one of the things eningayithandanga yabo (you didn't like do you see?) are there any other things enabona ukuthi zaziyinkinga (that you saw was a problem?) just mention everything

P2 (Male): The transport part

NM: There was the transport part? There was a lot of other things that were involved
[Laughing]

P1 (Female): Sajika kabili eskoleni kthiwa siza kaScience Spaza sijike siye emakhaya (We were turned around twice, thinking we coming to Science Spaza and we had to go back home)

NM: Nijeke futhi nibuyele emakhaya naniyithola koda i-reason for that (You turned to go back home? Did you get a reason?)

P2 (Male): Not a valid reason

NM: Mh?

P2 (Male): Not a valid reason

NM: What was happening during the time?
[Laughing]

P? (Female): Sasifika kungekho ngisho uthisha (We arrived and there wasn't even a teacher)

NM: uThisha wakuphi? (Teacher from where?)

P? (Female): [inaudible] sifike kwakusiza ukuthi (we came what helped was) [inaudible]

NM: Oh ninodwa nje, naniyithola i-support e-enough from iskolo or from thisha kanje (You were alone, did you get enough support from the school or teachers?)

Ps: No
[Laughing]

P4 (Male): Sasizimele nje (We were on our own)

P3 (Female): Sizimele ngokwethu kwakukuthe asitshele ukuthi kwenziwa ngomhlaka bani (we were on our own, they just told us what is happening when).
[Laughing]

P2 (Male): Yah, we actually wanted to drop out

P3 (Female): Sathi sifika la eskoleni (We arrived here at school) [NM interrupts]

NM: You wanted to? *laughing*

P2 (Male): To drop out of the project

NM: To drop out of the project? Why because of those issues?

P2 (Male): Yes

NM: Ama issues ani awe transport or communication? (What issues transport or communication?)

Ps: Communication

NM: There was a problem with communication?

Ps: Yes

P2 (Male): And then this transport part okay I don't know if this is a problem enough but when we going to a place just like students okay we still young okay we love to be entertained when we are going to a particular place we going to have fun there Science Spaza is a place of having fun at the same time learning during our way on our way we would like to have uh more fun it's not like we going to a funeral and stuff just, the music, our transport sometimes they didn't have music. Let's just sit down and just like we are going to a funeral.

NM: [Laughing] ay ngyezwa ntyalizwa lelo point abanye bathini? (I hear I get your point what do others say?)
[Silence followed by mumbling]

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(Handwritten margin notes:)

Lack of adult support at school.

Science Spaza = fun

Want music in the taxi (more fun)
more music

Different to usual education.

Young people like to be entertained

NM: Ya ngiyezwa, so guys sesiya ekugcineni eh ninayo imibuzo. (I hear you, so guys getting to the end do you have any other questions?)

Ps: Yes

NM: Ya okay.

P2 (Male): Okay we've had fun with Science Spaza and stuff but then I would like to know am I going to eh a member of Science Spaza next year [Laughing]

NM: Ya I can answer that one now a member of the Science Spaza next year what what you are doing grade?

Ps: 10

NM: … grade 10 now for sure next year you'll still be studying hhe? You have your club already

Ps: Yes

NM: What is the name of the club?

Ps: Science photons

NM: Its Sc.. it's all of you oh there are also others who are not here?

Ps: Its all of us

NM: Its all of us?

Ps: Yes

NM: Yah for sure you will continue with us next year you are still gonna receive ehh all the things you are getting all the support activity worksheet Spaza Space and another thing is that you see the Spaza Space that will be coming out next year the first you will be getting one now the last one for this year this last issue, for sure it's in the process of printing right now. It will be posted very soon shortly, but next year the whole issue will be on the Wellcome Trust the issue not just the whole part most of that issue will cover this the Wellcome Trust Project and then all of those things so you will see yourself from that one. [P2 (Male) interrupts] all of you there

P2 (Male): What about others in the class there are others who would like to join what about them will they be able to join Science Spaza next year?

NM: Yeah ya and okay that one and thanks for asking that one ne. Please guys just cause what I'm asking is that I know not everyone know about Science Spaza there is not a lot even maybe if I I IF I'll be honest now even some of u didn't know about Science Spaza before. It was during the project where … the Wellcome Trust and Science Spaza … that's where you knew about Science Spaza. Whereas Science Spaza existed before this project so

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there are also people who don't know so let me put it this way it your duty to go and tell others about Science Spaza, we just want to support as many eh as many learners as we possibly can. They could come to your group that is an easiest way of doing this they can be part of your group then from your group when we send you stuff and all of those things then you sharing as you are doing now. Ya tell others about Science Spaza, it will be there and you can be part of it as well next year [laughing] anything else you would like to know?

P3 (Female): What about learners that do matric?

Wanting more

NM: Do matric
[Laughing]

NM: Yeah even them they can still come to Science Spaza to be part even matric as long as you still studying you will be part of Science Spaza. As long as you are still interested.

P2 (Male): Other Schools?

— Wanting to be involved with other schools

NM: Yeah, we have clubs all over South Africa.

P2 (Male): Are they going to be there 'cause I didn't see Pata and Nsikayethu I didn't see all the schools I expected to be there are they going to be added?

NM: Added?

P2 (Male): On the Science Spaza's team?

NM: Yeah if their school [inaudible] Sobantu they have clubs already they are part of the Science Spaza network. We are also giving them some of the activities and worksheets we are making and all of those things, they are the same as you. Ya so guys in closing if there is nothing else you would like to ask about the project about Wellcome Trust you are clear now about all those stuff.

P4 (Male): Competition ye-recording deal isase-on yini? (Is the recording competition still on?)

Want to enter the recording competition

NM: The comp... the hip hop ya it's on and the closing date that one is very the closing date is 30 November will be closing the the hip hop which is.... But the competition will be running you need to enter just go and read about that one then you can still enter.

Want to do more

P2 (Male): In the first newspaper, there is something I saw written about debate and something like that.

NM: About debate?

Want to join debates

P2 (Male): Yes

(Want further opportunities)

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Hip Hop Health Project - Wellcome Trust
F1 EWB
Date created: 19/04/2017
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NM: Oh okay I saw that one as well it's just that I don't have a lot of information right now you mean the SAASTA thing

P2 (Male): Yes

NM: SAASTA debate I don't know if that one is still running but I'll have to check for you ne?

[handwritten: Want to include more peers.]

P2 (Male): I'm interested in debate and they are others in the class who would love to join Science Spaza and who are also interested in debate.

[handwritten: Want to take this further]

NM: In debate, that's a very important point, I will take it, yah I will do nge (just) a bit of research about that one I will see if that still exists. Or if through Science Spaza we can do something. Yah. Ay no guys it seems like nisho konke ekade nifuna ukusho ne into engzoyisho njengamanje ukuthi ngyabonga alkh (it seems like you have said all you wanted to say. All I can say now is thank you so much.) Thanks for being part of this thanks for your time and mostly thanks for your interest, I can see you are interested in science. I can even see that kuningi enakufunda (There's a lot you have learned) and all of that stuff yabo (you see?) ya .Ngyabonga kakhulu bafwothu sengzo (Thank you so much guys, I will..) I will just close this now stopping eh.

[handwritten: (Hope for the future)]

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Hip Hop Health Project Transcript

Name of School: F4_SWB

Group Research Topic: Waterborne Diseases

Number of Participants in Discussion: 8

Discussion Facilitator: NM

Date of Discussion: 22 October 2015

Duration of Discussion: 42 min 59 sec

List of Acronyms: Anonymous ("X"), Participants (Ps), Participant Unidentified (P?), Participant 1 (P1) etc.

NM: Eh alright today's date is the 22 its 20 [P? (Female): Second] yes of October 2015 and eh my name is NM I will be doing the recording here for the evaluation for the Wellcome Trust Project. The group that I'm with here is called the waterborne group, right? Yes, alright so guys we can start. Okay I'll just start by just asking general questions, again I'll do it again. What research activity guys did you guys did? The research activity you all did? What's the name of that one?

P1 (Female): It was waterborne disease.

NM: It's a ?

P1 (Female): It was waterborne disease.

NM: Waterborne disease okay all of you agree on that one?

Ps: Yes.

NM: Okay just for the sake of the recording you guys yabona nje (you see) if we are speaking can you just come a little bit closer yes, so that ya okay cause we are live on radio, alright eh guys before you did this research, yabo le eniyenzile (you see the one you did) what did you know about the... eh

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about the re...eh okay what did you know about the research before, before this project, did you understand anything about research?

P1 (Female): Yes

Ps: No, we didn't.

NM: Okay others they didn't understand anything about the research but others did eh, who said she did okay okay can you just be brief you don't have to tell us about the whole research you did just tell us just a little

P1 (Female): Do you mean like information about waterborne diseases?

NM: No not about the waterborne disease, did you knew anything about research like what is research and stuff like that?

P1 (Female): Oh, yes.

NM: Not about the water borne.

Ps: Oh yes yes.

NM: Sorry it's me who confused you.

Ps: Yes

NM: Ya you did. Okay alright is research ucwaningo kahle hle (research) I'm sure you have known eh so, guys what did you learn about research during the project?

P2 (Female): I learnt how to conduct it.

NM: Okay you learnt how to conduct research ne? That's the most ...imporr.. important one. And others? Huh you learn about research?

P1 (Female): Yes I did, Mina ngfunde ukuthi ena if uhamba uyo research-a if you doing research you have to make sure ukuthi abantu owenza kubona iresearch bakhamfathebuli yini ngaleyo research (I learnt that if you are conducting research you have to make sure that the people that the research is based about are comfortable).
NM: Okay okay ya.

P3 (Female): And I learnt that you have to have the right apparatus to do the research and keep your research as clean as possible, if it has to be done in a certain way maybe you checking for germs you shouldn't yeah I think you get the point.

NM: Okay okay is there another one? Who can say something to add on that one? [pause] Alright okay maningi ama-questions (There are lot of questions) guys so don't worry sisazo we will just continue nje others will talk ya when the time comes. Eh okay guys What were some of the challenges of doing the project?

P2 (Female): Not finding the correct sources.

NM: Not finding the correct sources? Oh okay okay so...

P1 and P2 (Female): That we needed and we didn't have enough time it was during school hours so...

NM: eh okay okay oh okay, I get it. Eh okay I'm just hearing ukuthi uhm one of your challenges eh to find the right sources

Ps: Yes

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NM: Like what, like the sources for doing your experiment and stuff like that, like tank water so how did you

P4 (Male): Asitholanga (We didn't find it).

NM: You didn't do it, you get it at the end

Ps: We did do it.

NM: Oh okay I see.

P2 (Female): The one that we could do didn't have water
NM: It didn't have water?

P1 (Female): It had sluggish things, insects so ya we couldn't take sluggish water cause it was dirty anyway.

NM: Oh okay

P1 (Female): I don't think that the uhm strip of paper that was in a bottle was cause the sluggish thing was brown so I don't think that the outcome we wanted to see was gonna be that outcome we wanted to see it was probably gonna be something else.

NM: Okay alright I see okay thanks on that one. Alright guys as we continue eh. What did you learn guys about research ethics through the project we all understand ethics?

P? (Female): Ethics?

NM: Yes research ethics?

P2 (Female): Abanye aba-understand (Others don't understand).

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NM: Can you be specific and do you understand them?

P2 (Female): Ethics, I'm thinking of ethics and morals.

NM: Yes, exactly that one is that a correct one. Huh. Did you get the question guys about what did you learn about research ethics through the project were there any challenges like through that pro? Okay first of all about the ethics part yabona kukuthi (you see it's that) before you conduct a research into oyenzayo yokuqala ukuthi you cannot just do research njengoba kade echaza nje is to be moral, just like mengzofika kuwe I have to ask ukuth at doing stuff kanje then you agreed on it those are basically research ethics yabo kahle hle esizenzayo ukuthi awukwazi ukuthi ungavele usukeleke nje uyokwenza i-research and stuff like that so into engiyibuzayo ukuthi did you okay okay mana-ke I sengiyabona ukuthi sengi-explain kakhulu bengifuna ukuzwa ngani kahle hle yabo ukuthi is there anything enikufundile about that. (You firstly you cannot just do research as I have explained it's to be moral, just like when I come to you I have to ask that, at doing stuff like this and that then you agreed on it those are basically research ethics you see, so it's the things we do so you can't just do research and stud like that so what I am asking is that did you okay wait I see I have over explained I wanted to hear from you actually you see is there anything you learnt about that?)

Ps: Yes a lot.

NM: Nibe nawo ama-challenges from getting consent from abazai abanakinga ukuthi ni-participate kwi-research and stuff like that ukuthi uthole imuvmo (Did you have challenges from getting content from your parents to participate in this research and stuff like that)?

Ps: No we didn't.

P1 (Female): No, most of our parents understood.

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Ps: Basvumela nje (They agreed).

P1 (Female): I think most of our parents understood

P? (Female): They understood because they had to because they knew we were doing science, there's going to be some things to do like sc ...

[handwritten: Parents consider Science activities legitimate]

NM: Oh, oh okay your parents actually understood that you're going to do science and stuff like that. Azange nibe nenkinga yokuthola imvumo emakhaya (You didn't have a problem of getting permission from home)

P2 (Female): Plus, they had your numbers they could call if they don't believe us.

P3 (Female): Ya you also had a meeting with them so they were here and you explained things to them so they understood.

NM: Oh, okay alright

P4 (Male): Ya babe warn-isha ukuthi singalimali (they warned us not to get hurt).
[Laughing]

[handwritten: Parental concern]

NM: Oh alright so, guys about research methods which you were using during the project did you learn anything from there? A method that you were using to conduct your research.

P2 (Female): Yes, I think just to understand from the question the procedures did you learn okay ? I think I learnt a lot because they gave us some papers which were guidelines that showed us how the outcome of something that we want to see can be... yes yes so ya.... skwazile ukulandela imigoma kade sinkwe yona (we were able to follow procedures).

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NM: Okay okay okay okay okay so ya so you did understand the method you were using ya.

Ps: Yes.

NM: Okay alright eh about ilokhubjana (that thing) data analysis and the ways of presenting data from your ilikhunjana (that thing) research did you learn anything there? Hm about ways of presenting data ukuyi (to) analyse per say and how to present it.

P1 (Female): Yes what's the first step what's the second step it gave us the ability to know even if given questions this is how the first question has to be before getting the second one or in order like for everything for you to analyse everything the kind of questions that was set you understand ukuthi (that) okay if I'm doing my research angiqale ngalokhu ngize ngalokhu ngize ngalokhu (I must start with this and follow with this and so on and so on) then I have an understanding will have a much better understand I think that's what I'm trying to say so like what you get is a pattern and is similar.

NM: Oh okay okay okay did you learn nifundile about uku-analyse i-data about different ways ukuthi u-analyse data and stuff like that. Idata naniyi analyse kanjan what procedure did you use to analyse your data nanokuthi niyi-presentebanrwini? (did you learn about analysing data, about different ways to analyse data and stuff like that. How did you analyse your data? What procedure did you use to analyse your data and about presenting it to people?)

P2 (Female): We used a table, then there were things we had to write, we also plotted a graph.

NM: You used a?

Ps: Table

NM: Table form and then...

P4 (Male): There were things we had to write.

NM: The?

P4 (Male): The questions.

NM: Okay I'm getting you. Ngiyanizwa ukuthi kwaku-table form and ngizwe umfowethu ngapha ekhuluma about strings and stuff like that (I hear that there was a table form I heard my brother here saying things about strings and stuff like that).

P5 (Male): Yeah sasi... sasinezinto ezingathi ama-ribbon ukuthi ena okay emanzi lawa esiwafakile aqale ashintsha kwaya kancane anyuka anyuka anyuka sawabona-ke ukuthi oh ngesikhathi esithile agcine esemangaka (Yeah we had we had ribbon that uhh okay if the water we used they start changing then slowly they changed so that you know by this time the were here).

NM: Oh okay

P5 (Male): Safaka lokho-ke ukutshengisa ukuthi kuzokwenzakani ngaleso sikhathi leso (So we used that to show what is going to happen during that time).

NM: Ngaleso sikhathi (Alright I get it). During that time.

P2 (Female): Wasn't that a graph?
[Inaudible]

NM: Na-plot i-graph kahle hle ama reading to represent ilokhunjana yenu. (You plotted a graph of your readings to represent your things).

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Ps: Yes

NM: Okay okay I see ikhona into (is there something) guys was there anything new did you learn anything new you learn from conducting the research you did. Huh was there nje (just) say ukufunda something eyayintsha kunina (say something that you learned that was new to you).

P2 (Female): Yes, I didn't know ukuthi (that) I didn't know ukuthi (that) that the Madiba River is contaminated.

NM: Ok ok ok ok ok

P5 (Male): Sasijwayele ukubhukuda la ezansi koda manje sesabona ngabatshela ukuthi bengabhukudi (We used to swim in that river but now we know not to swim there anymore).

Behavior changed

NM: Anisabhukudi (You don't swim there anymore). You no longer swim there anymore okay I get it I get it. So ikuphi okwani-surprise just nje for doing your research (So what surprised you from doing your research)?

P3 (Female): Research analysis yes

NM: Research analysis?

P3 (Female): Yes, even like uh making questions, I've learnt how to like make my own questioning yes and I've learnt how to analyse it and put it such a way... in different steps.

NM: Okay I see oh I get it. Ngiyalithanda i-point lamfowethu lapha ukuthi eh umfula enanibhekuda kuwo... (I like the point from my brother that eh the river you were swimming in).

P2 (Female): Speaking of lomfula I didn't know khona abantu abasebenzisa lawo manzi ukugeza,ukuwasha, ukuphuza so from now on uJik ngibatshela

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bewusebenzise (Speaking of that river I didn't know that people use that water to bath, wash and drink so from now on I tell them to use Jik).

NM: Seniyabtshela manje (you tell them now) okay that's good. Okay asi-moveni siye kwenye i-part ne nalapha yakhumbula lezinto ebenizenza lapha ukuthi (we can move and go to the part you remember that the thing you were doing), there were different stages basically there was also what you call the music part the hip hop part about the research enaniyenza okay imibuzo engizoyibuza manje (the research you were doing okay the questions I am going to ask now), will be based on that one neh? Eh, is hip hop and rap style uh alright if ngizowubeka kanje ngiwu paraphrase ngingabuzi straight njenoba ukanje (Let me put it like this, let me paraphrase it and not ask straight up as is). Were you comfortable guys to perform that day ni-perform your results using hip hop and stuff like that if we can start with that?

P1 (Female): Yes, we were comfortable but the thing is that sisa-practice ubhuti lo owayesi practizisa wayesitshela ukuthi siyabhimba like sesicule into eningi kakhulu (when we practised the guy who was helping us told us we were off key after we had sung for a long time).

Comfortable with hip hop

Feeling criticized by CM.

CM was "harsh"

P2 (Female): Yoo that was harsh

NM: Who is that one?

Ps: "X"

P5 (Male): Ushaya ama-beat (He does the beats).

P2 (Female): Kwakumnandi ya noma sesi-perform ya. (It was nice even when we performed).
[Inaudible]

Enjoyed the performance

NM: Alright I see but did you enjoy writing your own music?

Ps: Yes, yes a lot it was fun!

Songwriting was fun!

NM: Nanoku (And) rhyme and stuff like that?
[Inaudible]

NM: Alright I see so... sorry sorry.

P3 (Female): Cha ngisho ukuthi kwase kusabeka sewubona lapha ama-
audience asebheke wena nqo ya (No I was saying it was scary when you see
the audience all looking straight at you) but they made it better ngoba bacisha
ama-light (because they switched off the lights) so that we don't see audience
but the audience can see us.

*nervous about the performance.
Shy of audience
(Embarrassed)*

NM: Okay alright alright so manje (now) eh guys you feel by the time you were
writing your own music, ukuthi lomculo ebeniwubhala (the song you were
singing) came the way you wanted it? Nje indlela nje enaniyifisa lento enaniyi-
perform shuthi the time ni-perform kwakuyinto yenu eqhamuka ngaphakathi
ukuthi kube yinto ekanjalo (The way you wished, what you performed the time
you performed was it what you wanted it to be?)

P2 (Female): Well it wasn't really our idea but it just happened because we
wrote the lyrics and then we came with rhyme. Okay we started with the
chorus, right? then we came with a rhyme then we wrote the ama-verse then
we went there to that guy "X" so when we sang what we planned he said it's
not working then he changed but not exactly changed he kind of removed
some lines then it changed to a different song but then still we liked it so...

*Control over
creative process
Feeling disempowered
by CM.
Song changed by CM
Still enjoyed
our song*

NM: Oh, okay I see so most of the things enanin funa ukuzisho zagcine
sezishintshile zingabanga lento enaniyifuna (you wanted to say changed and
didn't end up being exactly like you wanted it to be).

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P1 (Female): Wazikhipha ngoba zazingahambisani ne-beat (He cut them 'cause they didn't go with the beat).

P2 (Female): He had to cut some lines off because too many lines was too long.

NM: So, same thing happened to all of you, mhlampe abanye bengathini nje (Maybe what can others say)? Just to add to that one.

P5 (Male): Ukuthi thina indlela esasibhale ngayo, esasithi sizocula ngayo yena wafike wayisho ngenye indlela behleka laphana besithsela ukuthi thina ngeke (The way we were writing, we thought would be the way we would sing it but when we got there, he said in a different way, they laughed and told us no).

P? (Female): Besenza sibe-sad (They made us sad)

P5 (Male): Yabo manje sasiba sad umutu mesitshela ukuthi yey wena uyabheda la, ukuthsela straight u"X" ukuthi uyabheda la ncono kube uyalehlisa iziga lokuphoxana manje uyaphoxana (You see so we were sad when he told us we are doing it wrong, and "X" is straightforward he must try and be sensitive).
[inaudible]

P1 (Female): They guy was too harsh. Ngangifisa nokuphuma lapha (I wanted to leave). Cause were like yabona lapha manje ngalesikhathi sesiya the second time we were scared because sasimazi ukuthi okay lona engasho noma yini ukuthi asidelele, uyahlekana uharsh we were sad he was too harsh ('Cause you see when we went there for a second time we were scared because we knew that okay he can say anything insulting and laugh at us he is harsh, we were sad he was too harsh).

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Hip Hop Health Project - Wellcome Trust
F4 SWB
Date created: 09/05/2017
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NM: Okay alright okay ngiyezwa guys kukho konke nafunda kahle hle. (I hear you guys so out of everything you did learn?)

Ps: Yes.

NM: Eh okay sesiqhubeka (let's carry on) eh na... Did you change guys through the process of doing what you were doing like the rapping style and stuff like that? Were you changed? Sengiyasho nje mhlampe say mhlampe by the time ningena khona wawu different mhlampe noma wathi ungena still mase uhamba still like usase the same awushinthsile (I'm just saying maybe say maybe by the time you went in you were different maybe the time you left still like you are the same you didn't change)?

Ps: I changed

P5 (Male): I changed ngase nginesbindi sokubhekana nabantu abaningi (I changed I gained confidence).

NM: You actually gained more confidence through that process

Ps: Yes.

P1 (Female): And we also wish we can do it again.

P3 (Female): Mina it's like ngisaya nganinakho ukusaba kancane ukuthi yabona no lokhu engangikusho ngoba ngangi-rap ngeke ngikwazi ukukusho but kwathi sekufika isikhathi sokuthi ngikusho sengibona noMah esefikile ngaba nokuzithemba ukuthi no I can do it ngoba uMa nangu ukhona ngase ngenza the best ukuthi angifuni ukumbona ephoxeka-ke (For me it's like I was a bit scared at first because of the rap I won't be able to say it but when the time came and I saw my mom I had confidence that no I can do it because my mom is here then I did my best not to disappoint her).

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Handwritten margin notes:
Changed through the process
Gained confidence
Want to do more /again
Transformation of parental relationship.
Nervous/scared
My mother gave me confidence
Proud to be part of my mom

NM: Okay okay okay I see I see. Eh abanye (others)? Okay guys ngiyanizwa manje mengase ngibuze cause we all understand hip hop ne kahle hle ngingathini nje from i-source yayo mhampe mengingabuza nje i-hip hop how do you understand i-hip hop nina ngokwenu? If you uzwa hip hop ufikelwa yini (I hear you if I can ask 'cause we all understand hip hop. what can you say from the source maybe hip hop how do you understand hip hop? If you hear the word hip hop what comes to mind)?

P? (Male or Female): Music

P5 (Male): Ukucula ne nhlamba (Singing and swearing).

P3 (Female): Vulgar language, too much of vulgar language.

P5 (Male): Ukuziphakamisa, ukudisana, ukucekelana phansi (Pride, insulting each other, looking down on others).

P3 (Female): Others express their feelings through hip hop.

P2 (Female): Entertainment

NM: Oh okay manje into mengizwa nje nisho so ninga bona ngathi ihip hop i-influential in a good or bad way kwi youth (so if I can hear you say, do you see hip hop as influential in a good or bad way to the youth)?

Ps: Both

NM: Both?

Ps: Yes

P2 (Female): Because abanye bayakwazi ukusi-encourage (others can encourage us).

Handwritten margin notes:
- Hip Hop artist negative role models
- Negative influence of hip hop
- Express feelings through hip hop
- Hip Hop is entertainment
- Hip hop is both good & bad influence
- Some hip hop can encourage young people
- hip hop can be used for good

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P3 (Female): When they rapping hip hop they are talking about life things that people experience or what the particular people that's rapping is experiencing uthole ukuthi (you find that) like when you listen to the song you not the only one who is experiencing that kind of situation but like you feel like you know what that person is singing so there is something that comes up to mind when you listen to that person who is raping so that kind of messages is influential and is good.

[Handwritten margin note: Can identify with rapper's lyrics. Not alone as others also experiencing something. hip hop can be used for good. Positive influence]

NM: Okay I see ya ya. So ngike nganizwa (I hear you) before nithi (saying) ihip hop basically it can influence youth in a bad way but also in a good way, so in a good way how how how about mhlampe (maybe) if I can ask that one?

P2 (Female): I think…

NM: Your understanding of Hip Hop)

P5 (Male): Uma umuntu ecula ingoma ngempilo yakhe uyabo nomunye uya-experience leyompilo ley obese eyabona ukuthi ama-solution mele enze njani yena ngoba usezwile ukuthi omunye waba nalenkinga le wenzanjani (When someone is singing about their life you see someone else who is experiencing the same things can see that these are the solutions I need to use because they have heard that someone had this problem and did what)

[Handwritten margin note: Can identify with rap lyrics. Not alone. hip hop provides solutions to problems]

NM: Ya ya ya okay ya alright so guys menicabanga (when you think), can hip hop be used efficiently to communicate eh say messages about health messages?

Ps: Yes!! Yes!

NM: Kanjani nje mhlampe? (How maybe?)

[Handwritten margin note: hip hop can be used for good to convey messages]

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P2 (Female): If you want to, mufuna uku dlulisa umyalezo they listen to hip hop so myalezo wakho can be spread out (If you want to pass a messaged they listen to hip hop so your message can spread out easily).

P3 (Female): But sometimes it depends on your song , besides [inaudible] but ya sometimes it depends its little about how good the song is it's about the what the song is about.

NM: Oh ya so it depends on the song

P2 (Female): Yabo (you see) nje leli-elith "I'm a classic man" akekho ongalithandi (Everyone likes it) because it sells itself as classic yabo (you see) it gives a person that va va voom. You see the kind of message that song has makes a person like that song.

NM: Oh, angilazi linjani (I don't know it. How is it)?

Ps: [Singing]

NM: Alright so guys okay masiqhubeka nje (as we carry on just) alright talking nje (just) we are just talking everything uyabo (you see) about project not ukuthi si-limited by amaquestion la asethwe la yabo (that we are limited by these questions) these questions are actually set for the purpose of guiding us yabo (you see) so ukuthi (that) we will say sizokwazi ukuthi sikhulume ngayo yonke into yabo (so that we cover everything) but there is more I know about the whole project and I also know mahlmape (maybe) some of the questions are not even here yabo (you see) most of other stuff will come from you so into engiyishoyo ukuthi siyaxoxa uyabo (so what I am trying to say is that you see) don't expect ukuthi (that) it will always be like I ask you the question then eh then you listen to your response and stuff like that yabo (you see) we are just talking here njengoa ngisho nje ukuthi ayi-guide ukuthi (like I was saying they are a guide) okay if I see ukuthi (that) oh ay this point is interesting and I will go back to it we are evaluating the whole project. [Pause] Mase siqhubeka by the time nime laphaya doing that thing mhlampe mengabuza kanje kuthi

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Hip Hop can be used for good
Hip Hop conveys a message
Hip Hop spreads a message

Lyric content determines whether hiphop is good or bad.

Message nb to hip hop spread

Confident to sing!

nibe-honest did you enjoy doing research you did enjoy research mangase ngithi i-research nayenza nagcina onky on the research part there was no hip hop or any part like that would you have still enjoyed doing that? (As we continue by the time you were there doing that thing maybe if I can ask that to be honest did you enjoy doing research? You did enjoy research, what if you did the research and ended only on the research part there was no hip hop or any part like that would you have still enjoyed doing that?)

P1 (Female): No because thina (we)...

NM: Ngifuna nibe honest ngaybona usisi useyahleka shuthi (I want you to be honest I can see my sister laughing so) something is ...

P1 (Female): No because thina sase sazi ukuthi oh senza i-research then presentation and then sabona kwenzakalani ekugcineni sase silangazelele ukuthi nabantu bazi ukuthi kwenzakaleni ekugcineni ngaloyamfula (No because we already knew that oh we will do the research and presentation and see what happened in the end so we were anxious to let people know what is happening about that river).

[handwritten: Desire to share information/ knowledge Advocacy/agency]

NM: Oh okay I see I see

P1 (Female): Then sezwa into ye hip hop ukuthi you can express ngendlela it ngendlela ye hip hop then sajabula ukuthi into yethu singayenza kanje singakwazi ukumema abantu bazobona (Then we heard about hip hop that we can express it in hip hop then we were excited that we can do our thing like this and invite people).

[handwritten: Use hip hop to share information Excited to invite people Proud]

P3 (Female): Mina ngicabanga ukuthi mona saso enjoy kwenza research ngoba mina mina I didn't really ngangingakulangazelele ngaleyondlela to get to the music part ngoba kwakumnandi doing research yabona nje and stuff (I think that I would have still enjoyed it because I didn't really look forward to get to the music part, yeah it was just having fun, it was fun doing research you

[handwritten: Did not look forward to the music component.]

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see and other stuff). I think it would have been fun even if there was no hip hop.

[handwritten note: Research was fun even without hip hop]

NM: Okay ya nje one eh abanye ya ya ya syaxoxa nje askhulumeni sxoxeni what are others saying usis nje eh into engzoyisho ukuthi ukube bewanza i-research kuphela uyabo yayingekho ihip hop part wawuzijabula? (Okay ya others? Ya ya we are just talking let's talk what are others saying? you sister eh let's say that if you were doing research only you see and there was no hip hop would you have been happy?)

P3 (Female): Aybo mina i-part engayithnda kakhulu ile yehip hop so ngangizojabula koda ayi kakhulu (The part I most enjoyed was the hip hop so I would have been happy but not as much).

[handwritten note: Hip Hop was favorite part]

NM: Ya ya boss?

P5 (Male): Ekahle kahle wonke umutu wayejahe ihip hop samane sabona hip hop pakathi (Actually everyone was looking forward to hip hop we saw hip hop and we went in).

[handwritten note: Hip Hop drew us to the project]

NM: Okay I see ngyawathanda ama-point enu, mana-ke before nginibuze have you done nje ukucula before ne this project (I like your points, wait before I can ask you have you sung before this project)?

Ps: No

[handwritten note: No experience in singing]

NM: Anikaze nacula before le project I know ukuthi ya most of the time ama-scientist they don't sing and stuff like that (You have never sung before this project I know that ya most of the time scientists don't sing and stuff like that). So, it was interesting?

Ps: Yes

[handwritten note: Hip hop/singing was interesting]

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NM: Alright so say guys you didn't do the research part it was just hip hop mhlampe (maybe) something eyi-hip hop content just a hip hop kind of a thing enanikuyo (you were involved in) there was no research part, nanizo enjoy into enjalo (would you have enjoyed something like that)?

Ps: No!

Hip hop alone not easy

P2 (Female): No ukhuluma ngento engayazi (No talking about something I don't know).

P3 (Female): Kwangeke kuze kubelula (No, it wasn't going to be easy).

Hip Hop alone not easy

P2 (Female): Even if ncese (sorry) even if you have briefed us on waterborne diseases I do not think it would have been so exciting for us then us doing it practically ourselves and seeing that okay water borne are this and that and that so now I'm rapping about something that I know. Unless water borne disease are this and that and that ah I don't think. *expert*

Hip Hop was dissemination of research findings

Hip Hop conveyed findings

P? (Female): Kwakungeke kube mnandi (It would not have been nice).

NM: Oh okay I see. I see. To be honest hlampe mengabuza yini ama-waterborne disease (If I may ask what are waterborne disease)?

P1 (Female): Ama-waterborne diseases (Waterborne diseases)?

NM: What are waterborne diseases? Okay okay

P2 (Female): Are diseases you get from water any type of water it can be river water, tank water and tap water.

Knowledge gained

NM: Oh did... oh I see I see they are just called waterborne oh oh okay

P5 (Male): Cholera

Knowledge gained

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NM: Cholera ya cholera is a diseases etholakala emanzini, I'm sure nami iyodwa engiyaziyo muqala ukhuluma ngamanzi the only thing efika kimi i-cholera (Cholera ya cholera is a disease that is found in water, I'm sure I also know only one type of disease if you start talking about water the only thing that comes to mind is cholera. I don't know others).

P5 (Male): Diarrhoea

P2: Diarrhoea ngicabanga ukuthi (Diarrhoea I think is) …

P? (Male): Utwayi (Skin rash)
[Background noise]

P? (Male): Njangalapha uqinisile ngake ngabhukuda kulawa manzi, ngabhukuda angbanga notwayi mubhukuda mhlamoe usuku olulodwa ngaksasa uba nezinto ezimhlophe (Like the other time you are right I was swimming in that river I didn't get rash but the next day I had white things on my skin).

NM: Okay guys sisaqhubeka nithe le-project if it was only about hip hop bengeke nize niyi-enjoy (as we continue you said if this project was only about hip hop you wouldn't have enjoyed it)?

Ps: No

P1 (Female): Bengeke si-enjoy ngoba besobesikhuluma ngento esingayazi besobe siqala ukuyenza singenayo i-knowledge engekho. It wasn't gonna be that easy cause sasasazi lapha ukuthi we are specifying on water borne diseases so if sasingazi sibhala ngani kwakungeke kuze kube lula cause lo wayezofika neyakhe i-idea nomunye afike neyakhe (We wouldn't have enjoyed it because <u>we would have been talking about something that doesn't</u> <u>make sense. It wasn't gonna be that easy cause we knew we are specifying</u> <u>on waterborne diseases</u> so if we didn't know what to write about it was not

Handwritten margin notes:

Gained knowledge

"

"

Hip Hop / rap about something you know

Hip Hop & science complemented each other

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going to be easy because each person would have sung their own thing that [margin note: without knowledge hiphop does not make sense]
doesn't make sense).

NM: Alright alright alright so mengabuza (if I may ask) guys what was the most fun part of the project?

P2 (Female): When we were performing live. [margin note: Performance was most fun]

P1 (Female): Performing

NM: Performing?

P2 (Female): Yes, performing live. It was the most fun part yooooo and seeing iFani yoooooooooo. [margin note: " Meeting iFani was fun!]
[Laughing]

NM: I almost forget that kule project kuno iFani phakathi kuyona (in this project there was iFani involved)

P? (Female): We had so much fun. [margin note: Validating for iFani to be there]

P5 (Male): Sushi deep and the pyjama DJ.

NM: Oh oh oh but what did you learn from them guys iFani, Sushi?

P? (Female): Him performing amakhwenkwe qha ([The name of iFani's song] only).

NM: Amakhwenkwe [The name of iFani's song].

P3 (Female): Mina nje [inaudible] the emotional part when he dedicated that song to his mother. [margin note: iFani respecting his mother Emotional.]

NM: I remember that part.

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P? (Female): Into engayibona kuyena ukuthi ena uyakwazi ukuthi i-level ekuyona azibuyisele azilinganise njengathi ngoba khona la asethi shake khona esephapha aphinde kaningi like engathi udlala nabantu alingana nabo koda mina engekho kangathi. (What I saw with him was that he was able to get off the level he is on and relate to us. It was like he was playing for people his own age)

Tell equal to iFoni

P5 (Male): Cela ukubuza, ukhona u-iFani kumaCD (Can I please ask, is there iFani on the CD)?

Want further connection with iFani

NM: Kuma CD to be honest nizozwela (On the CD to be honest you will hear for yourself) guys.

P? (Female): Kunama CD noma ama-video (Is it a CD or videos)?

NM: i-CD nje ozofike uyifake idlale (It's just a CD that you will insert and it will play). CD is an audio because it's not a video yabo (you see?) It's just songs.

P5 (Male): Bee ngithi sengzovela kwi-DVD (I thought I will be on the DVD). [inaudible]

Wants to be seen! on DVD.

NM: Alright alright okay ngizwile abanye because nihlukene yabo to be honest *= Proud* we are different if usisi eshil yena ukuthi the most interesting part of the project it was the performance part ese-stage kwiHexagon omunye kungaba different for others bangathini what was the most interesting part kwi-project (Alright alright okay I heard because you are different you see to be honest we are different if my sister said the most interesting part of the project it was the performance part at stage at the Hexagon theatre, it can be different for others, what can you say, what was the most interesting part of the project)?

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P2 (Female): Mina nje into engayisho ya kona ukucula ngakujabulela cause into evele ngiyifisa empilweni yam (what I can say is that no I enjoyed singing 'cause it was something I always wanted in my life)

[handwritten margin note: Given an Opportunity fulfilled life's dream]

NM: Ukucula (Singing)?

P2 (Female): 'Cause ngiyakwazi vele ukubhala izingoma but into engingakwazi ukuyenza ukuthi ngihambe mhlampe ngithole i-studio engingakwazi ukuculela ksona or something so nje into engayijabulela nje leyo yayi-fun ngingathini yangugquqguzela ngaba nalologqozi lokuthi mengathi ngyafisa ukwenza into shuthi of course sengingakwazi mengkwazi ukucula shuthi sengakwazi ukucula ('Cause I can sing I already know how to write lyrics but what I couldn't do was to find a studio where I can sing or something so what I enjoyed the most was that it was fun it encouraged me that if I say I can do something I can).

[handwritten margin note: Proud of my ability Opportunity. I realised confidence Hope for the future Future possibilities Showing confidence]

NM: Ya ya ya ngiyanziwa guys abanye (I hear you guys others)? iyiphi i-pat enayi enjoy (What part did you enjoy)?

P? (Female): Ukuzwa amaculo aban ye abantu, ukuthi hawu bebenza into enjena. Sesi mhlamoe abanye sebethukile ukuthi eish eyethu iyabhora kuneyabanye (Hearing other school's songs maybe others were scared that eish our song is boring compared to others).

[handwritten margin note: Self conscious Embarrassed Not good enough Competition]

NM: You did this project with other schools huh? Which were those schools?

Ps: ██████ and ██████

NM: How was that?

P? (Female): We made friends.

P5 (Male): Kwabamnandi sifunde okuningi kabi (It was fun we learnt a lot).

[handwritten margin note: Working with other schools = fun Made new friends Peer group interaction Learnt from other groups]

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NM: From other schools

Ps: Yes

NM: Okay angithi project like say from ███████ naseM████████ also did i-waterborne so nake naba nje isikhathi sokuthi ni-sherishe ama-result enu and see ukuthi (let me say project like say from ████████ and █████████ also did waterborne so did you have time to share your results and see that) ...

P3 (Female): Yes with the others who were doing waterborne diseases we we sahlala sonke to present ilo ama-graph i-information about ama waterborne diseases so okay akekho owayenalokho ukuthi okay ufunda eskoleni sami angimazi so I am not going to talk to this person sonke nje we were treating each other equally (Yes with the others who were doing water borne diseases we we we sat together to present the the the graph and information about water borne disease so okay no one had that thing that okay I go to school with this one and I don't know this one so I am not going to talk to this person we were all treating each other equally).

— Teamwork
— all equal with other schools

P2 (Female): Sasiwumndeni (We were a family).

— Family with other schools

P? (Female): Kwakunobumbano (We were united).

— United with other schools

NM: Mhlampe (Maybe) if I can ask guys kwi (from the) project was there anything maybe you didn't like about just the whole project from the beginning to the end was there anything nje mhlampe (mhlampe) let's say eish ay that thing ya I didn't like that part.

P1 (Female): Not that I can think. There is nothing I can think of because everything was just cool.

Project was cool / fun

NM: Oh okay okay and others?

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P5 (Male): Yonke into yayime ngomumo. Everything was on point.

Enjoyed everything

NM: Shuthi nje nisho ukuthi yonke into yayi-perfect (So you are saying everything was perfect)? Ayikho into eyayi-wrong (There is nothing that was wrong)?

Ps: Yes

P2 (Female): Ayikho (Nothing) besides the recording, that was the only thing the fact that he was harsh otherwise everything was fine.

- CM was harsh

NM: Everything was fine?

P3 (Female): Ngaphandle kwa"X"

NM: Sponsoring, catering and all those other things.

Food was good

P? (Female): Oh, I miss those burgers.

NM: Oh, okay alright guys ikhona mhlampe into is there anything mhlampe ongayi mangathi ikhona mhlampe into ongafise ishintshe (is there anything maybe that you wish it would change)? from the project something that you will have loved if it was done differently kind of if you say okay I would have loved to see that one being done kanje ikhona (Is there any?) Just in the setup of projects? Khona ushintsho obungafusa ukulbona (Were there any changes you would like)?

P5 (Male): Ukuthi masiya la e-manzini umutu athole isikhathi esiningi (To be given more time to go to the river).

NM: Oh, the time you were doing ilokhunjani sasisncane, emanzini enawasebenzisa (this thing, the water you were using) you said you didn't find and in you ended up using the...

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Ps: Tap water and the river

NM: In the river nenzakanjani nanihamba nobani (what did you do who did you go with)?

Ps: Student teacher.

NM: Okay so nanihamba nestudent teacher esasiniphelezela, sisaqhubeka anything else guys mhlampe (you were with the student teacher who accompanied you)?

Ps: Yes.

NM: Okay alright I get it. As we continue anything else guys maybe?

P1 (Female): Cela ukubuza mina na-next year izobe khona le-research (May I please ask will we have this research again next year).

Wanting more research [handwritten margin note]

NM: Next year uhh actually Wellcome Trust its ehhh i-research yakhona iwu-two years there's another second phase yabo u-phase two yinto esazo-discuss-wa but I don't now ihamba (Next year uhh actually Wellcome Trust its ehh the research that lasts for two years there is another second phase you see, phase two is something still to be discussed but I don't know how it will go) ... to what extent I don't know but I know ukuthi (that) from now on you know your Spaza Space you will get your Spaza Space the recent you know Spaza Space for Science Spaza newspaper you don't know guys your Spaza Space do you read that newspaper?

Ps: [Inaudible]

NM: Uh guys niyangisolisa (you making me suspicious) do you read that newspaper.

Ps: Yes we do.

NM: Oh alright so next year i-issue yethu yokuqala it will be all about this project uyabo so nizabe nilapho most of you from that newspaper. It's a newspaper that goes across South Africa ayikho la engekho khona it goes everywhere cause they have clubs across the country sobe sibatshela about your findings and about you nazozonke lezizinto and then ether than that i-project on its own I don't know what can happen next but the thing is since you are registered as a club yakaScience Spaza the thing is you will keep getting things from us ama-address enisinikeze wona you will always have stuff you will be doing each and every school either than this project there a quite a number of projects happening on the Science Spaza project alone niya-understand ukuthi u-Wellcome Trust was partnering with Science Spaza in doing this but Science Spaza is a project there are a number of things. Alright ngiyabonga guys. Any other question you have? (Oh alright so next year our first issue will be all about this project you see you will be all there most of you from that newspaper. It's a newspaper that goes across South Africa there is no place it doesn't go to, it goes everywhere cause we have clubs across country we will be telling them about your findings and you guys and all the other things and then other than that the project on its own I don't know what what can happen next but the thing is since you are registered as a Science Spaza club , the thing is you will keep getting things from us the address you gave us you will always have stuff you will be doing each and every school other than this project there are quite a number of projects happening on the Science Spaza project alone. You do understand that Wellcome Trust was partnering with Science Spaza in doing this but Science Spaza is a project there are a number of things. Alright thank you guys. Any other question you have?)

P2 (Female): Tell "X" I said hi and "X".

NM: And who?

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P2 (Female): "X"

NM: Okay okay alright alright alright. Thanks a lot guys ngithokezelile ukuthi ngibe nani nithole injani was it nice or (I was glad I was with you so how did you feel? Was it nice or...?)

P? (Female): Fine.

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Hip Hop Health Project Transcript

Name of School: F6_SWQ

Group Research Topic: Water Quality

Number of Participants in Discussion: 5

Discussion Facilitator: NL

Date of Discussion: 22 October 2015

Duration of Discussion: 39 min 08 sec

List of Acronyms: Anonymous ("X"), Participants (Ps), Participant Unidentified (P?), Participant 1 (P1) etc.

NL: [Laughing] Okay uhm 22 October 2015, NL recording group of water quality learners from Sobantu. [Pause] "X" do you consent to be recorded today?

P1 (Male): Yes

NL: "X"

P2 (Male): Yes

NL: "X"

P3 (Male): Yes

NL: "X"

P4 (Male): Yes

NL: Thank you, we gonna start now, you guys tell me. You can feel comfortable to speak any language if you guys want to respond. So, what research activity did you guys do?

P1 (Male): We did uh water pollution

NL: Water pollution?

P1 (Male): or water quality.

NL: So, can you guys tell me what was that all about?

P1 (Male): It was about ...

P2 (Male): We had to go to the river and do a miniSASS project

NL: Yes. Do you want to add?

P3 (Male): We had to evaluate how many species are living in that river micro-species are in that river. We had to judge by seeing species that live in the river then the river is clean or dirty.

P1 (Male): Also, those that are sensitive and those that are not sensitive, besinelist yama species (we were given a list of species). Site B and A. Site A ubenama species amaningl koda Site B ubenamancane okusho ukuthi la esiqale khona umfula awungcolile kakhulu la sigcine khona ubungcole kakhulu (Site A had more species than Site B).

NL: Okay. Ukhona osafuna uku-add (is there something you want to add)? okay thank you guys for that. What did you guys know about research before this particular project?

P2 (Male): Into ebesiyazi nge-research ukuthi there are different kinds of research you can do akugcini ngokubuza mutu mele uhambe uye Emfuleni (All I knew about research is that there are different kinds of research you can do it doesn't necessarily involve asking people around but also going to the river).

2

P3 (Male): If doing the research, you must have find equipment to do your research.

P4 (Male): Akusho ukuthi njengoba sibancane angeke siwenze umehluko emphakathini, noma umncane kukhona ongakwenza usize umpakathi wangakini ngenxa ye-research (It doesn't mean that since we are young we can't make a difference in the community even if you are young, you can help the community because of research).

Young People We can make a different in their community

P2 (Male): sakufunda khona okuningi, saya emfuleni safunda (We learned a lot, because we went to the river and learned)

NL: kukhona ebenikwazi ngeresearch (Is there anything you knew about research) before this project.

P2 (Male): Besiqala nje ngale (It was our first time to do) research

NL: So bekungekho ekade nikwazi basically nge-research before that (you basically knew nothing about research before that).

P4 (Male): Thina khona ebesikwenza noDUCT (There was something we did with DUCT)

NL: Benazi i-research ngoDUCT, so can you tell me yini le ebeniyazi ngeresearch noDuct (You knew about research through DUCT, so can you tell me what did you do with DUCT)?

P4 (Male): With DUCT we had to remove alien plants. Besifunda ngamaplants, ukuthi kukhona esingawadingi ukuthi abesemfuleni, safunda nange ecosystem ukuthi inature (We learned about plants that there are different types of plants some that are not allowed to stay in the river, and we learned that you have to respect the ecosystem that nature) does not need us we need it. So yah yes safunda lokho (we learned that).

3

NL: Thank you guys. So imaphi amachallenges enibhekane nawe (what challenges did you face) while doing this research?

P2 (Male): Ukuthi izilwane bezingatholakali kalula, khona abacishe bagwiliza ngoba amatshe abe shibilika cishe salimala. Umfula ubusabeka (We couldn't find the organisms easy and some people almost drowned because the river rocks were slippery and almost got hurt). Ezinye iznto bezinganele njengamadadla, ama-gloves, bhakede nesisefo, ezinye izinto size saziphathela thina (We weren't given enough equipment, we were short of boots, gloves, bucket and net. We even had to bring our own things).

NL: Okay. Is that all?

P4 (Male): Some of our parents didn't believe us when we talked about going out for the project.

Parents suspicious

P2 (Male): Abanye abantu ababesibona babezitshela ukuthi umdlalo nje lona esiwenzayo abantu beqhubeke belahle (Some people thought what we were doing is just child's play and they continued to litter in the river).

Not taken seriously

P3 (Male): Another thing is that as a group, we could not work together as a group we all had our different opinions but over time we got along, which has given me the experience to work well with others.

Group work: learnt how to work as a group

P? (Male): Yeah team work.

Team work

NL: So that is all from this question?

Ps: Yes

NL: So umm like what did you guys learn about research ethics?

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P4 (Male): We learnt that in order to do research you must be controlled by a rule so that even if you enter a risk area, what can I say, and get injured people can come help you.

NL: Okay

Learner: Ama research ethics awumgomo Ngeke ukwazi ukwenza i-research ungazi lutho ngama research ethics kumele ulandele ungamele nje ugijimele emfuleni (Research ethics are instructions you can't do research without having a clear picture on what research ethics are you can't just go to the river and do your research).

NL: Did you find any challenges from parents for signing a consent form? When abazali bedinga ukunisayinela amaforms (When your parents needed to sign the consent forms)?

Ps: Ay no

NL: What did you learn about research methods during this project?

P? (Male): Usho mayelana namamethods e-research (Do you mean the methods of doing research)?

NL: Yes

P1 (Male): I learnt that you must first visualize your research, what are you going to do and what are you going to research about. Njengoba babesinike namaspecies (As they gave us species). Ungayi nje ukuthi uyokwenza i-research you must have njengoba usho ama ethics kwakukuthi i-research yethu sizohamba sobheka ama-species so if thina research plus species equals to answers (Don't just go there to do research you must have as you say ethics on how to conduct the research,

then we will go looking for species so research plus species equals to answers).

P2 (Male): Mele uqale wazi ngale ndawo ozoyoyi researcher, wazi ukuthi uzokwenza iresearch ekanjani ungavele ugijimele Emfuleni ukuthi uyokwenza i-research ungazithola usenkingeni (You should know more about the place or thing you are going to research about and not just run to the river to conduct research you might find yourself in trouble).

P3 (Male): Mele uzinikele uma wenza i-research wazi ukuthi ingawenza imehluko kuleyondawo (When conducting a research, you must be dedicated to it and that it can change the community).

Research /you can Bring about Change in the community

Learner: Kumele wenze iresearch phezu kwenye iresearch ngoba awubazi abantu balapho bangabantu abanjani, kungaze kuqhamuke izigebengu zikubambe (You should also research on top of your research because you don't know what kind of people live by the river, thieves can just show up and rob you).

NL: Hmm okay. So, guys what did you learn about data analysis and how to present your data?
[Silence]

P4 (Male): Siqale safundiswa ngalento le. Kumele niqale ni-collect yonke into eniyaziyo nenifundiswe yona mese niyayi sebenzisa. (You must first collect all the data that you know and have learnt about and then use it).

P2 (Male): Uma what I learned about data handling is that when you are doing you have to … une data yonke mele ukwazi ukuyihlukanise ngama category ayo (When you have collected all the data you must be able to sort it according to its category).

P3 (Male): Mina engikufundile ukuthi yonke into oyitholile ibalulekile, kungaba usizo kwabanye abantu like kukhona okunye mhlampe wena uzobona ngathi

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akubalulekile koda maseukukhipha unikeza abanye abantu maybe bona kungabasiza (I learnt that whatever information you got is important and it could be of help to other people like there are things you might think they are not important but when you send it to people it will help them).
[Mumbling]

NL: "X"?

P4 (Male): Mina ngifunde ukuthi yonke into esayifunda skwazi ukuyihlanganisa sayisebenzisa (What I learned that everything we learned we were able to put together and use).

P? (Male): if une information ungayigcini kuwena uyitshele abantu nento oyifundile uyibambe (when you get information don't let it just stay with you, share what you learned with other people, and what you have learned you should hold on to it).

P? (Male): i-data oyitholile ngalesosikhathi ungabukeka njengefailure kodwa kungenzeka isize ukuhamba kwesikhathi (The data we got sometimes you can look like a failure but it might help over time). Koda ingenzeka isize impilo yakho ngingalinganisa ngokuthi njengoba si-rikhodiwe sifakiwe kwi computer kuzohamba isikhathi kufuna ngenze enye i-research mhlampe sengimdala kobonakala ngseke ngayenza into enjena lapho senginesinye i-skill (But it might help your life for example since we recorded and stored it into the computers over time when I have to conduct another research when I'm older maybe it will show that I've done something like this it's a skill).

NL: [Laughing] [clearing throat] Okay so ikuphi enikufundile okusha through this research (What new things did you learn through this research)?

Handwritten margin notes:
- Empowered to help
- Information can help people
- Hope for the future
- All information has value
- Possibilities
- Share information with other people
- Future value in information

P3 (Male): Mina bengingazi ukuthi emfuleni ongcole kanjena khona izilwane ezihlala phakathi (I didn't know that in a river that was this dirty that there were organisms surviving in it).

[Silence]

P2 (Male): Uma uzokwenza iresearch mele uhlangene nama research experts bese uba nabantu abazoku-guide (When conducting a research, you should meet up with research experts and people to guide you).

P1 (Male): Engikufundile ngale research ukubaluleka kwemifula njengoa manje sikwi period
Yesomiso (What I learnt from this research is the importance of rivers especially now since there is a period of drought).

NL: So like was there anything that surprised you?

P3 (Male): Ukuthi amanzi siyawadinga koda khona abangaboni ukubaluleka kwawo, njengale firm esaya kumfula ongakuyo (It's that we need water but people don't realise its importance, the firm that was near the rivers they did not care about the importance of water). Awukuboni ukubaluleka kwalamanzi ngoba indlela angcolisa ngayo noma wona awazi ukuthi in a river there is life okusho ukuthi thina eh into okumele siyenze manje sesenze le-research baningi okumele sibafundise (They do not see the importance of water because of the way they pollute it or they don't know that in a river there is life which means eh what we must do after we have conducted the research we can teach them).

P2 (Male): Into engimangazile ukuthi lomfula Baynspruit? Yah Baynspruit ekade siwusebenzisa lona nje ola ukuthi awukho ufish ngendlela oncole ngayo. Nabantu abawasebenzisayo abawashisi amanzi phambi kokuthi bewasebenzise (What surprised me is that river, Baynspruit? Yah Baynspruit River that we were using for this research is that there is no fish in that river. People who use that water don't boil the water and I had to explain the importance of boiling water).

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P1 (Male): Yazi khona into engimangazile ukuthi umfula ongcole kanje khona abantu abageza kuwo mhlamoe izangoma mhlampe balapha amabhadi kanje (I was surprised that there are people who cleanse themselves of bad luck in the river like the Sangomas. I saw one in a queue at the clinic and I heard that it was because of water).

NL: Okay so say about the process of doing the project was there anything new that you learnt? Okay so is there anything new about the process of doing the project?

P1 (Male): Yes, MiniSASS besengayazi (I didn't know about it)

P? (Male): Nami besengayazi (I also didn't know about it)

P1 (Male): Nje sonke besazi isapmle kwelab nje kuphela sabona ukuthi khona nezinye izindlela zokubheka ukuthi umfula uncole kanjan (We all didn't know about it we knew that we only use a sample in labs but then we realised there are other methods of detecting how dirty the water is).

P? (Male): Okunye futhi nge-research sithole ukuthi ay ukuthi uzohamba uye emanzini kuphela uyobheka izilwane ungakwazi ukuthi uhambe ukuthi abantu baphethwe yini uma usuthola ukuthi kwenzakalani. (Another thing is that it's not that you can only conduct your research in the river and look for species but you can observe the type of illnesses around and find out what is happening).

P3 (Male): Ngfunde ukuthi ifear yakho uybeke eceleni if wenza i-research and like uma ngi-presenta ngazi ukuthi lento engythulayo ibalulekile kimi njengoba ibalulekile nakubo izobasiza (I learnt that when conducting a research, you have to be confident a present what is important to you and the people around you and it will help them).

Share information to help others.

P? (Male): Okunye okusha engikufundile ukuthi nge science bengingazi ukuthi ngeScience ungakwazi ukubheka nge water pollution ngangicabanga ukuthi iScience eyokuthi ama chemical ayobo leyonto ama sound wave koda manje sengibonile ukuthi sengbone ukuthi iScience ungakwazi ukushaya ingoma ngayo (What else that was new is that I didn't know you can look at water pollution I was hoping that Science is about chemicals you see that thing and sound waves but now I have seen that you can make Science music).

Music complements Science

Can make music about Science

NL: So, we going to move on to questions about music. Okay so were you guys comfortable with the hip hop and rap style? With the composing and performing it on stage.

P4 (Male): Yes, we were comfortable

Comfortable with hip hop & rap.

Ps: Sajabula (We were happy).

"

NL: Is there like another style you would like to perform? Or you were comfortable with hip hop?

P? (Male): Sasi-comfortable (Yes, we were comfortable)

''

NL: Nonke nani-comfortable (You were all comfortable)?
[All speaking at once]

''

P3 (Male): Mina sometimes into engiyifundile about hip hop ukuthi if iculwa ema-radio ngangibona ngathi into e-easy nami ngingavele, ngafunda ukuthi kune-beat ya ngafunda izinto eziningi ngoba mina ngabina ukuthi hhayi vele into elula koda manje selukhona ulwazi engilitholile (Sometimes what I learnt about hip hop is that if you hear it from the radio you think it's easy, I can also do it but I learnt that there is a beat ya I learnt a lot of things because I thought that this is just easy but now I have more information about it).

Gained knowledge about Hip Hop
Hip hop is not easy

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P4 (Male): Ehhe nalapha ukuthi ey cha akulula ukuthi ume phambi kwabantu noma kuthiwa ubazi kangakanani koda uma usume phambi kwabo (And over there that, ey no, that being in front of people even if you know them, standing in front) it's not easy.

Performing is challenging / not easy

P3 (Male): Okunye engikufundile mina ukuthi lapha kwaScience Spaza bebengenzi ihip hop ukuthi uchome babenza ihip hop as a book ukuthi umuntu akwazi ukuzwa ukuthi ohhh uthini cause abantu abaningi are addicted to hip hop, Science Spaza wa-find a way ukuthi ukhulume nabantu kodwa ibastshele nge-science cause umuntu uma ukhuluma naye ngeScience vele abhoreke koda uma umtshela through music (Another thing that I learnt is that here at Science Spaza they don't make any type of hip hop to show off they make hip hop as a book so that a person can understand that ohhh because many people are addicted to hip hop. Science Spaza found a way to communicate with people but tell them about science 'cause a person gets easily bored if you are talking to about Science but its better if you tell them through music).

Hip hop is popular genre (addicted)
Hip hop can convey positive messages
Hip hop can be used to disseminate knowledge
hip hop and science complement each other
(Science is usually perceived as boring)

NL: So overall you guys were comfortable with rap?

Ps: Yes

Comfortable with hip hop

NL: Okay good, uh i-track yenu (your track) did it come out you guys the way you wanted it to?

Ps: Yes yes yes.

Proud of our tracks

P1 (Male): Kwaba khona amaphutha ukusebenzisana nabafwethu. Into esayishaya i-skill abantu uma beshaya ama-verse abo uyabo uzokwazi into encane umutu kwi-verse lakhe koda mese ebenankinga e-stage ngimu back-up sim-boost yabo lento (There were a few mistakes working with my brothers. The problem was people had their own verses you see they will know a few lines from their verse but when there was a problem on stage I could back them up and boost them you see)? Sure.

Proud of my performance
Group work - helping others

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NL: Uhm okay so guys uhhm?

P? (Male): Buza (Ask).

NL: Uhmm yes okay uhm kunina like nonke (to you all) did you change in the process of creating music?

P? (Male): Change? [inaudible]

NL: Yes yes.

P2 (Male): Ay mina ngishintshile kakhulu, ngoba mina bengicula ihip hop ngirapper koda benginga-rap mhlampe ngthoke i-concert bengivele nje ngi-rap ngezinto ezilocal nje noma yini mhlampe ngichome ngemali noma ngingenayo koda manje Science Spaza uyakwazi ukungifundisa ngakhula nange hip hop ngangena ezintweni shuthi nge-hip hop ngingenza izinto eziningi ngerap iyodwa ngingayicula ngezindlela eziningi (I have changed a lot, because I use to sing hip hop but I rapped, maybe get a concert but I would rap about local things or about anything maybe show off about the money I do not have but Science Spaza has taught me and I have grown in hip hop, I know a lot of things now about rap. I can sing it in many ways).

[handwritten margin notes: Realisation about self. Hip hop used for good. Changed behaviour. Used to 'show off'. Sing about "money I do not have". "Grown in hip hop."]

P? (Male): Mina bengayithandi ihip hop koda ngithe ngifika lapha kwaScience Spaza sengiyayilalela yabo nasefonini yami sekugcwele yona njengalaba bafwethu abahlezi beyicula (I didn't like hip hop but when I got to Science Spaza you see I have it on my phone now just like these guys who always sing it).

[handwritten margin notes: Transformation of self. Now enjoy hip hop]

P1 (Male): iHip hop I thought ukuthi yinto nje ama lyrics awanakwa kunakwa i-performance sometimes kunakwa i-beat ngabona ukuthi no ama-lyrics they are very important (I thought hip hop is just about performance not the lyrics, I didn't know they also pay attention to the performance sometimes the beat, but now I know that lyrics are very important).

[handwritten margin notes: Learnt about hip hop. Hip hop lyrics are very important. Understanding power of hip hop]

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NL: Yebo (Yes) "X"

P4 (Male): Ay uqinisile, yabo nami ngisakhula ngangiyilalela ihip hop koda ama-lyrics cha ngangiwalaleli, mhlampe isgubhu ukthi sihamba kanjani as ukhula uthi ayi ngeke athi ngialele ama-lyrics kushuntshile manje (I agree, you see when I grew up I used to listen to hip hop but not the lyrics, maybe the beat on how it goes but as you grow up you like no let me listen to lyrics it has changed now).
[Background discussions]

NL: Okay uhm the way you guys see hip hop do you see it as a like a bad influence on youth? If okay…[inaudible]

P2 (Male): Yabo nje manje ihip hop isishintshile kwabaniningi kuya ngokuthi wena ukuthi uzikhethela yiphi ihip hip uma ulalela le eyaphesheya kwesinye isikhathi ibuye ikulahlise youkulalela oLil Wayne. uLil Wayne ubuye akhululme ngento obonayo ukuthi azikho yabo umutu ukhulumela ukuthi uhambe uyolala e-club-ini koda thina la kaScience Spaza vele sa-address enye into ehlukile ngale ngoma yethu ye-ecosystem thina-ke nabafethu la sibaw3 thina sebenzisa ingoma straight saya nakwi competition sathola ikhwama saphuma unumber 3 eMbali plus nemali u1 500, i-youth yayincaniwe. (Yes, hip hop has now changed it depends on you to choose what type of hip hop. If you listen to hip hop from overseas sometimes it will mislead you, to listen to Lil Wayne. Lil Wayne sometimes talks about sleeping in clubs but here at Science Spaza we addressed something different our song ecosystem, me and my fellows we used our song straight and entered a competition, we won bags and won number 3 here at in Mbali plus R1 500).

P? (Male): Nami engkubonayo ihip hop ihlukene kakhulu back then kwaku ama-lyrics it was expressing your feelings yabo wawusho into oyifunayo but manje sekushiwo nagthi we are competing abangani [inaudible] but ilo ihip hop Science Spaza yasitshengisa ukuthi no, talk it lyrical now si-share i-message because u-music is about sharing a message so by the time u-rap

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Personal transformation

Growing up maturing

Listen to lyrics which have meaning

Understanding the power of hiphop.

Negative influence of hip hop from overseas.

Use hiphop for good

Possibilities
Proud
Empowered

Seeing

Have something to share

about money rap about smoking some youth bayahalela ukuthi let me like smoke and have money mhlampe nami ngizobona ngiwu Drake. (My opinion is hip hop is different back then it was about lyrics it was expressing your feelings you see, you said what you wanted to say but now they say it as if you competing with friends [inaudible] but hip hop Science Spaza has said no, talk it lyrical now share the message because music is about sharing a message so by the time you rap about money rap about smoking some youth they want to try it that let me like smoke and have money maybe I will also be like Drake.)

hip hop expresses feelings.

hip hop conveys a message

Negative influence of hip hop

negative role models

P? (Male): Cha kubantu abaningi kuya ngokuthi sekuya ngawe ukuthi uzikhethela yiphi ihip hop. Yabo eyapheshey ibuye ikulahilise njengo Lil Wayne. (No right now hip hop has changed it depends on you, on what type of hip hop you choose. Like the one from overseas like Lil Wayne they can mislead you.)

Overseas hip hop misleads you (not SA. ?)

P3 (Male): iHip hop have a bad and good influence njenganathi nje senza into e right ngoba pesheya bacula ihip hop bathuka abanye uyabo ezinye izingane zigcine zithukana thina sayishaya kahle (Hip hop has a bad and good influence just like us we did the right thing because overseas they swear at each other therefore children end up swearing at each other but we did the right thing).

Hip hop has positive and negative influences

We are doing the "right" thing

P1 (Male): There is hip hop gospel too. Yahh and it talks about God. Hip hop has a bad and good influence.

P4 (Male): Njengathi nje senza into eright goba pesheya bayathuka nengane zigcine zithukana hip hop has a bad and good influence, just like us we did something good out of it while others they swear a lot.

Pride, Purpose

Sense of responsibility

We are positive role models

P3 (Male): Kuthina ngoba ade sino Science Spaza ngibone ukuhti iyi good influence ngoba sikwazi ukutshela abantu ukuthi benze into ezokwakha isizwe

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F6 SWQ
Date created: 11/05/2017
Last edited: 30/05/2017
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(According to us it was a good influence because we can communicate good messages and help change the nation).

[handwritten: We used hip hop for good to change the nation]

NL: Okay guys, do you think hip hop can be used effectively like for communicating health messages?

P? (Male): Yes mina (I), I believe that because sometimes you can advertise an advert and it could be an advert about Hip Hop Health uzwe abantu nabo sebeyicula ukuthi oh kuthiwa kuthiwa kuthiwa (you will hear people starting to sing along like oh they saying this and that).
[Silence]

[handwritten: Music conveys a message. Music is 'catchy'. Messages are 'integrated']

P2 (Male): Mina ngokucabanga kwami uyakwazi uma ngenza hip hop nge HIV, amathuba okuthi umutu abe neHIV engaba mancane ngoba bengezwa ukuthi kumele be prevent kanjani.
(I think it can be done in that way, when you can create a hip hop song about HIV, the chances of people getting HIV, prevention, less people will be infected and they'll know how to prevent it).

[handwritten: Hip hop can convey preventative messages]

P1 (Male): It has good influence ngoba besikhuluma no ma no baba bathi it has a good message behind it ngokulalela amalyrics bafunda okuningi ababengakwazi (It has good influence, because we were talking with mom and dad, they said that it has a good message and they learnt a lot that they didn't know). *[handwritten: Felt Validated !]*

[handwritten: hip hop can be used for good. Parents learnt alot from the hip hop]

P3 (Male): Ekhaya bebengayithandi ihip hop umah ne tyma koda manje sebencanyiwe (At home mom and dad did not like hip hop but now they like it).

[handwritten: Transformation of parental relationships. Acknowledged by Parents]

NL: So, as individuals did you change through this project?

P4 (Male): Yah ekhaya bekukhona ipipe eligxagxaza amanzi umphakathi wawungenandaba ngatshela ubaba and labiza abakwamasipala (Around

[handwritten: Hip hop can convey messages to older generation]

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home there was a leaking pipe and the community didn't care so I could tell dad and dad called the municipality to come fix it).

NL: This whole experience how did it change you?

P5 (Male): Umphakathi ulahla noma ikanjani ngakwazi ukubiza imeeting ngibatshela ukuthi abamuse ukulahla lapha yangishintsha ngakwazi ukunakekela umphakathi (The community use to litter everywhere but then I called a meeting and told them to stop littering so this has changed me in a way that I can look after the community).

P1 (Male): Mina yangishintsha ngokuthi every time mengfuna ukulahla iphepha phansi ngiba guilty, ngize ngi vusualise ukuthi mengilahla kanje nomunye umuntu ulahla phansi but if ngikulahla omenye umutu uzozibuza ukuthi why ngingenzi kanjena. (Every time I throw something on the floor I feel guilty, it makes me visualize and think how many people are doing the same thing I'm doing. Now when they see me put litter in the bin and they will ask themselves why aren't they doing the same.)

P5 (Male): Yabona nje mina ngangilahla emhosheni ngingabi nandaba koda after Science Spaza ngafunda ukuthi into engiyenzayo ayisile (I used to litter and not care but now after Science Spaza I have learnt that what I'm doing is not right).

P? (Male): Kungifundise ukuhlanxeka ngoba manje uma umuntu ephuma egrawundini yabo ibhala beqale ngihlale sometimes ngize ngidle koda ingenze umutu yabona nje ozithanda ngempela (When I would leave soccer training, I would sit there and at times I would come back and eat without washing my hands. It has changed me and I am now a person that is hygienic)
[Laughing]

NL: Okay. Would you have enjoyed this project if hip hop element was not involved it was just a research project?

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P1 (Male): Eqinisweni bengeke ngi-enjoy ngaleyondlela (To be honest, we wouldn't have enjoyed it in that way)

[handwritten margin note: Enjoyed the hip hop]

NL: Wena "X" you are speaking for "X"

P2 (Male): Besizo enjoy enjoy but ngyathanda i-research ngoba ngifuna ukuba imicrobiologist bengeke ngi-enjoy ngendlela enga-enjoya ngayo kukhona research (I would have enjoyed. I love research, because I want to be a microbiologist).

[handwritten margin note: Possibilities for future Hope]

P5 (Male): Ay mina bengizo-enjoy ngoa bengingazi futhi ukuthi kuzoba nehip hop (I would have enjoyed research and I didn't know there was going to be hip hop). Ngoba nasekhaya ngithi ngi join hip hop bashintshe nasebusweni bathi ay yeka lento ucula ekhaya ucule nabo koda ngabatshela ukuthi si-spread i-message asiculi nanoma ingani nami ngagcina sengiyi-enjoy (When the people at home heard there was hip hop involved their faces changed and they told me to leave it but I told them the way we are doing it over there it's about spreading a message we aren't just singing whatever and in the end, I enjoyed myself.)

[handwritten margin note: People suspicious of hip hop / Used hip hop for good / "Enjoyed myself"]

P? (Male): Mina bengizo-enjoy ingekho ihip hop because ukucula angikuthandi (I would have enjoyed it even without hip hop because I do not like singing).

[handwritten margin note: Did not enjoy singing]

NL: hmm mh, yes.

P3 (Male): iHip hop ingenze ngaququzeleka ngalse research. (Hip Hop inspired me and I was inspired).

[handwritten margin note: Hip hop is inspiring]

P? (Male): [Inaudible]

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NL: Okay we are talking here as individuals, would you have enjoyed it more if it was hip hop only and didn't incorporate the project part?

P? (Male): Bengeke ngi enjoy futhi bekuzobanzima ukubhala iverse lakho ngoba ubuzobe ubhala ngento ongayazi but wenza i-research wathola MiniSASS wakwazi ukuthi ukhulume ngayo (I wouldn't have enjoyed it because it would have been hard to write the verse but we did research about MiniSASS and we could write about that).

Dissemination information
Hip hop & Science complemented each other

P? (Male): Mina bengeke bengzokhuluma nge general knowledge into ngangifunda from primary kuze kube imanje (I would not have enjoyed it because I would have talked about general knowledge something that I learnt from primary up until now).

Gained expert knowledge
HH Conveyed research findings

P3 (Male): Bingeke ibe naso isifundo esiqinile kubantu kube vele sayocula (It wouldn't have had a lesson for the community if it was just singing only).

Hip hop educated the community

P? (Male): Ngoba nakhu uhambile wayokwenza i-research wabhala ama-lyrics ngayo the time u-rapper everyone must hear noma ikanjani le-message engifuna kuyi-deliver 'cause I worked for it (We went and did the research and made up lyrics based on that and the time you were rapping you give it your best because you want people must hear no matter what the message I am delivering because I worked for it).
[Silence]

Want to share a message
Worked hard at project
Desire to share knowledge

NL: You have nothing to say, you guys aren't just being polite, right?

Ps: No

NL: No, okay so what was the most fun part of the project?
[Laughter and mumbling]

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P? (Male): [Inaudible]

[Laughing]

P2 (Male): Mina ukuthi ngihambe ngiyo-perform e-UKZN hexagon theatre futhi kwakunama (For me it was going to UKZN hexagon theatre to perform and there were) well-known singers.

[handwritten: Performance was most rewarding. Meeting iFani. Validating!]

P? (Male): Mina mesekudliwa nikhathale bese nivuswa nge geji (It was the refreshments).

P? (Male): Mina ngangisaba ukuma phambi kwabantu koda laphana batshengisa uthando (I was very shy standing in front of people but they showed loved).

[handwritten: Shy, nervous. Felt supported by community]

NL: Which part of it was the most fun for you?

P5 (Male): Ukubona u-iFani (Meeting iFani)

[handwritten: Meeting iFani]

NL: Ukubona u-iFani (Meeting iFani) ooh okay so, if there was something you would do differently what would it be? Something you would do different.
[Mumbling]

P2 (Male): Uku provide ngezinto ze-research eziningi (Providing more research equipment).

P1 (Male): I can make a competition yakwa Science Spaza for research groups to win something so that everyone can put more effort.

[handwritten: Wants more... (Bigger & better)]

Ps: Yah.

P1 (Male): Second of all, I would include everyone ayi izikole abantu abamnyama kuphela (not only black people's schools) I'll go all of PMB and research about all the rivers making South Africa better.

[handwritten: Request for more diversity (race). Message for all South African's]

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NL: Is there anything anyone wants to add?

[Silence]

P? (Male): Ngzothatha i-point labhuti ukuthi ngithathe izikole ezihlukile i-Girls High ngithatha nje nalezikole ezi yabo lemdawo ezinomfula eceleni kwazo njengo Eastwood. (Like my brother has said what I would do different is that I would take different schools like Girls' High [laughing] and those schools that are near rivers like Eastwood)

NL: Okay um, thank you very much guys for your participation

Request for. More diversity

Broaden "Community"

More peer Connections.

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Hip Hop Health Project Transcript

Name of School: F8_MWW

Group Research Topic: Water Washed Diseases

Number of Participants in Discussion: 5

Discussion Facilitator: NJ

Date of Discussion: 23 October 2015

Duration of Discussion: 48 min 46 sec

List of Acronyms: Anonymous ("X"), Participants (Ps), Participant Unidentified (P?), Participant 1 (P1) etc.

NJ: Angizi introuduse igama lami NM namhlanje umhlaka 23 October 2015 and I'm here at Mehlokazulu Senior Secondary School ngisho kahle? with a group ebiyenza i-water washed diseases igama le group ubani? (Let me introduce myself first my name is NJ Mbedu I'm here at Mehlokazulu Senior Secondary School, I said it correctly right? with a group of learners who were doing water washed diseases and what was the name of the group?

Ps: i-House of Science.

NJ: House of Science. You guys tell me, Inhloso yaleproject, yegroup discussion is to (The aim of this group discussion), we would like to understand the thoughts about the project. All aspects of the project from the workshops, the research up to the event we had laphaya (there) and recordings. And everything happened from the beginning. Neh? You guys tell me what research did you do? What research activity did you guys do?

P1 (Female): Asking people if their children are vaccinated or if they wash their hands when they are finished [inaudible]

1

NJ: Tell me, before being part of this Hip Hop Health Project, before you met the Science Spaza people what did you know about research?

P1 (Female): Nothing

NJ: Anything that you knew before you met with Science Spaza people and all these things happened, if someone ubekubuza (were to ask you) before this whole thing athi (say) tell me or ingane yakini encane ithi yini iresearch (young sibling asking what is research)?

P2 (Male): Ukungena kwi-internet ucwaninga into ofuna ukuyazi (Searching the internet and researching about what you want to know).

NJ: Ucwaningo ngento ofuna ukuyazi, omunye angathini (Searching for something you want to know; what others can say)?

P1 (Female): Mina bengathi mhlampe ukuthi ubone something bese ufuna ukwazi ngayo, mhlampe eskoleni ubone ukuthi asinabo o-Auntie abaclinayo bese ufuna ukwenza i-research ukuthola ukuthi why singanabo (I can say is when you see something then try to get the information about it, for example here at school you see we do not have cleaners then do research on why we do not have them).

NJ: i-understanding yakho ye-research ibikanjalo before doing this Hip Hop Health (That was your understanding before doing this Hip Hop Health)? Khona mhlampe omunye ongasho okunye, noma nje ubungasho completely ukuthi cha angazi (Is there anyone else with something different, or you can say you did not know completely)? [inaudible] Then you did this project what did you learn about research? What did you learn about research, now you are taking into consideration that you have been part of Hip Hop Health? You were collecting data via questionnaires, what did you learn about research. Now I want to see a difference that before ubuwazi lokhu (you knew this) and now i-understanding yakho nge-research isikanje (your understanding of research is like this).

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P3 (Male): Before, mina bengingazi i-hip hop ne science nokucula bengingakujwayele, nokunye abantu basekhaya sebeshintshile sebekwazi ukugeza izandla before ngibatshengise leyanto, nogogo babona ukuthi iyasebenza lento. Usisi wami omdala unengane kodwa useyakwazi ukuwasha izandla uma eqeda ukushintsha ingane inabukeli noma enza ukudla. (Before, I didn't know about hip hop and science and now people from home have changed and they practise good hygiene now. My older sister who has a baby also knows now that it is important to wash your hands after changing the baby's nappy.)

[Handwritten margin notes: Gained Knowledge / Hip hop & science complement each other / Others have changed behaviour / Family has gained knowledge]

NJ: Okay, ngyayithanda leyo ukuthi sekunoshintsho olukhona. Kulento le yocwaningo research kuqala, lamaquestions nje amayelana nomusic nokunye. Kuthiwa nakhu kunabantu abenza iresearch manje with the understanding kuthiwa benzani. What are they actually doing? Kuseyinto ekuthusayo? Ungathi yini le abayenzayo? Mawenza i-research usasho njalo namanje? Yini i-research? Ngifuna lokho-ke osungakusho like okay these people shuthi bafuna lokhu nalokhu nalokhu ungathi badingani (I like that there is now a change. In research. There were questions about music and more. let say here are people doing research now… with your understanding what are they doing? Would you be still confused about it? When doing research you still say that now? What is research? I want what you say now like okay these people are doing this and this and this)

P1 (Female): Mina ngifunde ukuthi uma wenza i-research mele kube khona abantu oba obfakayo usebenzisane nabo (I learnt that when conducting a research, you must involve people and interview them).

NJ: Okay okay okay, so if I remember well udinga (you need) something ukuthi uyi- (for you to) understand kahle, so fanele wenze njani ukuba nolwazi (What you need to do to get information)?

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P2 (Male): Mhlampe ungafika uma usuyenzile i-research uma usfuna ukuba ne sure, sure, sure yalokho unga-interviewer abantu ngaleyonto leyo (Maybe when you done doing your research to be sure you can go and interview people something like that).

NJ: Into engithandayo mina (What I like) you said uma kuthiwa research before you would go to the internet and get the information then you done but manje usuthi (now you say) you conduct interviews.

Ps: Yes

NJ: Like u-right umuthi you go to the internet that's part of doing research but usunelinye i-side lokwenza i-research. (Like you are right if you say you go to the internet that's part of doing research but you have another side of doing research). What were the challenges that you guys faced when you were doing this research?

P1 (Female): Uhmm, when I was asking health related question it was hard asking them.

NJ: Kwakunzima (It was hard)

P2 (Male): Abantu babephendula ngoba bebona wena bengasho iqiniso (People were not being true to themselves).

P1 (Female): Abanye babesaba ukusho izinto ezi-personal, babesaba ukuthi bakhulume, mhlampe ingane zabo babesaba ukukhuluma ngazo (People were uncomfortable when it comes to personal health related questions).

NJ: So what did you learn about research ethics through doing this project? Kuhlezi kukhulunya ngamaresearch ethics ufunde ukuthini, kukhulunywa ngani (People talk about research ethics, what did you learn, what are talking about)? Like mutu methi usuwenza i-research suke wawabheka ama-ethics (when someone says you doing research have you looked at research

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ethics?) [silence] Relax, anything oyicabangayo, ungasabi ayikho i-answer ewrong neright at this point (Relax and say anything you are thinking of, there is no wrong or right answer at this point). [Silence] 'Cause syasebenza sonke koda awfuni ukukusho kusho ngeke kube nankinga (we all working together but you don't want to say it just say it there won't be a problem)

P1 (Female): Mina ngicabanga ukuthi ama-research ethics izinto omele uzilandele uma wenza i-research (I think it's the procedures you must follow to conduct research).

NJ: Alright, omunye ucabanga ukuthini (what are others thinking)? Useshilo usisi ukuthi ucabanga ukuthi izinto okumele ukuthi uzilandelele uma wenza i-research ungenzi ngokuthanda kwakho (My sister has said that it's the procedures you have to follow when conducting a research and not do things according to your liking).

P3 (Male): The information oyitholayo kumuntu awukhulumi ngegama lakhe you get must be kept confidential (The information should be kept confidential).

NJ: Ngeke usho ukuthi uyithathe kuNJ le-information but uyithathe njengoba injalo but ungasho ktuhi uNJ uthe (You not going to say I got this information from NJ but take it as it is but don't say NJ said this).

P1 (Female): Ukuthi umutu ungam-force ukuthi asho into angafuni ukuyisho (I learnt that you mustn't force people to answer should they feel uncomfortable).

NJ: Okay yah okay, alright.

P? (Male or Female): Kumele umbuze ukuthi uyafuna yini ukukhuluma (You must get their permission first)

NJ: Mengavumi futhi ungambuzi umyekele kanjalo (If they don't agree leave them like that). Okay, tell me about the challenges you faced from getting consent from your parents for you to participate in this project. Nake naba yini nezinkinga kanjalo (Did you experience any problem)?

Parents were happy
Parents were excited

P3 (Male): No, my parents were happy and excited because I was going to get more information.

NJ: Ababanankinga, (There were no problems)

P3 (Male): No

NJ: Okay ba-understand ukuthi i-project ime kanjani there's research and hip hop part. (They understood the project that there is a research part and a Hip Hop part) Ukhona owabanenkinga (is there anyone who had a problem)?

P2 (Male): Mina waqala waba nenkinga kwahamba wahamba name sengimtshela ukuthi kwenzakalani nokuthi sifundeni wabona wajwayela (At first my parents had a problem with it but over time they saw and understood what was happening).

• Parents were suspicious
• Transferred

NJ: Waze wakhululeka esebona ukuthi into enhle le engenankinga (They were fine after they have seen that it is something good)?

P4 (Male): waba nenkinga kancane ethi akobe ngizophasa (My parents were worried if I was going pass).

Parents were concerned

P1 (Female): Mina uma akabanga nankinga ngoba uyazi ukuthi i-science i-active esikoleni (My mom didn't have a problem because she knew that science is active at school).

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NJ: What did you guys learn about research methods through this process? Like makukhulunywa ngendlela okwenziwa ngayo i-research ikuphi eningathi nikufundile (Like when speaking of research what can you say you learnt?)

P1 (Female): Mina ngifunde ukuthi umutu kumele uqale umcele kuqala ukuthi uyathanda yini ukuthi ngenze i-interview nawe (I learnt that you need to get peoples permission before interviews)

NJ: Asithi nje you are doing i-research engadingi ukuthi ubuze abantu like other guys abebeya emfuleni beyokha amanzi other guys used E. Coli tests abantu abenze lokho bafundeni uma ubheka. Akuyona yonke iresearch involving abantu sometimes ilwane. (Let say you doing research that does not need you to interview people like those guys who were doing E. Coli tests, what do they learn? It is not all research that involves people sometimes it is animals). [Pause] Anything on research methods. Kwakunama presentation lapha omunye wa present ngama research methods (There were presentations on research methods).

P1 (Female): [inaudible]

NJ: Okay, ake sikhulume nge-data analysis, senihambile nabuza amaquestionnaires awu20 (Let's talk about data analysis, after your 20 questionnaires), you had i-data. What did you learn about data analysis and presenting your data? [Silence] nifunde izindlela eziningi zoku analyser idata, remember when were at Olwazini Discovery Centre nifundeni in analysing data (You learnt different ways of analysing data, remember when we were at Olwazini Discovery Centre, what did you learn on analysing data)? Let take other leaners from Mehlokazulu there were not there nenza idata collection if you were to show them idata yenu namaresult enu (your data and results)

P3 (Male): I learnt that it is important for people to vaccinate their children, ngoba vele khona abanezingane la eskoleni (there are learners who have kids here at school).

NJ: Yini into engaba visual bayibone (What can be visual, that they can see)?

P5 (Female): Sasabenzisa isthombe sengane egulayo ngoba ingavaccinatiwe, nokuthi izandla uma bengazigezi ngibatshengise isthombe somuntu ogulayo ongazigezi izandla (We can use a picture of a sick child because the baby was not vaccinated or a person who is sick after not washing their hands).

NJ: Ngyayizwa leyonto but kubona ngeke beze be-understand i-research yakho like angiyazi lemizi eniyihambile but if uzokwenza i-research mhlampe u-collect i-data then you say kubalulekile ukuthi mhlampe baningi abantu ngifuna intoi ekanjalo (I hear what you saying but to them they wouldn't understand your research like I don't know the houses you went to but if you conducting a research maybe you collect data then you say it is important that maybe they are a lot of people ya I want something like that).

P5 (Female): [Inaudible]

NJ: Nisebenziseni (What did you use)? to present your data

P5 (Female): Ngingabatshengisa ama-Legos kutshengisa ukuthi zingakanani izingane ezigulayo nama bangakanani abanutu abawasha izandla zabo (We used Legos to present the number of children that are sick or the number of people that wash their hands).

NJ: Mhlampe uma ungasebenzisanga leyonto yini indlela ongenza ngayo uya-understand leyonto, uya-understand ukuthi iyodwa indlela ongenza ngayo iyiphi enye mhlampe omunye? Siyaxoxa it's a discussion ayikho i-answer e-wrong ayikho i-answer e-wright syafunda la eskoleni like izinto esizenza la eskoleni (Maybe if you didn't use that method what other method to

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understand that thing, you do understand that there is only one way to do things, what is the other one, maybe anyone else? We are just talking it's a discussion there is no wrong or wright answer, we all learning here at school like the things we do here at school)

P5 (Female): Njengoba sengishilo, ngingabatshengisa ithombe zezingane ezingavaccinathiwe, ngibahlanganise baye ezibhedlela (As I have said, I would use baby pictures non-vaccinated, and make them go to hospitals and vaccinates their kids).

NJ: Okay so what did you guys learn that was new? What did you guys learn that was new through the process of doing this research?

P1 (Female): Mina ngangingazi ukuthi ukugoma okwani ngangthi ugomela ukuthi owaseSouth Africa (I did not know the importance of immunization in South Africa)

NJ: Wawungazi ukuthi kugonyelwa izinto ezinjani (You didn't know there was vaccination for what)?

P? (Female): Mhlampe uma ufuna ukugoma la eSouth Africa izinto ezinjalo (Maybe to get vaccine here in South Africa things like that).

NJ: Oh okay, you didn't know ukuthi uyagomela ugomele izinto ezithize (that you get vaccinated for certain types of diseases)

P? (Female): [Inaudible]

NJ: Ufundeni wena mfwethu obungakwazi (What did you guys learn)? But through participating in Hip Hop Health Project Mhlampe usuyakwazi noma ngabe yini (Maybe you know, it can be anything).

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P4 (Male): Mina ngifunde ukuthi kumele ukwazi ukuthi ungam-force umutu uktuhi aphendue imibuzo yakho (I learnt that you must not force a person to answer your survey).

NJ: Okay, Kube imvume yakhe umutu, ikuphi mhlampe okufundile (They must agree to it, what else did you learn)?

P? (Female): Mina ngifunde ukuthi i-vaccination leyo bengingazi ukuthi kusuke kugonywe lani bengithi kugonywa mhlampe izingane bengingazi ukuthi yinto e-serious. (I learnt about vaccination, I didn't know why we vaccinate I thought it was only for children I didn't know it was serious).

P2 (Male): Ngifunde ukuthi uma uqeda ucwaningo mina ngyavumelana nako umfwethu mina angivumelani, singaba namainterview to find out bangaki abavumelana naye (I learnt that when you done with your research and there is some disagreements, you can conduct interviews to get more information). *Gained knowledge*

P1 (Female): Mina engikufundile kwamanye ama-group presenting ukungcola kwamanzi, kuyagulisana ukungcola kwamazi (I learnt that water pollution is not good to our health). *Learnt from other groups (songs)*

NJ: [Inaudible]

P1 (Female): [Inaudible]

P5 (Female): Ngifunde ukuthi kumele siwanakekeleamanzi ngoba ayagulisana. Sogcina singasenawo amanzi (I learnt that we must use water wisely because we will end up not having water) Nawiradio kuyashiwo ukuthi we are short of water eKZN, abantu kumele befumde ukonga amanzi amanzi esigeza ngawo kumele sichelele ngawo (Even on radio they say we are short of water in KZN, people must learn to save water. Re-use water for watering plants)

P2 (Male): Emalokshini ingane zidlala ngempompi kubalulekile ukonga amanzi (In townships you find kids playing with taps).

P? (Male): Bathi sebezozama nawolwandle amanzi (They are even saying they will try ocean water).

NJ: Wena as umuntu osekewenza iresearch ngamanzi awufisi ukuthi uma uqeda umatric ube iscientist ezothola isolution kuleyoproblem yamanzi. (You as someone who has done water research don't you wish to be a scientist after matric and contribute in finding a solution of this problem)?

P1 (Female): Ngyafisa kubekhona into engenziwa ngewater pollution noma ngisewumfundi ngingaze ngibe iscientists, ngitshele abantu sisenkingeni enjani (I wish there could be something done about water pollution even now while I am still a leaner, tell people about the risk of running out of water). Secondly, uyamazi umuntu omnyama unjani angeke akulalele (We all know how black people are, they do not listen).

P5 (Female): Umuntu omnyama kumele umenze aqonde mhlampe sisebenzise amagraph (Black people do not listen but you need to make them understand). Into engabe iyenziwa ukugada amameter umuntu obonkalayo ukuthi umosha amanzi bavalelwa kuvulwe ngezikhathi ezithile (They should monitor every meter and if you are found wasting water, yours should be locked and open at certain times). Mina ngicabanga ukuthi kwakhiwe uhlobo olusha lompompi ongeke ukhiphe amanzi ngokweqile, mhlampe u20l ngosuku (I think there should be a certain type of a tap that sense how much water is needed in your container and turn itself off).

P? (Female): Ima mina ngithe angishongo ukuthi azophuma ngosuku amanzi uma ubeka ibhakede lowompompi mele u-sense ukuthi okay nhgibeka u 5L kuzophuma amanzi angango 5L (Wait I did not say daily but if you put the bucket under the tap it can sense that it's 5L and the tap will release 5L of water).

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NJ: Khona obufuna ukukusho mfethu (Did you want to say something my brother).

P? (Male): Ay mina bengifuna ukuthi [inaudible] bengphuza kanje amanye achitheke mengixubha ngyawadedela nje. (Ay I wanted to say [inaudible] I drank like this and some will spill, if I brush my teeth I'll leave it running).

P? (Male or Female): Nathi singabantu asinaki siyawamosha nje amanzi, siphuza empompini noma sixubha asivali (We as people really waste water, we drink directly from the tap and we do not switch it off when brushing our teeth).

NJ: Ezinye izinto I think you guys since you were part of this project you have done your part nisengakhuluma namapeers enu (Some other things, I think you guys who were part of this project have done your part and you can still talk to your peers). Telling them that after doing research this what we have found, even on radios, TV and headlines it is water everywhere. You don't really need to be a scientist. Were you guys comfortable with writing and performing your songs using hip hop and rap songs?

Ps: Yes, very happy.

NJ: Very happy?

Ps: Yes

NJ: All of you?

Ps: Yes

Very happy writing and performing hiphop songs

NJ: Okay, Mhlampe ubungaba ne-option yokuthi ubhale nge-gospel noma nge-kwaito (If you had an option of writing in gospel or kwaito). The fact that it was rap, were you happy?

P1 (Female): Mina kahle kahle ziwu-two izinto engziculayo i-rap and gospel (I sing two genres of which are rap and gospel so I was happy).

Happy to write a rap song

Enjoys gospel music

NJ: So, you were comfortable using hip hop? Everyone was happy?

Ps: Yes

Happy with hiphop (Happy to write) rap song

P5 (Female): I was happy but inkinga yami angsiye umutu othanda uku-rapper (I was happy even though rap is not my thing).

Happy to write rap song even though rap not "my thing"

NJ: Ohhh kancane (a bit) you were not comfortable?

Ps: Yah

NJ: Nawe (You too) you were not?

Not comfortable performing

P2 (Male): Mina I was comfortable i-rap bengi-happy inkinga abantu (I was comfortable with rap I was happy the problem was the audience).
[Learners talking all at once]

Comfortable with rap

Felt uncomfortable performing in front of audience

P? (Male or Female): Mina ngangingazi ukuthi (I didn't know) I could do it.

Realising competence

P1 (Female): Lo eclassini ungaphika ukuthi uyabasaba abantu (This one is a different person in class, you won't believe he is shy).

Gained confidence

Noticing change in each other

NJ: Okay let's say it was kwaito or gospel wawuzobasaba abantu (would you be scared of people)?

P2 (Male): Ngangizosaba but ngyayithanda lento, ngangisaba sisazoya noma sesiqedile futhi ngangithi ukube ngenza nje nakanje (I was still going to be

scared, but I liked what I was doing. It was scary before performance and afterwards you think of what you could have done). Futhi nalapho ngangingakayi khona ngasengijahile ukuthi siye koda [inaudible] ukube ngenza knaje nakanje nakanje (And even then when I haven't gone there I was very impatient [inaudible] I should have done this and this and this)

P? (Female): Mina ukube kwakuyi kwaito ne-rap ngiyayithanda (For me if it was kwaito but I also like rap) [inaudible]
[Teacher walks in and there's a dialog that takes place between the teacher and NJ]
[Background discussions]

NJ: Okay asiqhubeke ukuyi-perform nithini? But beningenankinga ngokuyi perform nani comfortable nje (Okay lets carry on, performing what do you say, were you comfortable with performing)?

Ps: Yes

NJ: Okay, do you guys feel that your song came out the way you wanted it to? Like it was exactly what you wanted? Noma kahle kahle sasingafuni ime kanjeya (Or you felt like this wasn't supposed to be like this)

P? (Male or Female): Ay aliqhamukenga ngendlela ebengifisa ngayo (No it didn't come out the way I wanted it to).

NJ: Aliqhamukenga ngendlela ofisa ngayo (It didn't come out the way you wanted it to)?

P? (Male): Aliqhamukenga ngendlela ebengifisa ngayo (No it didn't come out the way I wanted it to).

P3 (Male): Ngangilithanda but i-beat yakhona yayi-slow (I liked our track just that the beat was too slow)

[Handwritten margin notes: Nervous before performance but enjoyed. Overcame difficult emotions. Room for improvement. Desire to improve. Self-reflection. Enjoy rap also enjoy Kwaito. Frustration with the beat. More ownership of creative process]

P? (Male): Ngangilithanda iculo letho nking i-beat yayi-slow (I liked our track just that the beat was too slow)

[handwritten: Place ownership of creative process]

NJ: Lwabakhona ushintsho enalwenza (Was there anything you change)?

Ps: (They wouldn't change anything)

[handwritten: Happy with project]

NJ: Do you guys see hip hop and rap music as a bad influence to the youth?

P1 (Female): No, ukuthi bathuka inhlamba nje nanendlela-ke thina amantimbazane esigqoka ngayo , nama music video aveza kuphuzwa kubhenywa (No, it's just that they use vulgar language and they have a bad way of dressing, their music videos show people which are smoking and drinking alcohol).

[handwritten: Swearing, drinking, smoking, dress style. Hip hop can have negative influence]

NJ: Hm hm hm so uma uyibheka ihip hop awusholo mina awenzeli uku-impress mina because thina safika nehip hop Science Spaza wena nje even before ube ipart of i-hip hop Science Spaza bani bani uma uyibheka ihip hop ubona inawo umthelela ekutheni intsha yenze izinto ezimbi (Hm hm hm so if you look at hip hop and you not doing that to impress me because we came with hip hop Science Spaza, you as an individual before you were part of Hip Hop Science Spaza what what, when you look at hip hop do you think hip hop has the bad influence in youth)? If uyibheka nje ihip hop ubona engathi unomthelela ongalungile (If you look at hip hop do you think it has a bad influence)?

P? (Male): Yah

[handwritten: Hip hop bad/neg influence]

NJ: Okay niyavuma vele, inawo umthelela kahle kahle kubantu (Okay you all agree, does it have an impact on people)?

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P? (Male): Ngoba abanye ukugqoka kwabo lezinto abazigqokayo (Because of the things they wear, how they wear it).

[handwritten: Hip hop can be Negative influence]

P? (Female): [Inaudible]

NJ: Intombazane ibone kuma music video ehip hop bebone bagqoke kanjani. (A woman will see on a hip hop video the way they dress)

[handwritten: Dress style reg influence]

P? (Female): Mhalmpe i-fashion esifikile (Maybe it's the fashion on trend).

NJ: I see okay khona obusa kusho, okay ungahlehli kakhulu njalo. (I see was there something else you were saying?)

P? (Male): Ingane zibona izinto kumamusic videos besezifuna ukwenza nazo (Youth see things in hip hop music videos and want to do them)

[handwritten: Negative influence on behaviar]

NJ: Do you think hip hop can be used effectively to communicate about health messages? Do you think we can use hip hop to communicate to the public things about health, health messages?

P? (Male or Female): No

[handwritten: Canot use hiphop to carrey health messages]

NJ: Awuboni kanjalo (No, you don't see it like that)? Ngifuna ukumuzawa uno isizathu sakhe no yebo. (I want to hear why you say no and why you say yes)?

[handwritten: because not accessible to older generation]

P1 (Female): No, ngoba abantu abadala abayilaleli i-hip hop ngabe kuncono kube inkondlo, i-hip hop abantu abadala abayilaleli futhi aba understand. (No, because normally elders don't listen to hip hop maybe a poem might work because even if they do listen to hip hop they would not understand).

[handwritten: Poetry may work to carvey health messages to older generation]

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P3 (Male): Yes, ngoba izingane uma zikhula zizokhula zazikwenzakalani, nabadala bazogcina sebezwile (Yes because kids will grow up knowing what is happening and older people will end up listening)

[handwritten: Safe space to disagree in group]

[handwritten: The youth can influence older people positively (Debate)]

NJ: So, wena ubona i-future ukuthi phela laba abancane bayi-future kahle kahle ekugcineni ngendela obona ngayo, so bengakwazi ukuthi ba-influence abadala ukuthi yizwa ohela la kune message wena-ke as a person do you feel like mhlampe you have changed at all through being part of this project (So you see the future that the youth they are the future in the end , that's the way you see it, so they can be able to influence elder people that listen here there is a message). Do you as an individual think you have changed through being part of this project?

P2 (Male): Abantu abakade siba-interview sebayazenza lezizinto ade sibatshela ngazo, Mina sengiyakwazi ukuthi uma ngiphuma endlini encane ngiwashe izandla (People have changed they are now applying some of the things that we interviewed them about and now I also wash my hands after using the bathroom).

[handwritten: Confident Advocacy Reports behavior change (himself and others) Wash hands after bathroom Water is important Conscientised?]

NJ: Omunye engathini (What can others say)? Khona ushintsho olubonile empilweni yakho (Do you see a change in your life since you did the project)?

P4 (Male): Sengibonile ukubaluleka kwamanzi ukuthi singawamoshi (I have realized the importance of water).

NJ: Khona ushinthso olubonile (Is there a change you have seen)?

P5 (Female): Yes, ukhuti izinto engizifundile kwi-research ngisasebenzisa namanje, sengicabanga ngisheshe (I'm still applying the things I learned about research and using the knowledge I got while doing this project).

[handwritten: Gained skills and knowledge]

NJ: Ngobani (Why)? Wawuzo-enjoy ngalendlela o-enjoy ngayo manje (Would you have enjoyed it as much as you did)?

P? (Male): Ngangeke (I wouldn't have).

NJ: Khona ofisa ukukusho (Do you want to say something)? Would you guys have enjoyed this project as much if it was only a research project? [Silence] This whole thing from the beginning sihlangana (meeting) noMa'am wenu (your teacher) and performing at Hexagon Theatre.

Hip hop enhanced enjoyment of project

P3 (Male): No nangingeke ngi-enjoy (No I would have not enjoyed it).

"

NJ: Ngobani (Why)?

P4 (Male): Mina ngangizo-enjoy ngona khona engikufundile (I would have enjoyed it because I learnt a lot of things).

NJ: ngalendle oyi enjoye ngayo manje (The way you enjoyed it now?)

P4 (Male): Ay no ngangingeke (I wouldn't)

"

P? (Male): Nami ngangingeke (I also wouldn't have)

"

NJ: Wawuzofuna ukuba ipart yayo? (Were you going to want to be part of it)?

P? (Female): Yes, but uma usuyibonile into emnandi (when you have seen something enjoyable)

NJ: Okay another question, would you have enjoyed this project as much if it was only a hip hop project no research?

Research also enhanced project

P? (Female): No

P? (Male): Cha (No)

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NJ: Would you have enjoyed it?

P? (Male): ireason yami ingoba ngifuna ukucula into engiyaziyo isuka kuphi (My reason is because I want to sing something I understand, where does it come from)

[handwritten: Research informed the messages for the songs]

NJ: Omunye mhlampe yini indaba wawungeke uze u-enjoy (Someone else, a reason why you wouldn't enjoy it)? Asithi uScience Spaza ufikile uthe uzokwenza ihip hop programme nabafundi (Let's say Science Spaza came and said we are doing a hip hop project with the learners). Uthi ubungeke u-enjoy angithi (You said you wouldn't enjoy it, why)?
[Silence]

P2 (Male): Mhlampe, angazi ngingathini (Maybe, I don't know what to say)

NJ: Kodwa nje wawungeke ufune ukuba ipart yayo? Ukube iqale kumusic (You wouldn't want to be part of it? If it was only music)

[handwritten: Singing is exposing]

P2 (Male): Ngangingeke, uma ucula wonke amehlo abheke wena (No I wasn't, if you sing everyone is looking at you)

[handwritten: Singing with no advocacy message makes one vulnerable]

NJ: nina nanizo enjoyer (you, were you going to enjoy)?

Ps: Yes

[handwritten: Enjoyed the hiphop (without research)]

NJ: What was the most fun part in this project? From ekuqaleni 'til the end-ke manje (From the beginning to the end) What was the most fun part, awuthi wena (which you can say) this was the most fun part for me.

P2 (Male): Engayithanda mina ila sasipresenter khona ukuthi amazi siwasebenzise kanjani (I liked the presentation part)

[handwritten: Presentation was most fun part of project]

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NJ: Wathanda amapresentation (You liked the presentations)? Okay omunye wathanda kuphi (Okay anyone else what part did you like)?

P? (Male or Female): Ngathanda umculo (I liked music)

Music was for part of the project

P? (Male or Female): Mina ngathanda amapresentation (I liked presentations).

Being an expert

NJ: wathanda amapresentations (You liked the presentations). Okay let's say guys that you were given a chance to change one thing, okay not one thing, anything. If you could do anything different about how we did the project, bekungaba yini (what could it be)? [silence] If ubufisa ukushintsha, hlampe uyacabanga nje uwedwa angithi sifikile senza ma-workshop nani nani yini ongakushintsha. (If you wanted to change, maybe you thinking alone, we came to you and did workshops and what not, what would you change)?

Ps: Ngayenza ngendlela eniyenze ngayo (I would do it the way you did it)

NJ: Ayikho into o-feel ngathi ungayishintsha. (There's nothing you feel you would change)? Okay let me just ask you in this way ... uuhh asithathe abafundi bala eskoleni ungabenzisa ngendlela enenze ngayo, mhlampe kwenye-province. Bangakwazi? (Let say we are taking other learners here at school and make them do this research or learners from another province. Would they manage)?

P? (Male): Mina ngingafisa benze ngalendlela esenze ngayo (I would want them to do it like we did).

NJ: Uma ubheka these worksheet angasabenza kwabanye (Do you think these worksheets can work with other kids)?

P? (Male): Bengakwazi (They can)

NJ: But nina nanikwa iguidance (you had a guidance) and workshops. Nina umfundi azange asibona thina abakwa Science Spaza (Giving it to learners who are not a part of Science Spaza)

P2 (Male): Cha, Ngeke (No, they cannot) ...

NJ: Ngobani (Why)?

P? (Male): Mhlampe uzobe esesendeliwe lokho amalokhuzana yoku-interview abantu (Maybe you would have sent everything for the interview)?

NJ: Ya simnikile uma evula into yakhe ibhalwe ngayo yonke indlela okumele ibe ngayo (Yes we have given them everything the way it's supposed to be).

P5 (Female): Bakwazi ngoba akekho umuntu ozobachazela ezinye ezinto (No, they cannot do it because they will be nobody explaining some things to them, like us)

NJ: But indlela eyayobhalwe ngayo yayingekho clear kunina yayi-clear. (But the way it was written was it not clear to you)?

P5 (Female): Ngyayithola indlela eyayibhalwe ngayo sengisholo ukuthi mhlampe khona izinto enanisitshela zona yena lowo muntu mhalmpe izinto angazazi (I understood the way it was written but I'm saying maybe they were things you told us that the person wouldn't know).

NJ: Let say kubhaliwe phansi konke (Let say everything is written down)

P5 (Female): Angiboni (They won't be able to)

NJ: Naba abafundi bala abenza uGrade 10 akazanga kwi-workshop simnika nje lento (The learners here in Grade 10 who were not a part of the workshop) Can they do it? [Silence] Okay is there anything you want to ask or you want to say regarding the whole project or what we have discussed now. Do you want to share anything? Sesivala akukho nje enifisa ukukusho, ukuthi abazali babefeela kanjani after performance. (In closing, is there anything you guys want to say).

P? (Male): Abazali babehappy (Parents were happy).

*Pride and achievement
Parents were happy*

NJ: Othisha (And teachers)? Abazi (They did not know). Can I switch this off now? Okay.

Appendix M – Declaration

UNIVERSITY OF PRETORIA **FACULTY OF HUMANITIES** **RESEARCH PROPOSAL & ETHICS COMMITTEE**

DECLARATION

Full name : _____Hilary Marguerite Inglis _____

Student Number : _____04338324_____

Degree/Qualification: _____MMus Musicology (Research)   _____

Title of thesis/dissertation/mini-dissertation:

I declare that this thesis / dissertation / mini-dissertation is my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements.

I understand what plagiarism is and am aware of university policy and implications in this regard.

Hip Hop and Hope:
Exploring the affordances of hip hop centred community music making for enhancing adolescents' engagement with the field of water-related diseases in peri-urban community settings in KwaZulu-Natal, South Africa

17 November 2017

_____   _____
                SIGNATURE   **DATE**