Exploring teenage pregnancy through collaborative music-making activities with adolescent girls in Zambia

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I would like to thank God my creator for sustaining and enabling me to finish this study.

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Abstract

Teenage pregnancy is one of the contributing factors affecting high school dropout rates in Zambia and affects many adolescent girls' wellbeing, limiting their capacity to contribute to the social and economic development in their communities. Although many studies have been done on collaborative music-making, no research on the use of collaborative music-making activities to create a space for engaging with adolescent girls on teenage pregnancy issues has been done in Zambia. The aim of this study was to explore if the participation in collaborative music-making activities of teenage girls (15 years olds that are not or never were pregnant) at a rural school in Zambia could generate an understanding of the concerns about teenage pregnancy. The study focused on how these girls experienced cultural expectations in their community, the consequences of teenage pregnancy, awareness of reproductive health issues, and opinions on their potential sexual relationships. A qualitative case study research design was used to collect and analyse the data. Data collection methods included semi- structured interviews and observations with 10 participants. After data collection, the data were coded and analysed, and three themes emerged: Positive space, social identity, and exploring teenage pregnancy. The research finding revealed that collaborative music-making could effectively create a space for adolescent girls to engage openly on the topic of teenage pregnancy. Engaging in different group music-making activities can enhance social interaction by helping participants develop relationships, a sense of belonging to a group, and sharing issues relating to teenage pregnancy.

Keywords

Notes to the reader

- British English is used in this dissertation.

- The APA referencing style 7th edition is used in this dissertation.

- The terms teenagers and adolescents, and group music-making and collaborative music-making are used interchangeably.

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List of Acronyms and Abbreviations

UNFPA	United Nations Population Fund
WHO	World Health Organization
ZDHS	Zambia Demographic Health Survey
ZMOE	Zambia Ministry of Education
ZMOH	Zambia Ministry of Health
ZNGP	Zambia National Gender Policy
ZSA	Zambia Statistical Agency
ZSBS	Zambia Sexual Behaviour Survey

Chapter 1: Introduction

1.1   Background to the Study

Collaborative music-making has been used in different setting to address social issues (Higgins, 2006). Teenage[1] pregnancy in Zambia is generally viewed as a social problem (Chohan, 2010). The intention of this qualitative case study is to contribute to the discourse about how collaborative music-making with teenage girls at a rural school in Zambia can create a platform to engage openly on the topic of teenage pregnancy. I am a Music Education and Art and Design teacher at a secondary school in a rural area in Zambia. It saddens me to see that many girls in my community become pregnant, leave school or are trapped in abusive relationships. I grew up in a traditional Zambian cultural community, where discussions about sexual matters were mostly taboo. During my adolescent years, I had very little guidance from my parents on the topic and inevitably received my sex education from peers. The possibility of adolescent girls being involved in sexual relationships was high, owing to ignorance or lack of information on teenage pregnancy. Many of my peers became pregnant and left school as a result. Seeing these consequences as a teenager and having role model teachers who shared valuable life principles with me helped me to stay away from sexual activities and focus on my education. During my adolescent years, my teachers as role models inspired me to commence this study. My love for music and my background as a musician influenced my decision to conduct a community music project for my BMus Honours degree. This project sought to investigate the role a community music project could play to create awareness of how to prevent teenage pregnancy with teenage girls. Music became a medium through

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[1] Teenagers or adolescents are young persons during a time of human maturing between the ages of 14 to 19 years (World Health Organization, 2019). In this proposal, the terms "teenagers" and "adolescents" will be used interchangeably.

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which participants could communicate as they socially engaged in music with each other. I observed that musical activities helped create an environment that promoted expressiveness among participants, both verbally and non-verbally. During reflective sessions, participants did share issues on teenage pregnancy. Third World countries record high teenage pregnancy compared to First World countries. Some of the contributing factors may be ignorance, poverty and the absence of sensitisation programmes (World Health Organization, 2011). Despite interventions put in place by various stakeholders, teenage pregnancy percentages are still high in most parts of Zambia (Zambia Ministry of Health, 2020). Teenage pregnancies have increased due to unclear policies on adolescent health in Zambia, creating uncertainty and hindering the provision of information (Zambia Ministry of Education, 2014). Mazaba (2017) explains that Sub-Saharan Africa has the highest rate of teenage pregnancy in Africa. He further affirms that uneducated girls from poor rural areas have a higher risk of becoming pregnant compared to educated girls in towns and cities. Increased public awareness of teenage pregnancy may improve attitudes and behaviour (World Health Organization, 2019). Similarly, teenagers who are more aware of reproductive health information may be more likely to delay sexual activity and take more precautions when making choices (World Health Organization, 2011). Several programmes on sexual and reproductive health awareness, using different means including media, theatre, community group interventions, and sports activities, have been promoted (United Nations Population Fund, 2014). However, support programmes for teenage girls from government or education departments in Zambia do not include collaborative music-making strategies (Zambia Ministry of Education, 2014; Zambia National Gender Policy, 2014).

Music is highly important to teenagers who use music as part of socialisation (Lamont, 2008) and during identity formation (Claes & Miranda, 2009). Their music preferences

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provide them with a means to achieve group identity and integration into youth culture (Hargreaves & Lamont, 2017). Tajfel's (1978) social identity theory considers the significance of how individuals who are part of a group think of themselves and group members in order to give meaning to social situations (McLeod, 2019). Adolescents use music socially (Boer & Fischer, 2012), providing them with a sense of belonging (Erkkilä & Saarikallio, 2007). Apart from listening to music, teenagers enjoy making music together which provides additional benefits (Claes & Miranda, 2009; Kirschner & Tomasello, 2010; Laird, 2015). These benefits include an emotionally rich environment where they can relate to and communicate with each other musically (Laird, 2015), cultivate pro-social affection through joint music-making (Kirschner & Tomasello, 2010), and develop self-identity during group music-making activities (Claes & Miranda, 2009). Music activities offer alternative leisure activities and can distract teenagers from involvement in drugs, alcohol, smoking, gang life, and sexual behaviours (Beegle et al., 2007).

Koopman (2007) affirms that participation in collaborative music-making can enhance wellbeing through active performing, creating and improvising. Through such music activities, individuals can share experiences, understand each other better, and may experience increased self-esteem and self-confidence (Claes & Miranda, 2009). My own experiences during adulthood, my background as a musician and teacher, and my love for music influenced my decision to explore whether group music-making activities with a group of adolescent girls can create a space where they can openly engage on the topic of teenage pregnancy.

1.2   Aim of the study

In this case study I aimed to investigate whether participation in group music-making activities in a rural school in Zambia enabled teenage girls (15-year-olds who are not

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currently and have not previously been pregnant) to see of themselves as part of a social group where they can explore understandings and concerns about teenage pregnancy. The research objective that guided my research was that new knowledge acquired during this project would illuminate how these girls experienced cultural expectations regarding teenage pregnancy in their community, consequences of teenage pregnancy, awareness of reproductive health issues, and their opinions on their own potential sexual relationships.

1.3.   Research questions

This study was guided by the following main research question:

How can collaborative music-making with teenage girls at a rural school in Zambia create a platform to engage openly on the topic of teenage pregnancy?

Secondary questions related to the main question are:

- How do participants experience relationships through music-making with other group members?
- How do participants experience and express their social identity through this music-making process?
- How do participants experience exploring the topic of teenage pregnancy through music-making?

1.4.   Research methodology

This study used a qualitative approach to explore how collaborative music-making could create a platform for adolescents to openly engage on the topic of teenage pregnancy. Qualitative research is based on understanding and describing how people go through,

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construct, and add meaning to real-life experiences (Merriam & Tisdell, 2016; Yin, 2011). Qualitative research also focuses on how humans interact in a natural setting and analyses the culture and behaviour of humans (Kombo & Tromp, 2006). In trying to understand the natural setting and culture of human behaviour, an interpretivism approach allowed to explain experiences during the group music-making activities. This lead to an in-depth understanding of the participants experiences (Creswell, 2018).

The participants in this case study are a group of teenage girls who attend the same school in a rural area in Zambia. The qualitative data collection strategies used in this study include observation of the music-making sessions with the group of girls and semi-structured interviews. Through engaging with the participants, I hoped to discover whether collaborative music-making can create a platform to openly engage on the topic of teenage pregnancy. The text were read over and over to identify common codes that might help identify emerging themes (thematic analysis) (Creswell, 2018). The collected data were analysed throught the process of systematically searching and sorting data in interview transcripts and observation notes in order to understand the questioned phenomenon (Wong, 2008). The methodology used in this case study, is fully dicussed in chapter 3.

1.5   Ethical considerations

Data collection, which includes observations of group music-making sessions, reflection discussions after music-making activities, and individual interviews, was undertaken only once permission had been received from the participants, parents/guardians (Appendix E), the principal of the school (Appendix B) and the Zambian Department of Education (Appendix C). A school psychologist (Appendix D) was available to support participants who felt the need to discuss more personal issues. The informed letter of consent (Appendix F) explained the purpose and need for the study and the methods that were

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used to collect the necessary data. To protect the privacy and confidentiality of each participant, pseudonyms were used to protect their identity in the final draft of the dissertation. Participants were able to speak freely during interviews. Involvement in this study was voluntary and participants did not receive any form of compensation. All participants had the right to withdraw from the study at any time without the fear of being prejudiced in any way. As required by the University of Pretoria, data will be saved in a password protected folder in electronic format and stored at the School of Arts for a period of no less than 15 years.

1.6   Trustworthiness of the research

Denzin et al. (2006) explain that: credibility determines whether the results of the qualitative study are credible or believable from the perspective of the participants in the research; transferability refers to the degree to which the results of the study can be transferred to another context; dependability is concerned with whether the researcher will obtain the same results when the same experience was observed twice, and conformability indicates the degree to which the results can be confirmed by others. In my study, the observations during group sessions are used in combination with the interviews to support the trustworthiness of emerging findings.

1.7   Delimitations of the study

The study participants will only include teenage girls aged 15. Although teenage boys may also be affected when they get a teenage girl pregnant, girls are more open to sharing when boys are not present (Tembo, 2012). The study will be conducted in a rural and not urban part of Zambia due to the high percentage of teenage pregnancy cases in rural areas. Owing to the vastness of the country and limited financial resources, the study will only be conducted in the Eastern part of the country, at a rural school in Eastern Zambia.

1.8   Chapter outline

The first chapter of this study includes the introduction which provides a brief background to the study, and describes the research aims and main research questions. Brief explanations of the research methodology, ethical consideration, and trustworthiness are also described, followed by an explanation of the delimitations of the study. Chapter 2 reviews scholarly literature relating to the research topic. The research design and methods are discussed in Chapter 3, whilst Chapter 4 reports on the data analysis methods as well as the themes emerging from the observations and interview . In Chapter 5, the findings are discussed, and recommendations for further research are provided.

Chapter 2: Literature review

The literature review provides an overview of the cultural expectations of teenage girls in the Zambian context, as well as reviewing the impact of teenage pregnancy both in Zambia and globally. The author discusses an understanding of social identity during adolescence, and also the major role music plays in the socialisation of teenagers and their peers. Finally, collaborative music-making as a possible tool to intervene in social issues is explored.

2.1   Zambian cultural expectations of teenage girls

In the Zambian traditional culture, a strong emphasis is placed on communal living, and traditional and modern cultures help teenage girls experience peer friendships through communal encounters (Kelly, 2018). Kelly (2018) explains that traditional culture involves social aspects that might include "knowledge of physical environment and skills for exploiting it, how to live and work with others and obligations to relatives, to others in group and tribe" (p. 10). Family support systems afford advantages to both girls and boys as they grow up, providing economic, social and psychological security to the family, and define social and moral norms by which the members should abide (Bravo et al., 2014). There is a marked division of labour between the genders and roles are well-defined to ensure boys and girls understand what is expected of them (Kelly, 2018). Non-compliance to these gender roles will result in them being labelled as disobedient children and may result in punishment. If the disobedience continues, it may end in discrimination from the community (Emire et al., 2014). The study by Adeyemi and Adeyinka (2002), on various concerns related to African traditional education, revealed that there was a clear division of labour for males and females; for instance, females learned how to take care of the house and children, while males were generally farmers, hunters, and leaders.

During the early years of a child's life, if the extended family is absent, the mothers take sole responsibility for educating their children (Amos, 2013). In Zambian traditional culture, the mother is the keeper of the house; she is a homemaker who caters to all the domestic aspects, as the children grow, boys strengthen relationships with the men, while girls remain under the guidance of the women in the community (Amos, 2013; Tembo, 2012). From this stage onward, girls and boys are expected to behave in certain ways according to cultural expectations (Bravo et al., 2014). Girls learn to live and work as women in society and are encultured to be submissive and esteem men as superior and are not allowed to respond or contribute to discussions where boys are present (Kelly, 2018). They are especially taught to avoid expressing any opinion in public that has to do with reproductive health education (Bantebya et al., 2014). This leads to most girls not opening up but relying on friends for support to express themselves (Bantebya et al., 2014).

Initiation ceremonies come with specific teachings that help males and females know how to perform certain chores (Tembo & Mambwe, 2021). For example, men learned how to defend their community and to provide for their families while women were instructed on "physiological, social and moral education and to become capable mothers and wives" (Emire et al., 2014, p. 10). Although split roles may have some benefits to the community, girls are more negatively impacted by them (Emire et al., 2014). Girls perform more household chores compared to boys, such as cooking, cleaning the house, and fetching firewood and water, which disadvantages girls in acquiring an education. Furthermore, this disadvantage deprives girls of their right to knowledge on social issues like teenage pregnancy due to missed opportunities to be well-informed (Tembo, 2012). Most cultural beliefs and community expectations strongly emphasise adolescents not engaging in sexual activities (Mollborn & Sennott, 2015). In trying to show public compliance, many adolescents engage in sexual activities secretly (World Health Organization, 2019).

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Different traditional communities have cultural expectations set to guide the community's moral standards, when these are not followed consequences follow (Emire et al., 2014).

Puberty is one of the differentiating factors that separate the social and moral roles of adolescents (Amos, 2013). Girls and boys go through different initiation rites that involve traditional singing and playing instruments as a medium of instruction (Talakinu, 2018). In many African communities, including Zambia, traditional music through folklore was loved and shared among community members, and children were told stories through folklore (Banda & Morgan, 2013). Community music was mainly informal, which everyone looked forward to experiencing, and was integrated with almost all the chores in the community (Banda & Morgan, 2013).

Upon experiencing their first menstrual cycle, girls are confined in a room or hut for several weeks under the supervision of a responsible, older woman, usually an aunt from the father's side (Talakinu, 2018). During this period, girls are taught how to live in the community. Instructions include topics on marriage, housewifery, dress code, pregnancy, childbirth, parenting (Amos, 2013), and how to assist their husbands in preserving and strengthening customs and traditions (Kelly, 2018). The information on pregnancy mostly does not include preventive messages but how to take care of themselves during pregnancy (Amos, 2013). Increased modernisation and globalisation, have contributed to the role of the aunts diminishing, and in most cases, has vanished altogether. This has created a gap in access to information, especially if adolescent girls cannot attend school (Bantebya et al., 2014). A study by Makano (2015) on girls' initiation ceremonies in Zambia found that initiation ceremonies mainly train girls to be dependent on others, particularly men, and not on themselves. Such communal expectations teach girls only to think of themselves as caretakers of the family. This type of socialisation has many adolescents

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perceive it as a waste of time to become empowered and acquire skills and knowledge, robbing them of their voice of expression and independent reasoning (Makano, 2015).

In some parts of Africa, including Zambia, "virgins and reputations are closely linked to the honour of the family as a whole" (Bravo et al., 2014, p. 568). Families grow concerned about the possibility of their teenage daughters becoming pregnant out of wedlock (Talakinu, 2018). In circumstances where the teenage daughter does become pregnant out of wedlock, the family cannot demand a high *lobola*[2] or bride price. Before this happens, families may choose to "marry off" their daughters for a higher bride price or more cattle to reduce financial burdens on the family (Talakinu, 2018). Bride price payment has been practised by almost all cultures and tribes in Zambia, whether rich or poor, and is considered an agreement and appreciation to the girl's family (Bantebya et al., 2014). Some African countries, consider it an expression of manhood for boys to have many children with several girls. However, for girls, becoming pregnant brings many consequences, especially if it happens outside of marriage; it brings disgrace to the girl's parents (Talakinu, 2018).

2.2   General trends of teenage pregnancy globally and in Zambia

According to the World Health Organization (2019), teenage pregnancy is the leading cause of death for young girls aged 14 to 19 globally. Adolescent pregnancies are those that occur between 10- 19 years, and one in every five teenagers gives birth in sub-Saharan Africa (World Health Organization, 2019). Pregnant adolescents may face life-threatening complications due to early childbirth and unsafe abortions (United Nations Population Fund, 2014). In many countries, abortions are not legally permitted, and as a result, many adolescents who become pregnant receive illegal and unsafe abortions, using

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[2] *Lobola* is the price a man has to pay for his bride; "paid by the family of the man to the family of the woman" before the two are married.

mostly unsterilized equipment and traditional herbs that may be harmful (World Health Organization, 2019). Many adolescents know the consequences of abortions, but they still do it anyway (World Health Organization, 2019). Adolescents face health risks and medical complications linked to early childbirth and prolonged labour. Unplanned pregnancies are a public health problem in sub-Saharan Africa (United Nations Population Fund, 2014).

Internationally, pregnant adolescents have faced discrimination from family and friends that negatively affects their well-being (United Nations Population Fund, 2014). An estimated 5% to 33% of girls between the ages of 15 to 24 years drop out of school due to early pregnancy or marriage (World Health Organization, 2019). Annually, in some Third World countries, approximately 21 million adolescents between 15 and 19 years and two million adolescents below 15 years fall pregnant (Darroch & Singh, 2016). Adolescent pregnancy occurs in all societies; however, high rates are recorded in communities with high poverty, ignorance, and lack of empowerment opportunities (United Nations Population Fund, 2014). Furthermore, the neighbourhoods and communities where adolescents live may also influence their actions and attitudes on what choice to make on teenage pregnancy issues; adolescents from poor backgrounds may be more at risk of becoming pregnant (World Health Organization, 2019).

Education is one of the measures that help many teenage girls delay marriage and further wait to engage in sexual relations (World Health Organization, 2019). The ratio of child-bearing is lower in educated women and adolescents compared to the uneducated (World Health Organization, 2019). Therefore, being educated is linked to adolescents making informed decisions and lower levels of having children (United Nations Population Fund, 2014). However, for some parents, formal education is a waste of time, and it exposes

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adolescents to the risk of getting pregnant as they interact with boys which may lead to forming sexual relationships (Birungi et al., 2015). The risk of adolescents getting pregnant and dropping out is high, therefore many choose to marry off their daughters. To some parents and guardians, marriage is a means of securing their daughters' futures (Birungi et al., 2015). Teenage pregnancy reduces the capacity for adolescents to develop fully through a lack of education, hindering skill development and economic activities in the country (Wado et al., 2019). A study by Wado et al. (2019), drawn from the use of DHS data from five East African countries on adolescents aged 15-19, found that "wrong information on sexual and reproductive health, gender inequality, low social economic status, living in poor neighbourhoods are associated with teen pregnancy'' (p. 6). In the recommendation, the study stated that attaining higher education was seen as one of the preventive measures because of increased knowledge.

Another study by Konlaan et al. (2018) on adolescents' reproductive knowledge, choices and factors affecting reproductive health choices found that respondents did not have information on reproductive health, and mostly depended on their peers for information on sexual and reproductive health. When girls have access to information on preventing teenage pregnancy and know their human rights, they are empowered to bring about development (Emire et al., 2014). The information helps to make informed decisions and develop critical thinking about their health and well-being (Murphy-Graham & Lloyd, 2016). However, a study by Amina (2019) on health information, behaviour change and teenage pregnancies in secondary schools found that "the cultural and religious background of teachers, parents and students limited delivery and utilisation of reproductive health information and education, especially on topics that are considered sensitive in the society such as sex and sexual diversities" (p. 23). In addition, most parents and guardians find it hard to inform adolescents about issues related to teenage pregnancy which is attributed

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to lack of information, feeling uncomfortable discussing sexual issues with their children, and lack of close relationship with their teenage girls (Amina, 2019). Adolescents need information about their bodies' development, dealing with hormonal changes, and how to avoid teenage pregnancy (World Health Organization, 2019). This confirms that individuals who are responsible for educating or informing adolescents about reproductive health might actually be hindering the transmission of information (Amina, 2019).

In most schools, during sensitisation on teenage pregnancy issues, learners are passive recipients who listen and gain knowledge on sexual reproductive health, resulting in most interventions not yielding the intended outcomes (Douill et al., 2012). Interventions are more effective when peers feel closely involved in the sensitisation method (Amina, 2019). Though there are some limitations, a study by Yakubu and Salisu (2018) on identity factors influencing adolescent pregnancies in sub-Saharan Africa to design appropriate intervention programmes found that "social cultural and economic, health service, community sensitization, comprehensive sexuality education and ensuring girls enrol and stay in school could reduce adolescent pregnancy" (p. 8). "Also, provision of adolescent-friendly health services in schools could help in reducing teenage pregnancy" (Yakubu & Salisu, 2018, p. 9).

In Zambia, 29 percent of adolescent girls aged 15-19 where pregnant in 2018, while globaly each year it is estimated that 21 million girls aged 15-19 become pregnant (World Health Organization, 2019; Zambia Ministry of Health, 2010). Teenage pregnancy percentages are analysed according to different provinces. In 2018 data from ZDHS found that, of the ten provinces in Zambia, three had the highest percentage compared to the other seven provinces (Zambia Ministry of Health, 2010). Data further revealed that the key determinants of such high percentages in these three provinces included, "forced child

marriage, poverty, limited access to sexuality and reproductive health education, single parenthood, traditional and social norms and traditional social cultural expectation of teenage girls" (Bantebya et al., 2014, p. 4). Before 1997, Zambian teenage girls were expelled from school when they got pregnant (Mutambo & Mwenda, 2010). In 1997, the Zambian Government introduced the Re-entry Policy that made allowance for a compulsory absence from school for pregnant adolescents, then, after giving birth they would be taken to another school as re-entry learners (Milingo & Vera, 2015). A leave of absence was given to boys responsible for impregnating girls until she gave birth and returned to school (Mutambo & Mwenda, 2010). However, due to a lack of a proper tracking system in the re-entry program, most boys would go to another school and continue with schooling while the pregnant teenage girl remained home (Mutambo & Mwenda, 2010). Despite government interventions such as the Re-entry Programme (Zambia Ministry of Health, 2010) and the introduction of reproductive health education in schools (Zambia Ministry of Health, 2020), teenage pregnancy is still one of the causes of school dropout for teenage girls in Zambia, especially in poor and rural communities. Adolescents from poor backgrounds who find it hard to return to school due to financial challenges and a lack of help from guardians, opt to find means of taking care of their child and stop attending school (Zambia Ministry of Health, 2020). In contrast to adolescents who come from a rich background, and who may have full support for both their child and themselves in terms of upkeep (Birungi et al., 2015). In addition, adolescents face stigma from fellow pupils associated with teenage pregnancy; get little or no help in taking care of their babies after delivery; lack support from family members and face poverty (Mwanza, 2010).

When adolescents realise they are pregnant, most shy away from receiving antenatal care for a variety of reasons like 'financial barriers, embarrassment, attempts to hide the

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pregnancy from the public, lack of privacy and unfriendly attitudes among caregivers' (Zambia Ministry of Education, 2014, p.55), resulting in consequences that might be life-threatening (Zambia Ministry of Health, 2010). A study by Madlala et al. (2018) on perceptions of young men on teenage pregnancy in South Africa found that adolescent boys were not involved in most preventive programs on reproductive health that aimed to reduce teenage pregnancy contributing to the increase in teenage pregnancy percentages. Despite the negative consequences of teenage pregnancy, a survey conducted by Herrman and Waterhouse (2011) indicated that some teenagers did not respond to preventive messages and would purposefully perceived a pregnancy have rewards. Perceived rewards may be in the form of monetary gain, child support, having someone special to love, relationships with intimate partners, and getting noticed by others (Herrman & Waterhouse, 2011). Further, in some instances, girls gain a good reputation in society and have a sense of protection when they get pregnant and are married off to a family that treats them well (Emire et al., 2014). Some teenage girls get pregnant because of the status change that comes with having a child and the hope of having their own homes where they can have control (Emire et al., 2014). However, most of them are not married off once they become pregnant, but become ridiculed and shrink into poverty trying to support their children. A qualitative study by Mervissen et al. (2017) on factors associated with teenage pregnancy in Bolgatanga, found that adolescent motivation for sexual relationships was not based on love, but on economic factors. The study further found that open discussion on sexuality was considered taboo, and most public schools only talked of abstinence as the only preventive measure. Knowledge of teen pregnancy and the provision of comprehensive sexuality education were considered as some of the prevention measures that change perspective on social issues (Mervissen et al., 2017).

2.3   Social identity and teenage girls

Social identity theory originated as a means to reveal how group relationships form (Frisch & Morgan, 2012). Moreover, social identity plays a vital role in a person's well-being and health and provides "valuable resources that people can draw upon when undergoing stressful events" (Frisch & Morgan, 2012, p. 160). Teenage girls who become pregnant are often ostracised by their communities (Mwanza, 2010; United Nations Population Fund, 2014), and may therefore experience low self-esteem and rejection when their social identity is placed within a "stigmatized group" (Corning, 2002, p. 117). This may cause psychological anguish (Fitzgerald et al., 2012; Van Bavel et al., 2013). In most Zambian cultures, if a girl gets pregnant before she is officially "married off" by her parents, it may bring shame to both the family and the girl. The community may label the girl negatively and perceive her to be a negative influence on girls in the community who are not pregnant (Hoolachan, 2020). Hoolachan (2020) explains that this may lead to, "a loss of ego, integrity, self-derogation and a lessened sense of control" resulting in what Goffman (1963) termed "spoiled identity" (p. 78). In a study by Belgrave (2002) on the effectiveness of two culturally appropriate substance abuse prevention intervention programs for African Americans, girls aged 10-12 from schools in a low-income ward in Washington, D.C. found that "prevention programs should include a component directed at strengthening ethnic identity and other protective factors such as self-esteem, positive peer support and skill-enhancement" (p. 6). Further, the study revealed that relationships and social interactions are important to the formation of identity in girls. Most adolescents who have low self-esteem are unable to make healthy choices concerning teenage pregnancy (Douill et al., 2012). Relationships with others are mostly formed when there are social interactions (Murphy-Graham & Lloyd, 2016). Adolescents go through a tough separation from family associations at this stage while trying to find their identity and fit in;

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therefore, music becomes a solace and readjustment helper (Miranda, 2013). Creating friendships may influence adolescents and reinforce different perspectives on health issues, including teenage pregnancy (Higgins, 2007). It is easy for peers to reach out to other peers on issues of teenage pregnancy (Amina, 2019). Through musical activities, friendships develop amongst participants that lead to the re-discovering of identities (Erkkilä & Saarikailio, 2007). Teenagers' "socio-emotional competencies are developed through engaging in […] physical and leisure activities" (Fitzgerald et al., 2012, p.10). Such social connections and interactions can provide positive opportunities for belonging, support, and recreation. Social interactions among teenage girls enable them to develop "friendships, feelings of social connectedness, respect for one another, collaborative skills, leadership skills and knowledge" (Murphy-Graham & LIoyd, 2016, p. 10). Further, different identities are re-discovered as they interact with one another and share information through the experiences of group members (Veblen & Waldron, 2012). Group music-making can offer such support, where a collective identity or goal may be shared amongst group members (Ansdell & Pavlicevic, 2004).

2.4   Music and teenagers

Adolescence is a developmental phase between childhood and adulthood (Miranda, 2013). During this transitional period, music plays a major role in the socialisation of peers (Claes & Miranda, 2009). Socialisation may lead to teenagers unconsciously forming peer groups; "in" groups and "out" groups based on each teenager's preferred music taste (Claes & Miranda, 2009; Higgins, 2007). Group forming allows teenagers to have the opportunity to build positive friendships and experience a sense of belonging, and in turn, encourages or reinforces healthy behaviours (Higgins, 2007). One of the driving forces for adolescents to listen to music is that it allows them to feel that they belong with others

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(Claes & Miranda, 2009). A study by Bogt et al. (2019) on the role of music preference in early adolescents' friendships formation and stability found that adolescents having similar music preferences tend to form friendships easily. Most adolescents enjoy listening to popular music which contributes to the development of friendships as they enjoy listening to similar popular music (Bogt et al., 2019).

Erkkilä and Saarkallio (2007) argue that teenagers use music to manage their emotions. Listening to music can protecft adolescents from emotions that are painful and depressed (MacDonald, 2013). A study by Bogt et al. (2019) found that listening to music helps console adolescents when feeling sad. Adolescents face different daily challenges every day, at home, school and community; listening to music acts as a consoling 'friend' during these moments, especially for those who may not have many friends (Bogt et al., 2019). One of the reasons adolescents maintain music as a 'friend' is that it is always there when in need and can suit the mood and situation of adolescents (Miranda, 2013). For some adolescents, listening to popular music may help them cope with unconscious conflicts (Hallam, 2010). Koelsh (2015) further explains that listening to music can be effective in reducing worries and anxiety. A song or an instrumental piece can depict emotions of sadness, anger, joy, victory, and belonging (Koelsh, 2014). Music helps to express emotions held deep inside, such as pain; sometimes playing an instrument may evoke emotions that human talk cannot (Quinn, 2019). Dance movements have been used to express emotions, group dance experience enhances innate communication, which is only expressed non-verbally (Quinn, 2019). Through bodily movements, frustrations, happiness and pressure are communicated (Chappell & Varelas, 2019). Music-listening during adolescents helps calm inner conflicts and confusion (Hargreaves et al., 2002). Sometimes music listening helps adolescents to handle stressful times and provides an outlet for emotional stress (Koelsh, 2014). Through the love of listening to popular music,

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adolescents may easily accept the advice and message in those songs, and apply them in their personal lives (Miranda, 2013).

Due to advancement in technology adolescents are able to access different devices that provide a platform for information sharing such as smartphones (Miranda, 2013). Media provides a lot of information that may help adolescents be informed on health, politics, fastion and new trends (Miranda, 2013). A study by Akena et al. (2020) on awareness creation as a strategy to reducing the rate of teenage pregnancy in the Lira district found that the media (radio programs and newspaper articles) and community dialogue were effective in reducing teenage pregnancy percentage through influencing behaviour. Messages in these media platforms included teenage pregnancy prevention, correct use of contraceptive, and awareness programes. Fitzharris et al. (2004) in their study on adolescent and parent perceptions of media influence on adolescent sexuality also found that media (radio, television, printed magazines and video games) influences adolescents' characters and behaviours. Adolescents are mostly up to date on what is happening in media, what music is recent, fashion and what is popular; the increase in exposure to media has made it an easy source to get information on sexuality for adolescents (Fitzharris et al., 2004). Some songs carry adolescents' favourite themes to which they easily relate such as sexuality, love, religion, drugs and many more (Laiho, 2009). Music may also expose powerful physical behaviour, either negative or positive (Schubert, 2013). However, though music has many positive effects on adolescents' well-being, it may also influence adolescents negatively and make them act out stubbornly (Miranda, 2013).

Contemporary music in Zambia is popular due to the western attributes it possesses (computerised music) and is mostly used by groups at venues (e.g., clubs) for parties, national events such as Independence Day celebrations, and sometimes political

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campaign events (Chilala, 2019). At these events, music creates an enabling environment for social interactions and enhances communications during peer gatherings (Miranda, 2013). However, music in traditional Zambian culture is introduced to children at a very young age, starting at the naming ceremony, and mostly when playing game songs with friends (Banda & Morgan, 2013). Music plays different roles in the adolescent's community and relates to gender preference depending on the circumstances (Bravo et al., 2014; Chilala, 2019). For example, adolescent girls may use music when performing household chores or singing and dancing with friends, while the boys may play instruments during collective community ceremonies and use music as they go hunting (Banda & Morgan, 2013).

2.5 Collaborative music making

Community music has been defined in many ways by different scholars. Higgins (2007) suggests three broad perspectives in discussing community music: (1) "music of a community" which explains music for a specific society; (2) "communal music-making" which describes being part of or exposed to the music of a specific group of people; and (3) "community music as an active intervention between a music leader or facilitator and participants" (p. 4). The facilitator during the collaborative music-making may guide activities, however, during the music process participants also bring in different ideas and initiatives (Woodward et al., 2004).

The first perspective (Higgins, 2007) explains music for a specific community. In the traditional Zambian context, the use of music in group settings plays an important role in fulfilling the cultural activities which identify a particular group or tribe (Banda & Morgan, 2013). Zambia is home to seventy-three different tribes, of which seven are considered official (Zambia Statistical Agency, 2016). In almost all tribes the use of music in group

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gatherings is similar (Banda & Morgan, 2013). Music is used during funeral gatherings, initiation ceremonies, traditional ceremonies, and around the fire when children gather to hear stories from elders, during peer group get-togethers, song and dance sessions, and other traditional ceremonies (Banda & Morgan, 2013). During these social gatherings, music is used to teach, advise, entertain, warn and praise (Tembo, 2012). Community music is an example of how music has been used as a tool to intervene in health and social issues (Koopman, 2007). Community music might be made in a formal or an informal setting, depending on the participants involved (Veblen & Waldron, 2012). Community music gives opportunities to participants to share with others through music-making, during the process of community music engagement all group members are treated equally, whether some are professional musicians or not which helps to discourage insecurities (Koopman, 2007). It enables participants from different social backgrounds to meet and share experiences, providing a diverse and mixed musical experience (McPherson & Welch, 2018). Community music encourages all age groups to be involved allowing participants to feel free to participate knowing they are not forced (Kwoun, 2019). The outcome of the community music programme is a sense of accomplishment and confidence among participants (Kwoun, 2019). It assists members who lead social interactions avoid feelings of inferiority and distrust (McPherson & Welch, 2018). Banda and Morgan (2013) discovered that the "Nyau" dance, a folk dance done by the Chewa tribe in Zambia, plays various roles in educating the community on different social issues. Such issues include family planning, respect, working hard, good hygiene habits, and occupational skills. Community music is seen as a beneficial 'tool' to help address adolescent health and well-being (Calo et al., 2020). In addition, it helps reach people in disadvantaged communities with many social problems. For example, the findings of a research study by Woodward et al. (2004) in South Africa, found that the social and individual growth of children who had

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committed minor criminal offences, improved through community music engagement. Community music offers participants learning benefits experienced only through active participation. Through constant interaction and sharing of experiences and ideas participants share a rare musical experience (Woodward et al., 2004). A study by Calo et al. (2020) on music interventions for hard-to-reach young people in Scotland found that using musical activities to reach out to young people from disadvantaged backgrounds helped them become empowered, experience self-confidence and achieve positive well-being. It was observed that the programme was a success because of an environment that enabled trust, and a space conducive to young people expressing themselves freely without fear of being judged (Calo et al., 2020). Community music helps reach people for some reason considered unreachable by meeting them using the kind of music they often listen to (Woodward et al., 2004). Community music also helps develop group members' feelings of joy with one another, observing each other happy and enthusiastically gives a welcoming and warm environment (Kwoun, 2019).

According to one of Higgins's (2007) perspectives on community music, music-making allows for an intervention between a music leader and participants during collaborative music-making activities. Despite so many definitions attached to community music, generally, its main aim could be to bring people together through group music-making, helping the community to aid individual participants with their personal growth (Koopman, 2007). Music activities may include improvisation, drumming, singing, dancing, and listening to music. Instruments used should be adapted depending on the type of group involved and the focus should be on engaging every member in the musical activities (Koopman, 2007; Pavlicevic, 2003). Some musical activities like improvisation have many benefits in group music-making; it allows participants to have the opportunity to make decisions and help develop a quick and fast response to music cues (Higgins, 2012). Musical activities are so

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inclusive that even participants lacking professional knowledge of instruments can join (Higgins, 2012). This encourages participants to have confidence and develop self-esteem through the experience with other members (Koopman, 2007; Laiho, 2004). Collaborative music-making also provides a medium for expressive communication through music (Lamont & Murray, 2012). A study by Broh (2002) linked extra-curricular programs to academic achievement foundings showed that learners who participated in group musical activities expressed more with their parents and teachers, this led to high self-esteem in the learners. Including music in lessons improved social cohesion and helped learners socially belong. In addition, participants experienced enjoyment and confidence to perform before others during music lessons (Broh, 2002). Being involved in collaborative music-making has the benefits of developing social skills, friendships, feelings of belonging, confidence, togetherness, a sense of achievement and a sense of unity and coordination (Hallam, 2010). During group music-making, musical activities help enhance feelings of belonging among members, leading to developing bonds and unity among members (Miranda, 2013).

Community music activities contribute to the well-being of the community members who are involved (Kwoun, 2019). Collaborative music-making for adolescents' well-being and health may come in the forms of non-verbal experiences and expressions and securing a space for self-awareness through activities that encourage engaging (Quinn, 2019). Group music activities may encourage adolescents to share experiences and create meanings of different struggles and how to overcome them (Cunha & Lorenzino, 2012). Participating in collaborative music-making "reduces adolescents stress, improves mood regulation, helps in exercising the body system, helps belong to a meaningful activity that gives a sense of purpose and motivation" (Hallam, 2010, p. 281). In a music therapy study by Skewes (2001), music sharing and improvisation allowed the participants (bereaved adolescents) to express their feelings (both negative and positive) during group music therapy sessions.

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Participation in the group gave these adolescents confidence to talk about their grief (Skewes, 2001). Being with friends is an important part of adolescents' lives, and may provide support and a sense of belonging (Long et al., 2017).

Further, those who participate in community music feel part of the community from which they come (Kwoun, 2019). In addition, it offers participants an opportunity to make use of their creative ability and bring new ideas to the group and improves both visual and verbal communication and response (Hargreaves & Koutsoupidou, 2009). Group interactions may enhance innate skills, such as listening to one another and sharing ideas (Cunha & Lorenzino, 2012). Community music encourages direct contact and interactions among participants, leading to group members influencing each other's behaviours (Kwoun, 2019). Participation and engagement in music-making is freely expressed by all and gives opportunities to be in one accord through music sharing (Veblen & Waldron, 2012). Participants are allowed to be part of a collaboration in which their decisions and involvement are respected (Bolger, 2015). Despite community music being a collective activity, participants are encouraged to show their individuality as they perform with others (Woodward et al., 2004). Collaborative music encourages participants to be part of the music process from the onset of the programme, being involved in activities and adding to the music-making journey (Woodward et al., 2004). Collaborative music-making helps group members experience closer relationships musically as they continue to engage (Conway, 2008). For collaborative music-making to be effective, group members must develop social relationships based on trust and respect (Hallam, 2010). Music-making acts as a medium for communicating feelings and inner thoughts (MacDonald, 2012). Without social interactions, collaborative music-making may not be possible, because interactions with other group members enable social skills to develop (Blandford & Duarte, 2004). In addition, members who participate in collaborative music-making become sociable

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(Conway, 2008). In group music-making, participants become engaged in sharing experiences leading to the development of feelings of acceptance (Veblen & Waldron, 2012). Continued participation in collaborative music-making enables participants to develop feelings of concern for others in the group, in that they are prompted to help when they observe other group members struggling to participate (Blandford & Duarte, 2004). Active individual participation and cooperation in the group might result over time in the development of trust and respect in responsible relationships and friendships, self-confidence, interpersonal connections and empowerment (Bolger, 2015; Higgins, 2007).

Further, collaborative music-making creates an environment of togetherness, with or without the use of words, allowing experiences and communication to be done through music-making (Veblen & Waldron, 2012). These group music-making interventions function as a way of creating awareness about social issues such as teenage pregnancy, moral issues and cultural beliefs (Higgins, 2007). During community music, identities are rediscovered, and there is an 'identity shift' among participants regarding how they perceive themselves (Kwoun, 2019). Lastly, adolescents' experiences may differ during group music-making sessions (Cunha & Lorenzino, 2012).

2.6   Conclusion

Teenage pregnancy is prevalent in Zambia (Zambia Ministry of Health, 2010), especially in areas with high poverty levels and strong cultural beliefs that support early marriage (Zambia Ministry of Health, 2020). Pregnant teenagers has been identified as one of the major reasons for school dropout in Zambia (Zambia Ministry of Health, 2020), adding it to the list of high-risk reproductive health problems among adolescents. However, research on teenage pregnancy interventions in Zambia has focused mostly on reproductive health education and the Re-entry programme so that young mothers can return to school.

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Collaborative music-making has been used to address some aspects of adolescents' health and well-being. This includes music therapy for adolescents with autism and adolescents expressing grief. However, studies have not focused on using collaborative music-making to facilitate issues around preventing teenage pregnancies. My proposed study would provide another angle; one that will focus on how collaborative music-making would create a platform where adolescents can openly engage on issues around teenage pregnancy.

Chapter 3: Research methodology

Research methodology refers to how a study is structured, including the gathering and analysing of data in a systematic fashion (Polit & Beck, 2006). This section provides information on the selected research approach, design and sampling strategy as well as the data collection and analysis processes. Further, it will state the ethical considerations and deal with research quality.

3.1 Qualitative research

This study used a qualitative research approach. For a research study to qualify as a qualitative study Creswell (2018) suggests that "data be collected at field site where participants experience the issue under study, have face-to-face interaction and have multiple data sources" (p. 15). Merriam and Tisdell (2016) explains that qualitative research seeks to explain different experiences of people in their natural habitats. My study explores the experiences of group of Zambian adolescent girls (15 years of age) and whether collaborative music-making created a space for them to openly engage on the topic of teenage pregnancy.

3.2 Research design

This study employed a case study design. A case study seeks to describe a unit (bouned case) in detail, in context and holistically (Kombo & Tromp, 2006) and aims at understanding participants interaction and engagement in a given setting (Merriam & Tisdell, 2016; Nieuwenhuis, 2013). Furthermore, a case study is also, "an emphirical inquiry that inverstigates a contermporary phenomenon (case) within its real life context, especially when the boundaries between phenomeno and context may not be evident" (Yin, 2014, p. 16). Creswell (2018) explains that a case study involves understanding an

event or activity with one or more individuals. A case study is bounded by time and place (Creswell, 2018). The identified case in this study is a group of teenage girls (see paragraph 3.3, sampling strategy) who attend the same school in a rural area in Zambia, and took part in one group music session per week for five weeks. During these sessions the participants were invited to make music together through singing, playing musical games, playing musical instruments and dancing (activities are explained in paragraph 6.4.1). Participants had the opportunity to express themselves, their feelings and emotions, through the medium of music-making; collaborate on shared music-making ideas; and reflect on the affordances of group music-making activities. Through engaging with the participants, I hoped to discover whether collaborative music-making can create a platform to openly engage on the topic of teenage pregnancy.

3.3   Sampling strategy

Purposive sampling was used in this study to select participants in a deliberate manner. This sampling technique is a form of non-probability sampling where participants are selected intentionally to help answer the research question (Bryman, 2012). Participants in qualitative research are selected to provide richly-textured data that are relevant to the phenomenon that is examined (Vasileiou et al., 2018; Yin, 2011). According to research (Zambia Ministry of Education, 2014), teenage pregnancies in Zambia occur more in rural than in urban communities and, therefore, a school in a rural community was chosen for this study. This school is also close to the researcher's home. After receiving permission from the school principal to conduct the study (Appendix B), I invited all the 15-year-old girls in the school to a group information session where I explained the nature of the study. Teenage girls who are 15-years-old comprise the age group when girls are most vulnerable to becoming pregnant (World Health Organization, 2019). The current 15-year-

old group of girls in the school is not and never has been pregnant[3]. The 12 volunteers received information that explains the study (Appendix G); and an informed consent letter for their parents/guardians (Appendix E). The girls whose parents gave consent received a letter of informed assent (see Appendix G) to sign. Sample sizes in case studies are typically small (Vasileiou et al., 2018; Schoch, 2016). In this study, for group activities to be monitored and facilitated successfully, approximately 10-15 participants was feasible.

The number of participants who took part in this study was 10. All the participants came from the surrounding community near the school, and attend the school where this study was conducted. However, the participants were in two different classes. Six of the girls were in one class, and four in another class. None the participants had been part of a collaborative music-making session before. The music sessions were attended by all participants from the beginning to the end for 5 weeks and no-one missed any of the sessions. The group music-making sessions were conducted in the afternoon from 15:00 to 16:00 after the formal school activities in one of the classrooms at the school the girls attend. For confidentiality and privacy, the participants used pseudonyms.

3.4   Data collection

To gain an in-depth understanding of the case, data collection should include a series of interrelated activities focused on assembling good information to answer the study's research questions (Creswell, 2018). For this case study, data was collected through observation of group music-making sessions and individual semi-structured interviews. Artworks that express the participants' understanding of the topic (teenage pregnancy) are also shared. Data collection commenced after the approval from the school principal

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[3] In 2021 during the time of data collection, there were 15 non-pregnant 15-year-old teenage girls in this school.

(Appendix B), approval from the Department of Education (Appendix C), volunteers and parents had received the information and consent form (Appendix E). Also written consent from parents and guardians (Appendix F) had been signed, the school psychologist had accepted to help (Appendix D) and lastly cleared by ethical committee (Appendix H).

3.4.1 Observations

Observation is one of the key means of collecting data in qualitative research for real-life situations (Creswell, 2018). As a researcher, my role was that of a participant observer. Participant observation makes it possible for a researcher to participate and observe behaviour (Merrian & Tisdell, 2016). As a participant observer, I introduced the planned musical activities and acted as a facilitator to encourage the girls to express their understanding of musical ideas. I was able to observe how participants engaged and interacted with each other in the different group music-making activities (see 3.4.1.1).

Observation also included participants' graphic representations of their feelings, and reflective discussions after music making activities, where they shared issues regarding teenage pregnancy after group music-making activities. These sessions were video recorded. Creswell (2018) recommends that the observer should write field notes that include questions, immediate thoughts, activities and behaviours of the participants. Directly after the group sessions, I wrote down observation notes. The written notes and video recordings enabled me to reflect on whether participants experienced relationships through music-making with other group members and whether they experienced and expressed their social identity through this music-making process.

The activities during the five sessions included a group musical greeting game as introduction (facilitator and participants introduced themselves through singing and movement); rhythmical improvisations on drums where participants take turns leading the

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musical activity; singing songs with lyrics that focus on a message about teenage pregnancy; singing and dancing to a traditional song about teenage pregnancy; using word cards with words that focus on the causes of teenage pregnancy for chanting while playing improvised rhythm patterns; using the words on the cards to start the discussion during reflection time at the end of a session; listening to music while drawing images to express their feelings on issues around teenage pregnancy; listening to relaxation music before concluding with a reflection session.

The music-making schedule of activities was planned for five sessions (Appendix I). During the sessions participants did activities which included greeting and sharing on the past week's activities, improvisational activities through percussion, and reflection sessions at the end of every session. During my preparation for the weekly sessions, I discovered that the only instrument the school had was one traditional drum made locally. Therefore, improvisation was done using plastic containers as drums (see Figure 1). Despite not using authentic instruments during the sessions, participants were observed enjoying taking part as they took turns playing different rhythmic pattern on the improvised drums. This helped me understand that music can be enjoyed with any instrument as long as it is with participants who are free to express themselves as they make the music.

Figure 1

Alternative 'Drum' That was Used During the Sessions

Other activities which were added in different sessions, and not done in all sessions included music listening, traditional singing and dancing, colouring and drawing and using word cards. All the sessions lasted one hour including the reflection sessions. The activities were formulated to help explore and answer the main research question.

3.4.1.1 Music-making activities (chosen by the researcher)

Welcoming activity.

The welcoming activity was the first activity. It was supposed to be easily learned and remembered fast, therefore, few words were used in the welcoming activity. It was called a group music energiser because it was supposed to help participants reduce anxiety. During this activity, participants were involved in a call-and-response of the words "dum, dum, da, da". In turn, participants would respond back by repeating the same words. This was accompanied by body movements like clapping, stamping, jumping and any actions participants come up with.

Introduction game

The introduction game involved participants choosing their favourite colour to use as their pseudonyms. Each participant made a body gesture and said their pseudonyms, for example, clap then say a pseudonym. The pseudonyms that were chosen were, Pink, Yellow, White, Blue, Brown, Grey, Black, Green, Red and Purple.

Free drumming

Free drumming was chosen to be done through improvisational drumming, which would be done in all the five sessions. During this activity participants were told to form a circle together with the facilitator and each to have a drum. Even though I was the facilitator during the activities, during improvisational drumming, each participant was told to play their own rhythmic pattern (different from everyone else's) when it was their turn to play. Even though some mentioned that they had never played before, I told them to play whatever came to their minds. This activity helped participants gain confidence to lead others and feel free to experience other participants' incorporations.

Body movements

Body movements were done when dancing to traditional music and listening to popular music. All participants were invited to enjoy the songs through dance. When the songs were played, most participants stood still without even being told to do so. Participants laughed and expressed themselves through dance and movement. After body movements, participants were observed being more relaxed and excited. Joy filled the room as group members danced together. The body movements included clapping, jumping, stamping feet, moving the waist, and shaking the body.

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Songs

Singing during the group music-making was traditional music that was taught by the participants. Most of the songs involved call-and-response, which is one of the common characteristics in Zambian traditional music.

The researcher used songs that were meant to entertain, sensitise and help participants develop social group cohesion as they interacted through music. These included popular and traditional music. The chosen popular music portray the music participants love listening to. The chosen traditional music, allowed the participants to sing songs in their local language. Almost everyone in the community engages in traditional cultural music at a young age, therefore, the participants already knew the traditional songs. This made it easier for them to suggest traditional songs to sing during the sessions (see 4.4.1).

Pop songs (researcher/facilitator's choice):

Popular music was included in the collaborative music-making because related literature supports that adolescents listen more to popular music because they easily relate to the musicians and messages in the songs (Miranda, 2013). The types of popular musicians chosen were all from Zambia and all the songs were sung in the vernacular of Zambia, some with a combination of English.

Song 1: "Pick-it-up" by Yo-maps (Pollywood music group, n.d.)

The first popular song that was played was during the first session. This was to enhance social interactions and reduce feelings of anxiety. The song is by musician Yo-maps (stage name), and the song played was "Pick-it-up". At the time of the data collection, this song had just been released and most people loved it. The lyrics are sung in Nyanja, which is understood by most people in Zambia. Below are the lyrics to the song, and they are also translated in English.

Verse:
    Sibakukonda timaziba just move on (They do not love you we know)
    Bamakunena timamvela basakila reason … Yeah. (They talk about you we hear them looking for a reason)
    Bafuna sibangakwanise …. *so* (They want but cannot make it)
    Ba tuzanda vamene uchita (They are angry because of what you are doing)
Chorus:
    When you go down pick it up
    Bavalile na futi (Dress up for them)
    Go down pick-it-up
    Chitenge na Gucci (African print and Gucci)
    Go down pick it up
    Baona mange wasila (They think you have finished)
Verse:
    Nizibachikukanga kubwela futi mu corner baby (I know it is hard to go back)
    Bazako bakuseka kumbali (Your friends are laughing at you on the side)
    Chifukwa wayonda baby (Because you are slim)
    Ziyangane mu mirrio futi ukalimo … eeh (Look at yourself in the mirror, you are still capable)
    Fakapo ka make up sweety ukachilipo (Wear make-up, sweety you are still capable)
    Ndiwe cabe, baby you you you (It is only you baby you you you)

This song has an encouraging message to a girl having difficulty coping. The song is encouraging the girl that when she is low and feel like the world is against her, she should not give up but "pick it up" and continue working hard.

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Song 2: "Toliwe" by Willz (All Vibs, n.d.)

The second popular song played was by another Zambian musician named Willz (Stage name), called "Toliwe". The song helped start the first discussion on teenage pregnancy. The message in the song is mainly about awareness of teenage pregnancy and issues. It was played during the second session. The song is more like a story of a mother cautioning her daughter against the dangers of teenage pregnancy and other social issues a teenage girl should avoid. Below are the lyrics of the song by Willz. The song is sung in Nyanja.

Verse:
　　Ukongunfwa toli sisikanga Toli (You should be listening Toli)
　　Chino chalo chinamano weyo (This world has got teeth)
　　Nine nyoko na bamboo wako echifwa kale (I am your mother; your father died a long time ago)
Chorus:
　　Toliwe …eeeeh,　Toliwe …..eeeh
　　Toli mwanawangu Toli
　　Toli *my child Toli*
Verse:
　　Kunali musikana pa mfumu ya chidanao (There was a girl from a from a village called Chidano)
　　Zina yake yenze ni Toliwe (Her name was Toliwe)
　　Mamuna bonse benze kumukubwa (Many boys used to admire her)
　　Chifukwa chaso anayamba (Because of this she started)
　　Kuziyona monga niwabwino maningi (Thinking that she was the most beautiful girl)
　　Nakuyamba kuyenda nayo (And started going out with some men)
　　Bamayi bake menzo kumu uza ati Toliwe uzimvela (Her mother would always tell her to listen to her advice on boys)
Verse:
　　Siskana Toliwe (Take it easy Toliwe)
　　Ichi chalo china mano Toli (This world has teeth Toli)
　　Nine nyoko ne, bamboo wako echifwa kale (I am your mother; your father died a long time ago)

3.4.1.2 Listening activities (chosen by the researcher)

When doing certain activities and waiting for participants to settle, relaxation music was played in the background. This was to maintain the musical environment and mood that had been created. This music helped to link different activities, and for activities that did

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not involve music-making, such as drawing. Some activities included colouring and drawing activities, picking word cards, writing about what had been learned during the sessions and in breaks between sessions. The drawings will be discussed in Chapter 4.

The songs used were "Runaway Child" (Esther Chungu), "Moyo Sogula" (Lilly T), and "Nyimbo Zako" (Wezi). All of these songs are by female musicians and were chosen deliberately to encourage the participants. The song by Esther Chungu–"Runaway Child"– talks about a child who has made bad choices but that they can still come back home. The Lilly,T song–"Moyo Sogula" has a message that life cannot be bought; when one loses it, they cannot get it back. Lastly, Wezis' song–"Nyimbo Zako" means everyone should have a good song about themselves to sing so that others might be inspired. Below are the Lyrics to the songs and English translations.

"Runaway child" by Esther Chungu (Acken Blog, n.d.)

This song was played during the second session, when participants were coming in before the start of the session. The song is sung in Bemba and English. Words in Bemba have been translated.

Verse:
   Nali ku bumba ne minwe shandi (I created you, with my hands)
   Nali ku pela ishina lyandi (I gave you my name)
   No ku ku panga umwana wandi (I also made you my child)
   Naliku bumba naku ku pela ubumi (I made you and gave you life)
   U kuku samfya u ku ku wamya no ku ku temwa (I washed you; I cleaned you and loved you)
   Nomba wile kwi wemwana wandi (Now where have you gone my child?)
   Nomba wile kwi wemwana wandi (Now where have you gone my child?)
   Nomba wile kwi lubile kwi (Now where have you gone? where have you disappeared to?)
   'Cause I want you back
Chorus:
   You should think of my love and my grace
   I'm the only thing you need
   You should think of my love and my grace
   I'm the only thing you need
   Come back, come back, come back
   Runaway child
   Come back, come back, come back

Verse:
   I held you in my arms, I saw you smiling, I fell in love with you
   I thought you loved me too, and I know it's not easy
   But I'll give you strength to fight
   Don't you hide when you're hurting
   Let me heal you with my love
   Nomba wile kwi wemwana wandi
   Now where have you gone my child?
   Nomba wile kwi ulubile kwi (Now where have you gone? where have you disappeared to?)
Verse:
   Oh, the things you feel, I feel too
   Oh, the things you see, I see too
   But my child
   I'm all you need so please come back home
   Please come home"

"Moyo Sogula" by Lily T (Zed Lyrics 11, n.d.)

The second song used as background music was by LilyT, named "Moyo Sogula" and sung in

Nyanja. This song was used during the fourth session when participants were drawing.

Verse:
   Sembe umoyo ogula (If life was bought)
   Sembe kuliye kuti tinalinawo (There was not going to be that they used to live among us)
   Eti siya mwana wanga (They died my child)
   Ziko la vuta, antu nawo alimba mutima (The world has become a difficult place, people are not taking cautions)
   Matenda nayo siyo sila mwana wanga Ziko lavuta (Diseases are many and are not ending; the world has become a difficult place)
   Antu nawo alimba mutima matenda nayo siyo sila (People are not taking cautions, diseases are not ending)
   Nizaku wuza bwanji? (How can I tell you)
   Kuti umvele mwana (So that you listen my child)
   Mvela, mvela, mvela (Listen, listen, listen)
   Mwana mawe mwana (Child ooh child)
Chorus:
   Uzi sungile weka umoyo wako (keep your life for yourself)
   Uyu moyo sugula uka tayika sungautole (Because you cannot buy life, once you lose life you cannot get it back)
Verse:
   Uyu umoyo sogula (This life we do not buy)
   Ukawu taya kuliye Kuti ni wutole soti mwana wanga (If you lose life, there is nothing like I have another one my child)
   Uzini mvelela (Listen to me)
   Ni chifukwa chabe niku konda kulibe wina anso (It is because I love you, there is no-one)
   Azaku wuza mwana wanga (Who will tell you my child)
   Uzini mvelela (Listen to me)

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"Nyimbo Zako"by Wezi (Phoenix ortu, n.d.)

This song was played as participants walked into the room before the session started. The song is sung in Nyanja and English. Words in Nyanja have been translated.

Verse:
    Oh, oh oh
    Nyimbo zako (Your songs)
    Oh, oh oh
    I am a dreamer
    Nakulile mufilamba elo nesoni (I grow up in tears and shyness)
    I'm a silent voice in a crowd
    Breaking through
    I'm speaking out loud here I come
    Ngati pali chintu chubabisha (If there is one thing that hurts)
    Nimau yoni chimfya yokuti (Are words words of defeat that)
    Singazichingileze (I cannot protect myself)
    Ngati pali chintu chubabisha (If there is one thing that hurts)
    Nimau yoni chimfywa nikalila kuziuza (Are words of defeat, when I cry, I tell myself)
Chorus:
    Emba nyimbo zako (Sing yourself songs)
    Bakumve ulabila (Let them hear you speak)
    Osankale namwezo mumutima wako (Do not be scared in your heart)
    Ziyimbishe nyimbo zako (Sing yourself a new song)
Verse:
    Ayakine onikonda komasoni langiza (Others who love me, but do not show me)
    Nukonda bantu bonse sibonce monikonda ineee (I love all the people, but it is not everyone who loves me)
    Nikalila kuzuiza ohhhh (When I cry, I tell myself)
    Ziyimbise nyimbo zako zichose kumutima ohhh (Sing your song, let them come from the heart)
    Oh, Ziyimbise ohhh oh (Sing for yourself)

3.4.1.3 Word cards

Word cards (see Figure 2-7) were used to help participants identify the causes of teenage pregnancy, and then discuss what they had learned and understood on the particular cause. Participants were told to each pick a word from the centre on the floor. These word cards had words that focused on the causes of teenage pregnancy and preventions written on them. Participants were told to read the word each had picked for everyone to hear, and then afterwards, participants chanted some words while playing different rhythmic

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patterns. The words on the word cards helped start a discussion. The words used on the cards were: Sensitisation, School, Poverty, Peer pressure, Music, Informed mind.

Some of the word cards are shown below with words participants chanted.

Figure 2

Word card 1
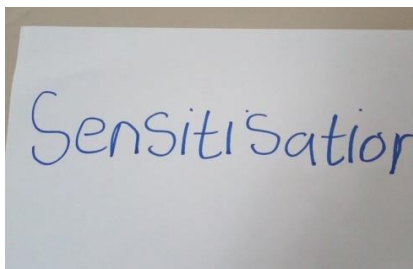
When asked about what this word meant, some participants mentioned that letting participants know through sensitisation programs on teenage pregnancy was important.

Figure 3
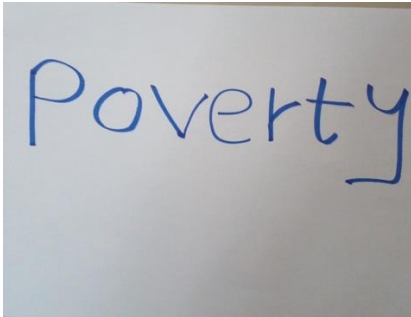
Word card 2
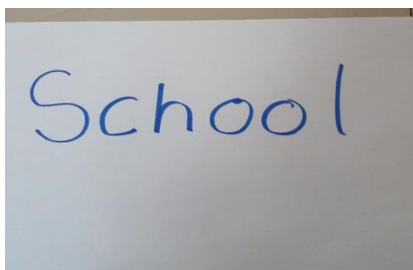
Discussion around the word "school" introduced questions about why the school did not have many sensitisation programs on teenage pregnancy. Participants hoped programs like the collaborative music-making would be introduced at school.

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Figure 4

Word card 3
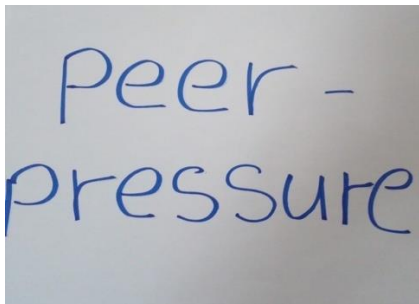
"Poverty" was one of the words that were discussed widely by participants. Participants mentioned that lacking basic essentials has made many girls venerable when trying to get certain things they really need that are not provided from home.

Figure 5

Word card 4

Almost all participants commented on the words "peer pressure". Examples of how some teenage girls were pressured to have boyfriends and later become pregnant were shared. In addition, the meaning of peer pressure was discussed to explore the difference between negative and positive peer pressure.

Figure 6

Word card 5
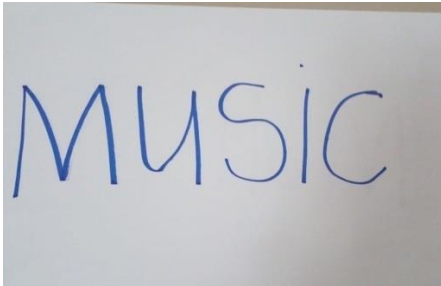
The word "music" was qualified as a means to be used to share experiences with others, and also a medium that made it easy to talk about issues of teenage pregnancy.

Figure 7

Word card 6
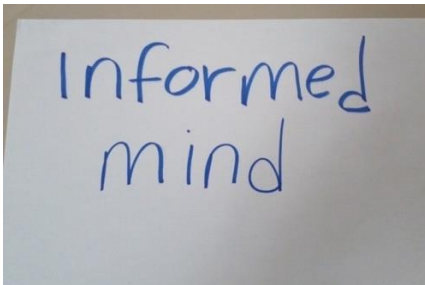
"Informed mind" was easily explained when participants were asked what they had learned during the sessions. After many different answers on what they had learned, it was mentioned that they now had an informed mind to help them make decision, knowing the courses, preventions and consequences of teenage pregnancy.

3.4.1.4 Participants' contribution to music-making activities:

Free drumming

Through improvisational drumming, each participant was given the opportunity to stand in the centre of the drumming circle and play a short rhythmic call-and-response pattern of their choosing as the rest of the circle watched and listened, and then repeated the pattern back to the leader. This exercise was replicated until each participant had been given a turn to lead the group.

Singing

Participants were instructed to find known traditional songs about teenage pregnancy to share in the next session. Members with songs to share had the chance to sing and explain the meaning of the words in the song. Of all songs presented, the song chosen for the group to perform was one with which almost all the participants were familiar. The choice was based on how fast participants learned it, the message in the song and which language participants understood.

Moving

Dance and movement were incorporated when listening to popular songs and performing traditional songs. During these activities, participants expressed themselves freely without waiting to be told what to do. Some participants' dance movements encouraged others to join.

Drawing

The drawing activity allowed participants to illustrate on paper what they had learned and thought about teenage pregnancy. Participants drew different images of how they felt

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about the issue of teenage pregnancy. When all participants had finished drawing, they were asked to show their drawings one at a time. This was followed by a discussion in which participants were asked to choose two words to describe their images.

3.4.2 Semi-structured interviews

Interviewing involves verbal exchange between the researcher and participants, whereby information on the research questions may be collected (Dunn, 2005). Semi-structured interviews were conducted individually with each of the participants after the five weekly group sessions at the school (see Appendix I).

The interviews were conducted on the school premises in one of the school offices for privacy. A total number of ten interviews were conducted in a space of two days for participants who volunteered, each interview lasting an average of 20 minutes per participant, with some taking as long as 30 minutes depending on how the participants were free to discuss. The interviews were audio recorded and notes were taken. The audio recording improved the quality and transparency of the data collected and ruled out misinterpretation of information provided by the interviewee and contributed to unbiased and true narration of the interview (Sullivan, 2010). Therefore, the recordings allowed me to make accurate verbatim transcriptions of the participants' views (Creswell, 2018). The recorded narrative also allowed for hearing different expressions and cues from participants that could not have been notated during the sessions.

The interview questions (Appendix H) for my study focused on participants' experiences of collaborative music-making with other participants. Creswell (2018) proposes that if respondents have difficulty in elaborating their perspectives or if an additional topic of interest arises, the interviewer should ask supplementary questions to collect representative qualitative data. The data collected through the semi-structured interviews

enabled me to reflect on whether participants experienced relationships through music-making with other group members, if they experienced an awareness of their social identity through this music making process, and if they explored the topic teenage pregnancy through collaborative music making. Pseudonyms were used instead of their names in order to hide their identities. Each participant chose their favourite colour as their pseudonym, which was used throughout the group music activities.

3.5. Data analysis and interpretation

Data analysis in qualitative research is a process of identifying and looking through collectd data to reveal and explain the phenomenon (Yin, 2014). A qualitative thematic analysis organise data into categories that bring meaning to data through reading and re-reading, watching video clips, and listening to recorded audio several times (Schneider, 2011). Through qualitative data analysis the researcher is able to gain a clear understanding of the data collected (Polit & Beck, 2006). The process of data analysis takes place throughout the study and involves the gathering of open-ended data; preparing data for analysis through the processes such as transcribing data, constantly thinking about data and writing notes; and understanding data through systematic asking of questions.

A thematic analysis help the researcher to identify themes from the experiences of the participants (Creswell, 2018). A thematic analysis was used to bring out and identify emergent categories and themes through the following steps : reading and re-reading analysed observation session notes from group activities and reflections; watching video clips and analysing video material; listening to recorded audio several times to transcribe interviews. The artworks drawn by participants to express their understanding of the topic are shown in the findings.

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Nieuwenhuis (2016), Creswell (2018), and Durdella (2020) add that data analysis also involves breaking data down into codes, patterns, categories and themes. The data should be segmented and concise labels assigned to each data chunk. These broad units of information are narrowed down to codes and organised into categories, from which emerging themes were identified (Creswell, 2018; Durdella, 2020). The themes are related to the research questions and responsive to the study's purpose (Merriam & Tisdell, 2016). The following describes the process used in this study of how codes were analysed and themes identified from all data collection methods:

- For observation, video excerpts where watched several times to identity video clips that related to how collaborative music-making helped participants openly engage and explore the topic of teenage pregnancy. It was after watching all videos that video clips were selected which helped answer the research questions. To interpret meaning from the data, detailed descriptions of the people and activities were given. Emerging codes were identified from where emerging categories and themes developed.
- Interviews were all transcribed from the audio recordings. Thereafter, all the transcribed interview data was carefully read. Transcriptions were annotated by labeling relevant words, sentences and phrases and then coded manually.

After analysis of data from both interviews and observation, common emergent themes were identified. Three main themes emerged, as shown in Table 1 below.

Table 1

Emergent Themes and Categories

Main Themes	Categories
1. Positive space	• Enjoyable music experience • Expression through music
2. Social identity	• Self-consciousness • Belonging
3. Exploring teenage pregnancy as topic	• Engaging on the topic teenage pregnancy. • Community expectations of teenage pregnancy.

3.6   Ethical considerations

Ethics refers to how moral issues on social and legal commitment may be met during the research process (Polit & Beck, 2006). Participants who took part in this study received a letter of informed assent (Appendix G). This has already been discussed in the section on sampling (see 3.3). Data collection methods include observations of group music-making sessions, reflection discussions after music-making activities, and individual interviews. Data collection was undertaken only once permission was received from the principal of the school (Appendix B) and the Zambian Department of Education (Appendix C); after parents/ guardians of the participants received an information sheet for the informed letter of consent (Appendix E) and signed the consent form (Appendix F). Participants were given an informed letter of assent (Appendix G) to sign. The letter explained the purpose and need for the study and all the methods that would be utilised to obtain the necessary

data. The privacy and confidentiality of each participant was protected. A school psychologist was asked to assist in the event that participants felt there was a need to discuss more personal issues (Appendix D). During the music-making sessions, I emphasised the consequences of not keeping shared views confidential.

Participants received the assurance that pseudonyms will be used to protect their confidentiality. Participation was entirely voluntary and participants could withdraw from the study at any time. Data will be saved in a password protected folder in electronic format at the School of the Arts, Music unit, University of Pretoria, for 15 years.

3.7 Trustworthiness of the research

Generally, the quality of qualitative research has been understood differently from quantitative due to the nature of how each research method is conducted. Quantitative research involves the validity and reliability of data drawn (Creswell, 2018). However, in qualitative research, quality is thought of differently because of the flexibility and freedom given to a researcher (Creswell, 2018). Through the accurate writing of field notes,thick descriptions and recording of semi-strutured interviews trustworthiness was ensured, the validity of the findings was verified (Byman, 2012) by comparing semi-structured interviews, audio recordings, video recordings of the sessions, and notes with rich descriptions taken during music-making. In addition participants real life experiences and perspective during the study helped confirm certain findings.

These steps affirmed the quality of the research and connected to the process of triangulation (Merriam & Tisdell, 2016). Triangulation refers to the use of more than one method of data collection (Merriam & Tisdell, 2016).

3.8   Conclusion

This chapter presented the research methodology used in the study. The research approach, design, sampling technique, and methods of data collections have been described. Further, the process used for data analysis and interpretation have been presented. The study's trustworthiness and ethical consideration have also been discussed. The next chapter presents the findings of the study.

Chapter 4: Data analysis and findings

4.1   Introduction

This chapter presents the findings based on the analysis of the data that were collected by means of transcribed semi-structured interviews and recorded observation notes. The participants' experiences were collected through observations made of the interactions between learners during music-making sessions and in-depth individual interviews. During the music-making sessions they also created graphic representations that portrayed their feelings, and the sessions were concluded with reflective discussions where they shared issues regarding teenage pregnancy. The raw data relevant to how participants experienced relationships, expressed their social identity and explored the topic of teenage pregnancy through music-making were organised and thoroughly examined by reading and re-reading all transcripts and observation notes. The data were divided into codes and broad categories, and through this analysis process, three themes emerged (Figure 8):

1. Positive space

2. Social identity

3. Exploring teenage pregnancy as topic

Figure 1

Main themes
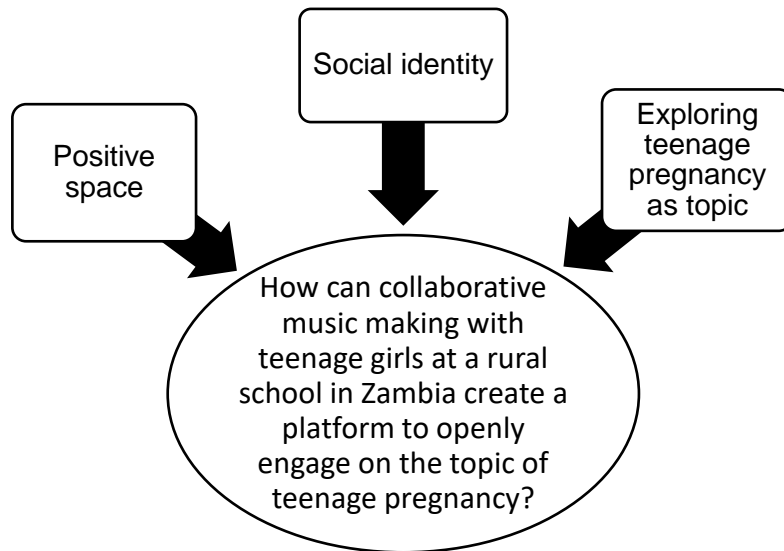
The themes are interlinked in an attempt to answer the main research question:

How can collaborative music-making with teenage girls at a rural school in Zambia create a platform to openly engage on the topic teenage pregnancy?

The main themes have been broken down and grouped into categories, as shown in Table 2 below.

Table 1

Emergent Themes and Categories

Main Themes	Categories
1. Positive space	• Enjoyable music experience • Expression through music
2. Social identity	• Self-consciousness • Belonging

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3. Exploring teenage pregnancy as topic	• Engaging on the topic teenage pregnancy.
	• Community expectations of teenage pregnancy.

4.2   Theme 1: Positive space

4.2.1   Enjoyable music experience

Participants commented that, through collaborative music activities, a space was shared that encouraged expressiveness. Pink in particular commented that a relaxing environment allowed her to express herself by performing with others in the group. She also said, "A relaxing environment allowed me to express myself by performing together with other participants, which brought out my creativity and a sense of self."

Being around girls only also contributed to some participants feeling free to participate with other group members. This was mentioned in Green's comment that a girls-only group encouraged expression,"The girls-only group helped encourage more participation and free expression."

Some musical activities enhanced having an enjoyable and exciting musical environment during the performance.

"I would not play because I feared other participants would laugh at me but after seeing others trying, I also tried and it was fun."(Red)

"If it was not for the improvisational activities, I think I would have not been able to play. The activity made it easy to participate with others." (Yellow)

Further, other participants commented that doing a variety of activities helped put their inner thoughts on paper and express how they felt.

> "The drawing was great, the colours I chose, black and yellow, helped me express what I felt during the first session and how I feel now that the sessions are done." (Red)

During the free drumming sessions, as participants played more together, they grew increasingly accustomed to the free drumming. With the experience of how to perform this exercise from the first session, the drumming became easier and more co-ordinated as we progressed to other sessions; there was improved co-ordination and focus, with each member waiting to receive and then pass on to the next participant. Due to this, the facilitator provided very little guidance while the free drumming was happening. As an integrated member of the drumming circle, when it was the facilitator's turn to lead, they too followed the model and played a pattern for the group to repeat before handing over to the following participant.

Participants were instructed to find known traditional songs about teenage pregnancy to share in the next session. Two participants volunteered to teach traditional songs. Only one was willing to teach, while the other participant shied away. Excitement characterised the room at the mention of learning a traditional song. All participants began preparing for the performance, even before the song was taught, by getting a cloth to tie around their waists. Shy participants were observed getting ready for the performance too. From the group, two participants volunteered to play the drums while the others sang and danced. Green took centre stage as she taught other participants the song. She first sang the song alone and asked all who knew it to sing along. Surprisingly most participants knew the song; it turned out to be a well-known song. The song had repetitions of the words, and the meaning was clear to understand. After Green had sung the song, she demonstrated dance movements to accompany the singing. When she finished teaching the song, the traditional dance performance began. The group decided that two participants would

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perform at a time. Red and I were the first ones who started; I entered first and Red joined me while the rest of the group members sang, drummed and clapped for us. The participants laughed and cheered.

One of the activities during the collaborative music-making enjoyed by all was dance and movement. There was synchrony in the dance movement at some point, which occurred when Purple introduced a dance movement, and all participants repeated her exact movements. It was observed that participants shared a bond of friendship as they danced. Purple also drew girls in a circle playing drums. She shared, "Through performing with other participants, I was able to have friends who shared with me on how teenage pregnancy can stop me from fulfilling my full potential."

Data revealed that participants felt at ease, relaxed and joyful during the time when space was created for free interaction. This environment encouraged participation and sharing of information about teenage pregnancy.

4.2.2 Expression through music

Participating in collaborative music-making enabled group members to express and share experiences. Data revealed that participants experienced individual and group benefits as a result of expressing themselves through music. Dancing together created shared lived experiences. Pink experienced, "As we danced to the song together, it was funny how music brought us together with each other even though before the group music programme we were not even close."

Through performing together, a bond and unity amongst group members developed and brought about feelings of trust, respect and interpersonal connections that were observed during the traditional dance performances.

"The coordination and co-operation during the traditional dances were unifying. It was as if everyone knew what they were supposed to do ."(Pink)

"There is a certain feeling of security and connection I have with my group members. I think dancing together contributed." (White)

Participants commented that if the sessions had only involved talking or discussions without music, sharing openly would have been difficult. However, expression through music provided a channel through which to engage.

"I think if it was only talking without music, I would not have been engaged so much with others. Because I am usually a shy person and mostly alone." (Red)

"Like during the listening activity, when the song was played. It was all joyous to be in a group." (Yellow)

"The drumming, dancing, interactions, I can just say everything was awesome." (Pink)

For some participants, playing together and making music together contributed to making friends.

"I guess yes, playing and making music together contributed. Being in a group makes it difficult not to talk to someone seated next to you, especially for many weeks." (Black)

"At first, I did not know what to feel, or how to engage with my group members, but when music played it is like those worries just vanished. I joined everyone and enjoyed myself." (Green)

"It was interesting how I did not have to try so hard to be involved with group members." (Orange)

The focus was not placed on how skilled participants were, but on involvement in a group music-making programme. This encouraged participants to participate freely without fear of being judged. Purple shared her experience and said, "It was the freedom of exploration that stood out for me and not being judged."

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Some participants commented that involving themselves in group music-making was relaxing and helped bring out trapped pressure.

"It was relaxing and lifted out heavy emotions." (Purple)

"Through drumming, it is as if trapped pressure was being released." (Red)

"It was very inspiring and captivating, it was like a breath of fresh air." (Orange)

Participants continued to move their bodies to the music as they entered two at a time on the canter. The presence of the researcher was no longer felt as a researcher but as one who was also enjoying and participating in the activity. Participants was confident while all members sang along, including those drumming. This increased the energy of the music and created an environment for free self-expression among participants. After all participants had danced, the dancing and singing ended and a sense of playfulness among the group members was noticeable. This was characterised by laughter, joy and chatting. What followed was a discussion on the meaning of the words in the song. The first to say something was Green, who had taught the song. She said, "This song was taught to me by my grandmother, and it was sung when a girl reached puberty to warn her on [sic] the danger of falling pregnant before getting married. It was used during the initiation ceremony of the girls."

While the participants listened to background music (as explained in 3.4.1.2) participants drew different images of how they felt about the issue of teenage pregnancy. The drawing activity allowed participants to put on paper what they had learned and thought about teenage pregnancy. Some participants used words like happy, family, friends, free, teenage pregnancy, power, and empowered. When I looked at some of the images, they depicted a home, a girl with raised hand, two girls playing the drum, and a girl who was pregnant.

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When Blue showed the group her drawing (as shown in Figure 9) of a pregnant teenage girl, she shared, "This image is a sad one for me; it means a girl's future and opportunities have been limited. Her life is put on hold until the child is born and old enough to take care of themselves."

Figure 2

Blues' drawing of a pregnant teenage girl

As shown in Figure 10, White drew a girl with raised hands. When asked to explain her image, she replied, "My image means a girl who is free to talk, express and share experiences with other girls". When asked about what experiences she was referring, she responded," playing drums with friends, dancing and singing, and sharing information on how to prevent herself from getting pregnant."

Figure 3

White's drawing of a girl with raised hands

Yellow showed the drawing (Figure 11) of a home and explained, "I want to have my own beautiful house and a job when I grow up".

Figure 4

Yellows' drawing of a house

Data revealed that, through engagement in musical activities such as singing, drumming, dancing, and drawing while listening to music, self-expression was easier and provided an emotional outlet.

4.3   Theme 2: Social identity

Data revealed that participation in the collaborative music-making activities enabled participants to experience, share and express social identity within the group. Two categories were identified: Self-consciousness and Belonging.

4.3.1   Self-consciousness

During the first session, some participants experienced feelings of nervousness, uneasiness and difficulty in fitting in with other members. Yellow remembers, "The time when everyone stopped, and I was told to continue playing alone, I felt like sinking in the ground. That attention is very real for me." Some activities also encouraged participants to lead to help reduce nervousness and shyness among the members who felt out of place and self-conscious. Red experienced that "The first time I was told to lead with improvisational drumming, I would have loved the ground to open and just swallow me, I felt nervous and could not do it." Other participants also commented on their experiences during the first session:

> "At first, I was unsure how the program would be, but when we started the group activities, wow, I was amazed; I enjoyed all the activities. During the starting there was confusion, but when we started all was good." (Blue)

> "The experience was overwhelmed at first, but going through it was worth it." (Red)

Some participants were encouraged to try after seeing other members performing. Black observed, "Seeing other participants enjoying as they played on their own encouraged me too to try." As the sessions progressed Red remembered, "I started feeling at ease with everyone" and Purple shared that "I think the inclusion of music activities reduced the fear not to share. It is like the pressure and being shy was removed as I interacted with others through music." One of the participants felt isolated, even among other participants. Red shared, "At first, I felt a misfit, out of place and alone. I really do not have friends, and do not talk a lot, so it was hard."

Participants commented that social interactions through group performance helped break the ice of isolation and enabled friendships to develop. White said that "during the performance as we sang together and played instruments, both intentional and unintentional, [interactions] broke the ice of isolation and helped friendships to develop."

Increased social interactions through music-making activities lead participants to unknowingly form a group with which they could identify themselves as Brown remembered, "Um, yes. Being around the group made me blend in with the group." Orange also experienced, "It was fun being with others and enjoying together. A sense of community was created through sharing social experiences and music-making being a medium."

It was through the development of friendships during musical interactions amongst group members that identities were re-discovered and support towards a collective goal was shared. Blue commented, "I did not know that being around other members would help me to share my inner self I usually do not show." Some participants found it easy to participant in a group consisting solely of girls, commenting that it was more comfortable. "Yah especially that it was only girls in the group felt comfortable" (Pink).

During observations, the data revealed that at the beginning of the sessions, participants felt feelings of isolation and self-consciousness as they tried to get to know other members. Shy participants were mostly withdrawn as they watched other members perform. However, as the sessions progressed, group members started feeling at ease as they socialised and interacted with others members through performing together.

4.3.2 Belonging

Participants experienced a sense of belonging during collaborative music-making. Engagement in the sessions gave participants feelings of warmth, family and acceptance:

> "I feel like I have known the group members for a while, even though it only has been for a few weeks." (Blue)

> "Like I said earlier, the level of inclusiveness through the musical activities was high, making it easy to interact and feel part of the group." (Pink)

As the sessions progressed, group members shared laughter and excitement as they performed together, while some commented that they enjoyed being around other group members:

> "I felt a sense of warmth when around group members. The kind that makes me feel so comfortable." (Green)

> "The first time it was difficult for me to say, "hi", but as we progressed … I enjoyed being around." (Brown)

Two participants further shared that they felt supported and accepted when they contributed during the different group music-making activities:

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"I think so because when I contributed, other participants agreed and added to what I said." (Black)

"I felt supported when I went blank and did not know how to play during the improvisational drumming, then Green helped." (Red)

When engaged in group music-making, participants shared experiences that lead to the development of feelings of acceptance by the group:

"I felt accepted for who I am as we shared experiences." (Green)

"Yes, it is difficult to put it in words, but there is a way music-making made me feel ... like this is the place to be." (Yellow)

Social communication among participants, both verbal and non-verbal, contributed to participants' feelings of belonging. A channel of open communication among participants opened due to collaborative music-making. Pink observed, "All had an opportunity to share ideas and communicate freely through music-making. Those who were shy would also express themselves in one way or another because activities were inclusive to everyone."

Data revealed that group music-making activities lead to increased interactions, and helped participants connect and express themselves without fear of being judged. Through social engagement participants shared experiences, leading to feelings of belonging developing.

4.4   Theme 3: Exploring teenage pregnancy as topic

Data revealed that through different musical activities during collaboration music-making, participants engaged openly on the topic of teenage pregnancy. Through examining the topic in some of the activities and during discussions, they shared what the community expected of them on the issue of teenage pregnancy.

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4.4.1 Engaging on the topic teenage pregnancy

Teenage pregnancy as a topic has not been easily discussed and engaged by adolescents in Zambia, creating a gap in information transmission about teenage pregnancy to adolescents. However, group music-making helped to bridge the gap. Participants commented on what they had learned during the music-making sessions:

> "At first, it was hard to talk and share about teenage pregnancy, but now I feel comfortable answering any questions on teenage pregnancy." (Pink)

> "The song we listened to during the sessions had a message that when a teenager becomes pregnant, they can face many challenges." (Purple)

During the reflection sessions, one participant mentioned that most boys do not marry the girls they impregnate. Pink commented that "If the boy who impregnates me married me, it would be okay. However, the fear is that most boys change once a girl is pregnant and abandon them. I do not want to get pregnant now."

When told to write down on paper some causes of teenage pregnancy while listening to music, some participants wrote about expected gains. . Brown commented that "I learned that expected gains are some of the reasons why teenage girls engage in sexual relationships." Another participants explained that monetary gain was one of the reasons some girls engage in sexual relationships. Pink and Green mentioned that the programme helped to understand that teenage girls might get HIV if the other person is infected, and serious complications during childbirth are more common in teenage girls who become pregnant. Pink further explained, "I may get diseases like HIV and may have complications during pregnancy that may lead to death, like the girl in the song we listened to".

Orange commented that becoming pregnant, as a teenager would delay her finishing school. She then would have to wait until the child had grown for her to return to school.

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She also shared that"[g]etting pregnant would mean a delay in finishing school and waiting until my child is old enough for me to return."

Most participants mentioned that knowing different ways of preventing themselves from becoming pregnant put them at an advantage to make the correct decisions:

"Being informed about the causes and preventive measures against teenage pregnancy have put me at an advantage." (Brown)

"I learned that I could prevent getting pregnant by practising abstinence and avoiding peer pressure that may lead to negative influence." (Blue)

Some participants commented that most adolescents get information on teenage pregnancy from their peers and if they do not share correct information most of them are misled: "Knowing correct information on teenage pregnancy shields from making wrong decisions" (Green). "Most girls do not want to get correct advice but instead follow wrong and misleading advice from their friends" (Blue). "I have heard stories that virgin girls are considered 'behind' in what is happening, and referred to as 'babies' who lack experience. So, to prove the other girls wrong some engage in sexual relations with boys" (Yellow).

Pink commented that a true friend would not pressure others to do wrong: "True friends would not influence me to do something I know is wrong, like having sexual relations with boys" (Pink).

One participant gave an example of a teenage girl who got pregnant because of negative influence from friends, and Purple commented on what she had heard boys do when they impregnate a girl. "A certain girl was a good girl, concentrating in school, but she started hanging out with a group of girls that had boyfriends. She later had a boyfriend who impregnated her" (Brown). "I have also heard that once a boy sleeps with a girl they move to the next girl as they have gotten what they wanted" (Purple).

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Participants commented that they never had any sensitisation programs which involved music-making on teenage pregnancy: "Once we had visitors that came and taught us about HIV/AIDS and teenage pregnancy. However, it was not interactive, and no musical activities were used" (Blue). "In class we are taught about personal hygiene, it does not involve teenage pregnancy prevention" (Black).

Purple commented that her aunty cautions her on the consequences of teenage pregnancy: "I stay with my aunty who cautions me on the consequences of getting pregnant" (Purple).

The traditional songs sung during the sessions were taught and demonstrated by the participants. One song that was sung and taught was chosen for having a message that was linked to topic of teenage pregnancy. This song was taught by Pink, and it was entitled "Katiti kalamano".

Song: "Katiti kalamano". (Kamfisa arts Zambia, n.d.)

Call:
Katiti kalamano kalamano kalilangwelele (A bird has knowledge, knowledge it is singing)
Response:
Ngwelele ngwelele kalilangwele (Singing, singing on having knowledge)
Together:
Mwakamona kasaka kamaloza (Have you seen a bag of shame that comes with teenage pregnancy?)
iyayi bama iyayi bama (Yes mother, yes mother)
Mwakamona kasaka kamaloza (Have you seen a bag of shame that comes with teenage pregnancy?)
iyayi bama iyayi bama (Yes mother, yes mother)
Chorus:
Pwee salute pwee pwee pwee time (words have no significant translation)
Pwee pweepwee shake shake (words have no significant translation)
Dumbwee… (words have no significant translation)

4.4.2 Community expectation on teenage pregnancy

All participants commented that communities where they come from have expectations about teenage pregnancy for adolescents. Some commented that adolescents are expected not to get pregnant out of wedlock, lose their virginity before given into marriage and bride price being paid:

"Since childhood, my mother taught me to be hard working at home, respect elders, dress decently and mind how I talk to adults." (Red)

"I know that I am not supposed to get pregnant outside wedlock. This most girls know, but because they see the consequences from afar. They get pregnant anyway." (Yellow)

"As a teenage girl in my community, I ought to keep my virginity until I get married." (Brown)

"Girls in our community are taught to be silent and not talk back or respond among adults." (Blue)

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Participants commented that for girls who get pregnant and are married off to the boy, there is less ridicule and stigmatisation from the community: " If the boy married the girl, there is less ridicule. However, when the girl is not married off and continues to stay with her parents the community stigmatises her, and other girls laugh at her" (Pink).

Issues to do with teenage pregnancy are not publicly discussed in the community but are mentioned lightly at school and some other media platforms like television: "In my community, issues to do with sexual relations and teenage pregnancy are not publicly discussed; I hear them from friends and watch them on television" (Yellow).

Further, some commented that some parents do not allow their teenage girls to be friends with girls who become pregnant:

> "My parents cannot allow me to play with someone who has a child or pregnant, they say pregnant teenage girls can influence others to get pregnant." (Pink)
>
> "When a girl becomes pregnant, she is considered a prostitute, who influences others also to become pregnant." (Purple)

Green commented that she has observed some teenage girls stigmatised when they become pregnant: "Most girls I have seen in my community who become pregnant are stigmatised and struggle to support their babies" (Green).

4.5   Conclusion

The chapter described the findings that emerged during the process of analysis. The analysed data developed from the transcribed data derived from semi-structured interviews and observation. Through the process of analysis, three main themes emerged, group music-making experiences, social identity, and exploring teenage pregnancy as a topic. Group music-making experience as a theme explored how participants shared and experienced collaborative music-making with other participants. Social identity described how the different relationships developed among participants through musical engagement,

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and lastly exploring teenage pregnancy as a topic helped understand participants' perspectives on teenage pregnancy and what the community expects from them. The next chapter presents the discussion and conclusions of the study.

Chapter 5: Discussion and Conclusion

5.1 Introduction

This study explored whether participation in group music-making activities allowed teenage girls to view themselves as members of a social group in which they were able to explore perceptions, understandings and concerns about teenage pregnancy, and considered the ways in which group music-making could create a safe space and opportunity for engagement in meaningful discourse.

Chapter 1 explained the background to the study and research question, what motivated the researcher to embark on this research topic and personal experiences related to teenage pregnancy were shared. The chapter also include the aim of study, research questions, and a brief introduction to the research methodology. Chapter 2 reviewed scholarly literature related to the study. Chapter 3 presented the research methodology, and an explanation of ethical considerations. In Chapter 4, the findings of the data collected are presented and analysed. The findings presented in Chapter 4 highlighted the experiences of teenage girls in group music-making activities as part of a social group in which they were able to explore perceptions and concerns related to teenage pregnancy. Chapter 5 discusses the research findings and the emergent themes with reference to related literature, the limitations and future recommendations of this study, as well as the research questions guiding this study.

The interrelated themes that emerged from this study helped address the main research question:

How can collaborative music-making with teenage girls at a rural school in Zambia create a platform to openly engage on the topic of teenage pregnancy?

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5.2   Thematic Discussion

Three primary themes as shown in Figure 12, emerged from the data analysis, namely, group music-making experiences, social identity, and exploring teenage pregnancy as topic. These are further divided into categories as presented in Chapter 4.

Figure 5

Main themes
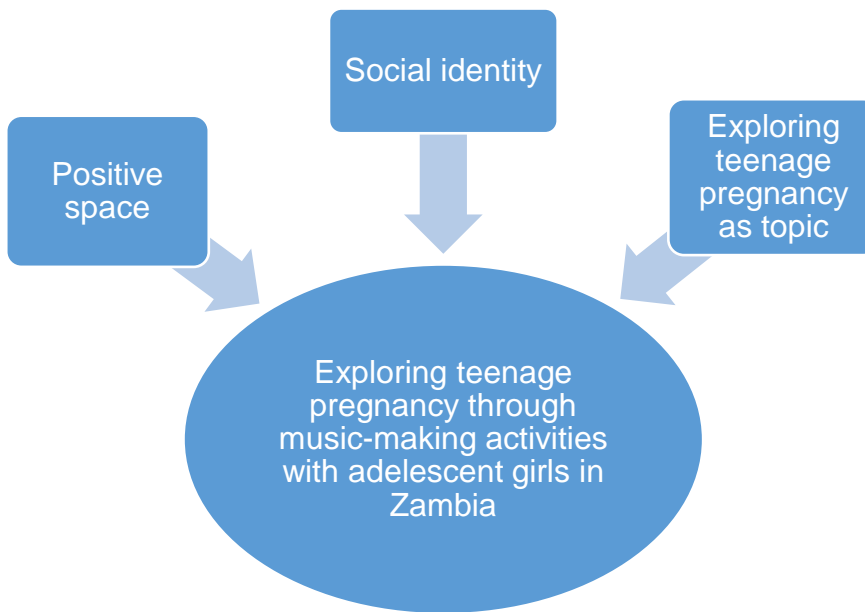
5.3   Positive space

Data revealed that participants experienced relationship through an environment that promoted a positive, safe space in which to share experiences and opinions was induced as participants actively engaged in musical activities. This was fostered through the participants' willingness to explore expressing thoughts and feelings through music. In Table 3 the sub-theme of Positive Space and Expression through music, explain how this musical environment was created.

Table 3

Theme and Categories of Group Music-making Environment

Theme	Categories
Positive space	Enjoyable music experience
	Expression through music

5.3.1   Enjoyable music experience

Throughout the process of collaborative music-making, an essential objective was to create a positive and inclusive space in which participants would feel safe to share their opinions and experiences without the fear of being judged. The group music-making activities facilitated the participants' interaction with one another through music as a medium for connection (Cunha & Lorenzino, 2012).

Atilano et al. (2013) in their research into music, identity and musical ethnocentrism of young people in six Asian countries, found that group music-making contributes to social interaction and brings about communal inclusion of all members involved. The findings in this study correlate to the study of Atilano et al. (2013) and revealed that to promote a sense of inclusiveness, performing together was cardinal to creating a positive space for acceptance and vulnerability to share.

Many cultural beliefs in Zambia prevent girls from having a space and environment in which they are able to express themselves on issues relating to teenage pregnancy (Talakinu, 2018). In most Zambian cultures, it is considered taboo for girls to freely and openly discuss issues related to sexual education in their communities, and most parents and guardians only touch on the subject around the time of puberty (Tembo, 2012).

Subsequently, adolescent girls have limited information and knowledge with regard to reproductive health (Talakinu, 2018). The findings from this study revealed that sharing about teenage pregnancy was not common practise among the teenage girls (participants), particularly with strangers. Consequently, music-making built a bridge to cross the communication gap.

During the data collection phase of this study, the researcher used group music-making activities to create a safe space in which participants could become more familiar with the researcher and each other. Murphy-Graham and LIoyd (2016) emphasised the need for creating safe spaces at schools where girls could help other adolescent girls feel free to express themselves. Effectively changing the mood of the space (Higgins, 2007), from one that was fearful and uncertain to one that is safe, inclusive and inviting, reduced participants' fear of not fitting in. All aspects during the group sessions were delivered musically, from the introduction of each person to engaging in meaningful discourse together. Red commented that having a variety of musical activities meant that all participants could easily fit in and be part of the group. Miranda (2013) recommends that taking part in musical activities provide an opportunity for enjoyment. The researcher observed that during participation in activities, the girls engaged with laughter and joy.

When asked during the interview to describe their experience of the music-making sessions, participants reported that the musical environment built their social and self-confidence. This was attributed to a comfortable and hospitable environment being created by the active participation by all participants in singing, dancing and improvising activities. As the girls performed traditional dances all the participants together created a groove while enjoying their performance. These findings reflect those of Ford (2020) who, in a qualitative study on aspects of social development that emerged through collaborative

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music-making, found that, before participants could work together and collaborate musically, they went through a process of performing musical activities that promote a positive environment and enhance communication.

As the sessions progressed, feelings of insecurity and inferiority between participants and the researcher (as facilitator) diminished significantly. This was observed through a change in demeanour and confidence in the participants to request taking more leading roles during the successive activities. Furthermore, participant-facilitator relationships improved over the course of the sessions allowing for an environment that advanced participants' willingness to volunteer more during musical activities, and show their confidence. Veblen and Waldron (2012) found that as participants share experiences through performing, feelings of acceptance develop. This is consistent with the findings that indicated how musical activities aided in creating an enabling environment that allowed participants to engage and share without fear of negative repercussions. This positive space especially encouraged shy participants to move beyond their inhibitions and feel part of the group.

5.3.2. Expression through music

Collaborative music-making activities such as active listening and improvisation were used during all the group sessions as these activities encouraged individual and group openness, even for participants who were at times shy. This finding augments the findings of Higgins (2007) that music can act as a hospitality tool in welcoming others to the group (community).

During the first two sessions, timid participants were apprehensive about being laughed at and found it difficult to join the group in making music. However, as the group moved into

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the third session, most participants, growing in confidence and boldness, were able to play when it was their turn.

Pavlicevic (2003) mentions that improvisation activities should be adapted to encourage all group members to participate. In this study, improvisation as creative activity within the group sessions enabled the girls to engage and explore ways to create music. A number of participants expressed that improvisation gave them an opportunity to explore their individuality and share it with other members of the group. Participants who lacked experience in group music-making found that improvisation was a medium to engage and explore ways to play with others.

Participants were exposed to a number of activities during the study, such as drawing images to reflect their expression on issues around teenage pregnancy whilst music was playing. Some of the girls reported that drawing while listening to music helped them to overcome difficulties with articulating their experiences and feelings in words.

For participants like Red, this medium aided her in articulating the evolution of her experiences at the beginning and ending of the sessions. Red commented that the colour black was used because she did not know whether she could fit in with the group at the beginning and the colour yellow in the picture (Figure 13) represents the opposite; making friends, and enjoyment with others. Figure 13 shows a picture of Red's painting depicting the different colours used to interpret her feelings at the beginning and end of the music-making sessions.

Figure 6

Red's painting showing the use of colours black and yellow to convey feelings

Findings revealed that a number of the participants made friends as a result of expressing and interacting musically with one another. This echoes the findings of Blandford and Duarte (2004) in their research into community music centres in England and Portugal, that during participation in community music-making activities participants may develop lasting friendships. As an example of this, during dance activities, it was rare to find participants refrain from being involved, rather, all eventually joined in, creating shared lived experiences. These shared lived experiences resulted in deep group bonds and a sense of unity throughout the group (Higgins, 2012).

Participants it this study reported that whilst they performed, some of the musical activities provided an opportunity to release emotions that in turn helped them to cope with social and cultural pressures that they experience. In particular, drumming received special mention as an activity associated with venting pent-up inner tension. This revelation supports the findings of Laiho (2004) that interacting musically arouses enjoyment and provides a channel to relieve stressful emotions.

A significant finding of this study was that collective music-making is a medium through which all participants were able to build meaningful connections with group members and in so doing found freedom and safety to express themselves freely, openly and honestly. A variety of musical activities provided ample opportunity for all participants to feel included and find an activity with which they resonated and would most enjoy using to express themselves.

5.4   Social identity

The collected data confirmed that participants experienced and expressed their social identity through the music-making process. Through the shared lived experiences (Van Manen, 2016) of participating in music-making activities in an accepting, inclusive and judgment-free environment, a sense of social identity started to emerge in the group members. The results of this study show that active participation and expression during group music-making allowed participants to move from feelings of self-consciousness to feelings of belonging. The experience and expression of social identity as a theme is explored through the categories *self-consciousness* and *belonging* (see Table 4).

Table 4

Theme and Categories of *Social Identity*

Theme	Categories
Social identity	Self-consciousness
	Belonging

5.4.1 Self-consciousness

At the beginning of this study, participants experienced feelings of uneasiness. Four participants communicated that it had been difficult to socialise and interact with group members within the first hours of the initial session. This finding supports the research results of (Pavlicevic, 2003) who reported that in the beginning stages of group formation, there are feelings of uncertainty and expectations amongst group members. Introverted and shy participants are most affected by this social ambiguity as it takes time for them to acclimate to new surroundings, new people, and to figure out where they fit in (Pavlicevic, 2003).

Laiho (2004) reported in their study on the psychological functioning of music in adolescence that musical activities encourage development of the skill of leadership, which in turn develops higher self-esteem. This was also true during music-making sessions in this study as participants were encouraged to take turns leading group musical activities, introverted and shy participants found it easier to engage. However, this transformation did not take place immediately at the onset of our sessions. Bolger (2015) explains that participants can develop leadership skills through continued performance and engagement with one another throughout group experiences.

Social interaction among group members, through group performance, bridged the isolation gap caused by the initial feelings of uncertainty and uneasiness. In empowering adolescents in developing countries, Murphy-Graham and Lloyd (2016) found that social interactions help develop social ability which makes it possible to form friendships with other members. Red, who experienced feeling of isolation and difficulty fitting it, remarked that performing shared activities together through music (as a communal medium) made interacting with other group members easier. These shared lived experiences (Van

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Manen, 2016) and social interactions resulted in participants finding a group of like-minded people with whom they could identity as reflecting values and characteristics that were important to them. This finding links to McLeod (2019) who found that group interactions helped individuals identify with that particular group.

Six participants communicated that they enjoyed being in a girls-only group as it provided occasion and safe space from them to share more openly and freely, particularly given the nature of the topic of discussion (teenage pregnancy). Talakinu (2018), in their descriptive of Chinamwali, an initiation ceremony that prepares woman for womanhood, sexual life and reproduction, reports that through division of labour, girls are unconsciously separated from doing most activities with boys and that this separation impedes the ability to share information and express ideas with boys. Therefore, when opportunities are presented for girls and boys to perform activities together, social interaction and communication become awkward.

The processes of overcoming self-conscious feelings, identifying with a group and openness to participate in a safe girls-only group, lead to participants developing a sense of belonging.

5.4.2 Belonging

The process of social interactions through musical activities allowed for participants to feel that they belonged (Miranda, 2013). Data revealed that, as the group continued to engage with one another through musical activities, a sense of oneness, belonging and family developed, that is to say, stronger group cohesion was observed (Miranda, 2013). Participants were observed in the third and fourth sessions freely expressing emotions of joy and laughing together. Yellow, who had been one of the shy participants, mentioned

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that it was as though she had known the group for a while. This finding corresponds to research results of Koelsch (2014) that musical activities could depict and evoke a variety of positive emotions.

Claes and Miranda (2009) reported in their study on music listening, coping, peer affiliation and depression in adolescence that while making music together and sharing music listening experiences teenagers showed traits of oneness and belonging. Similar to this finding, participants in this study reported that the support and encouragement shown during group music-making was an important factor that encouraged them to keep coming back to the sessions. Participants felt accepted by other group members because of the warm, welcoming and supportive attitude shown to one another and the sense of harmony and feelings of belonging that evolved as they repeatedly engaged in music-making activities.

Performing together created an air of camaraderie, solidarity and togetherness. These qualities were not expressed verbally, but rather, were felt by participants as they took turns playing and were communicated non-verbally through bodily gestures such as nodding in agreement, through vocalisations (e.g., whoops of delight, or similar exclamations), and supporting one another by helping when a member seemed uncertain, and enjoying the experiences together in unity (Miranda, 2013). Through this sense of togetherness, participants started to feel settled in the group. Focus was never placed on how skilled participants were in any of the activities, or how skilfully they played an instrument but was drawn to the quality of the engagement and how they interacted with one another. This lack of attention on musical mastery sidestepped comparison and helped everyone feel at ease with the process and with one another (Pavlicevic, 2003).

When asked during the interview to describe what relationships with others in the group were like, some participants responded that they felt part of the group as a result of some members helping them and including them during the performance. These responses illustrate how participation and engagement in shared music-making activities act as a unifying agent and move members to look out for each other (Murphy-Graham & LIoyd 2016).

During the painting and drawing activity, participants requested to create an image made up of each person's hand print as a way to represent visually their feelings of solidarity and belonging. Support of the idea was unanimous. Figure 14 shows the painting of all the handprints; note the representation of social identity and belonging illustrated through the use of the slogans *girl power* and *group power.* The use of bold and varied colours is also noteworthy in light of the discussion on expression through music above.

Figure 14

Painting symbolising unity and belonging

Data revealed that group music-making activities not only served to bring participants together, but also aided them in understanding each other's' needs and boundaries, promoting empathy and compassion. Miranda (2013) states that through frequent peer interactions, peers get to know each other better and this phenomenon is enhanced through music sharing. In support of these finding, it was observed during this study that, through social interactions, participants shared ideas, re-discovered their identities and developed caring relationships that served to create an environment of trust and belonging through music-making.

5.5   Exploring teenage pregnancy as topic

The theme exploring teenage pregnancy as topic reveals how participants experienced exploring the topic teenage pregnancy. This study exposed participants to opportunities to share their experiences about teenage pregnancy. Participants disclosed what they had learned, their knowledge and opinions on the subject as well as what the community in which they live expects of them concerning teenage pregnancy issues. These two categories *Engaging on the topic of teenage pregnancy*, and *Community expectations of teenage pregnancy* are organised as categories under the main theme E*xploring teenage pregnancy as topic.*

Table 5

Theme and Categories of E*xploring Teenage Pregnancy as Topic*

Theme	Categories
Exploring teenage pregnancy as a topic	Engaging on the topic teenage pregnancy
	Community expectation on teenage pregnancy

5.5.1   Engaging on the topic teenage pregnancy

The majority of participants reported that it was a rare occurrence for them to discuss issues related to pregnancy with their parents or guardians. So great was their unfamiliarity with discussions of this nature that, sometimes, even starting a conversation proved to be difficult as they did not know how to raise the subject. This correlates with the study by Arowojolu et al. (2018) on the prevalence and determinants of adolescent pregnancy in Africa which found that a lack of proper communication between teenage girls and their parents contributed to higher instances of teenage pregnancies. Similar to the study by Talakinu (2018), the participants in my study did not experience the same liberty to speak openly with adults as they did with their peers. This finding emphasises the significant gap in the transmission of high-quality information on teenage pregnancy to teenage girls.

Participants revealed that many teenage girls have boyfriends and purposefully fall pregnant because of perceived benefits that relationships might entail for the individual. Some of the perceived gains that teenage girls expect from being pregnant and in a

relationship with the father are the love they do not experienced at home, and also food, money, respect, and independence that enable them to move out of their parents' house and establish a home of their own (Herrman and Waterhouse, 2011). Contrarily, and in line with Zambia Ministry of Education (2014), findings reveal that in most instances, the boys, who are themselves still dependent on their own parents or guardians, do not marry the teenage girls that they have impregnated, but rather move on to other relationships and rarely provide support for their children.

Further, findings reveal that peer pressure among teenage girls is one of the primary forces driving poor decision-making concerning teenage pregnancy. For example, some participants mentioned that girls who are virgins are mocked by other girls and told that they are "backward", ignorant of what is happening around them, and are mostly considered as "babies who lack experience". In response to this ridicule and with a desire to fit in, many girls try to prove their scoffers wrong and engage in sexual activities. This is in line with Wado et al. (2019) research results that state that peer pressure is one of the factors often associated with girl's teenage pregnancy.

Participants mentioned that sensitisation programs on teenage pregnancy at their school rarely include music-centred programmes to address social issues such as teenage pregnagncy , which correlates with a report from the Zambia Ministry of Education (2014) stating that most programs in schools mostly do not include group music-making activities where participants are actively involved. Furthermore, data from this study revealed that participants were only exposed to messages on teenage pregnancy when non-government organisations made visits to the school and conducted talks on different social issues, such as teenage pregnancy, HIV/AIDS and career guidance. These programmes did not include participatory music-making, only discussions meant for everyone at the school,

both girl and boys together. As discussed previously in this chapter, mixed girl-boy discussion inhibited free and open discussions between girls and boys about teenage pregnancy. This is significant due the fact that it may prove counter-productive to the objective of the discussing sensitive topics.

Bantebya et al. (2014) found in their research that although the duty of aunts to counsel teenage girls is diminishing, a few are still fulfilling this duty. Pink commented that her aunt sometimes counsels her on issues related to teenage pregnancy. Data revealed that some girls are privileged enough to have someone at home who might teach them about the causes and consequences of teenage pregnancy, although, as discussed above, initiating these conversations remains a challenge.

5.5.2 Community expectation on teenage pregnancy

A community norms and morals in Zambia can have positive or negative outcomes. Some norms and morals of a community may have a negative impact on the community when it is acceptable to have a shortage of important information on certain topics (Tembo, 2012). A community's norms and morals may contribute to a deficiency in critical information about important topics, such as teenage pregnancy. Adolescents suffer under the burden of trying to conform to community dictates particularly when those dictates declare certain topics and behaviours that affect them as taboos. In their research into social norms and practices in Uganda, Bantebya et al. (2014) found that most teenage girls do not have appropriate access to information on reproductive health, including teenage pregnancy. In Zambia a community's social norms and practices are transmitted through the elderly women for the adolescent girls, and through elderly men of the community for adolescent boys (Amos, 2013), while in Uganda information is transmitted through cultural leaders and religious authorities (Bantebya et al., 2014).

Participants in this study reported that silence is a community expectation most teenage girls are taught at a young age. Talking back when an adult is speaking is considered a taboo. Consequently, in a community such as this, most teenage girls grow up not having a "voice" or being free to express their opinions on many issues, including discussing and inquiring about issues surrounding teenage pregnancy. This has forced teenagers to turn to their peers for information on many issues, especially teenage pregnancy. These peers in turn become their only confidants with whom they share. Community norms may lead to unintended, yet devastating consequences as revealed by Emire et al. (2014) who, in their study on the effects of social norms on how Ethiopian girls live, reported that a lack of "voice" made teenage girls vulnerable to many forms of abuse as they had been taught to not speak up and express themselves.

In most African countries, including Zambia, girls and boys have certain duties and expectations placed on them about how they ought to live and behave in their communities (Emire et al., 2014). Some of the community expectations of teenage girls are positive, for example, boys and girls are taught to be hard-working, be helpful toward their parents and to contribute to the welfare of their community through various chores assigned to them. This is in line with Emire et al. (2014) findings that some times teenage girls are married off to protect and help them obtain a marital status that would enable them have a voice, manage their homes and contribute to the community's welfare as wives. Expectations about how they ought to live also applies to issues surrounding pregnancy. Some participants mentioned that it is expected of almost all girls in their community to not get pregnant out of wedlock or to lose their virginity before given into marriage and bride price has been paid. As is often the case, a teenage girl's worthiness in society is linked to her virginity (Bravo et al., 2014).

In keeping with traditions, bride price is fully paid even after the teenage girl has become pregnant and marries (Bantebya et al., 2014). The fulfilment of this obligation (bride price) reduces much of the stigma on the pregnant girl. Participants in this study revealed that teenage girls from their community who do become pregnant but are later married to the man who impregnated them face little to no ridicule or stigmatisation from the community.

The findings reveal that cultural and real-life values among participants aided in exploring voiced and unvoiced expectations of them as teenage girls, allowing them to develop open and informed minds and to decide in what ways they may best want help in making their own informed opinions about teenage pregnancy.

5.6 Answering the research questions

The main research question posed in this study was:

How can collaborative music making with teenage girls at a rural school in Zambia create a platform to openly engage on the topic of teenage pregnancy?

Findings from the collected data reveal that collaborative music-making created space for engagement among participants. Three main themes emerged after the analysis process: group music-making experiences, social identity, and exploring teenage pregnancy as topic.

The data reveals that through collaborative music-making activities, adolescent girls can share more openly around issues of teenage pregnancy. The findings correlate with social identity theory which state that when individuals socially interact with others, they mostly identify themselves as members of that particular group (McLeod, 2019). In this study, participants were able to identify themselves with other participant through

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collaborative music-making activities that enabled meaningful social interactions. Consequently, collaborative music-making activities had a positive impact on the participants.

The results of this study indicate that participating in group music-making activities enhances social interaction, improves engagement in the topic of teenage pregnancy, helps express social identity and promotes the development of relationships (friendships).

Participants provided testimony of how participation in group music-making activities helped them transition from being nervous at the beginning of the sessions to feelings of belonging to the group.

Secondary questions supporting the main question are presented and answered according to the findings from the study.

- How do participants experience relationships through music-making with other group members?

Social interactions through group music-making activities enabled participants to develop and experience positive relationships with one another. Some participants who were shy and timid were assisted by having a varied selection of group musical activities which helped create an environment conducive to free self-expression. Findings revealed that participants made friends as a result of expressing and continues interactions musically, which led to unity.

- How do participants experience and express their social identity through this music-making process?

As they shared lived experiences together while making music, participants found that they were able to identify as being a member of this social group. This social identification was observed when participants laughed as they danced, performed together, sang songs and listened to music. All of these activities contributed to enhancing group cohesion and rediscovering individual and social identities with others. Being a girls-only group was a powerful contributing factor that enabled participants to feel at ease with sharing and identifying with other group members. Findings reveal that participants moved from feelings of self-consciousness to feelings of belonging during group music-making.

- How do participants experience exploring the topic of teenage pregnancy through music-making?

At the onset, engaging on issues concerning teenage pregnancy was a great challenge for most participants who were hesitant and unfamiliar with talking openly about this, particularly with strangers. However, as the sessions progressed, music-making activities slowly eroded the barriers and encouraged all to participate, whether verbally or non-verbally. Individual and group openness was enhanced. Participants commented on the impact of community expectations of teenage pregnancy and shared their own perspectives according to what each had learned. Through performing, listening and discussing songs, teenage pregnancy as a topic was explored.

5.7   Recommendation for future research

The following recommendations have been put forward by the researcher to pave the way for further research in exploring the ways in which collaborative music-making may be used to create space in schools to discuss important social topics through music-making activities:

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- This study was conducted at a rural school in a community with a high prevalence of teenage pregnancy. However, more research is needed in exploring this process in urban areas due to different setting and exposure some adolescents may have and communities reported to have low pregnancy levels.
- Participants in this study were all adolescent girls. More research is needed investigating a similar study with both adolescent girls and boys to compare the differences in results.

5.8   Limitations of the study

The limitations that were observed in the research project were the following: the study was conducted at a single school in a rural context; therefore, the results cannot be generalised to other contexts. The school in which this study was conducted lacked music instruments most commonly used in community music programmes. However, collaboration still happened through the provided alternative. However, it would have been a different experience with actual drums and other instruments. All parties involved had to observe COVID-19 protocols according to the school guidelines. Some of the implications of this included avoiding of physical contacts, which I observed made participants not physically engage for example through touching as they would without the guidelines. Also face masks sometimes hindered voice projection.

5.9   Possible contributions of the study

Many interventions have been conducted in most Zambian schools to create awareness in a variety of social issues. However, interventions in which attendees are actively involved as participants, in the music-making process as they engage in issues that deal with topics such as teenage pregnancy have not yet been studied in Zambia. It was

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discussed in this chapter that there is a notable difference in the impact of a programme such as this one. This study will equip music teachers with usable knowledge of how active participation in collaborative music-making can be successfully used to meaningfully address a variety of social issues in schools. School administrators and curriculum developers will be informed and educated on how they can incorporate group music-making activities into school timetables. This study will also help understand how music-making with teenage girls may be used to create a platform and space for dialogue.

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Appendix A: Information form - the School Principal

School of the Arts
MUSIC

Date:

Research study title: Exploring teenage pregnancy through collaborative music-making activities with adolescent girls in Zambia

The School Principal Name of School:

Dear Sir/Madam,

I hereby wish to request your permission to conduct research that involves the participation of a group of teenage girls in your school. This research project is in fulfilment of the requirements for the degree Masters in Music (Music Education) for which I am currently enrolled.

Aim of the study

My research is aimed to explore if collaborative music making activities can create an environment where the participants (teenage girls from a school in Zambia) can openly engage on issues around teenage pregnancy.

I will ask for volunteers of approximately ten 15-year-old teenage girls from your school to participate in five music sessions, each lasting one hour. The chosen participants should not be pregnant. They will be asked to voluntarily participate and would be able to withdraw at any stage during the study without providing reasons for doing so. These sessions will be conducted in a classroom or suitable space that is private and available at the school during a time convenient for the school, and when the learners have completed their formal school activities. The sessions will include the following activities: Group improvisation through music, listening to music, singing and dancing to traditional songs,

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making drawings, and reflecting at the end of each session. These musical activities will be used to explore if collaborative music making activities can create an environment where the participants can experience and express their social identity and openly engage on issues around teenage pregnancy through group music making. The sessions would be video recorded for the purpose of analysing the findings. After the weekly sessions over a period of five weeks, I would like to conduct an interview with each of the girls. These interviews will take place in a classroom or a convenient private space on the school premises. The interviews will be conducted and audio-recorded by myself as the researcher.

Confidentiality

All data collected will be treated with confidentiality and the names of the girls or the school will not be revealed in any of the research outputs. Pseudonyms will be assigned for the published data. All data – including recorded interviews and transcripts – will be held safely at the University of Pretoria for a period of 15 years, after which it will be destroyed. During this period, the information gathered may be re-used as evidence in different articles and research papers to be presented at academic conferences.

Risks, stress, or discomfort

Due to the sensitivity of the study, I will ask for the school psychologist to assist if the need arises for additional support. There will be no benefits awarded due to participation in the study, be they financial or other.

I kindly ask your permission to conduct this study at your school.

Yours faithfully,

_____

Foster Mumba

Please contact me or my supervisors should you have any questions concerning this study.

    Contact details of researcher
fostermkkaluba@gmail.com

Contact details of supervisor: sonja.cruywagen@up.ac.za

Appendix: B Letter of permission - School principal

All Communication should be addressed
To the Head Teacher Chishiko Primary
Mobile Phone: +260974447520

REPUBLIC OF ZAMBIA

MINISTRY OF GENERAL EDUCATION

CHISHIKO PRIMARY SCHOOL
P.O BOX 33
CHONGWE

22nd June, 2021.

Mrs Foster Mumba
University of Pretoria
School of the Arts: Music
Faculty of Humanities

REF: PERMISSION TO CARRY OUT YOUR STUDY AT THE SCHOOL

With reference to the above mentioned matter, I would like to inform you that permission has been granted for you to carry out your research at our school. For a period of five weeks from 25th October to 26th November 2021.

I understand that the identity of participants and details of the school will not be made public at any time and will only be available to the researcher for the purpose of this study. The data will be kept safely for a period of fifteen years and may be reused for further research projects. Interviews will be conducted after the sessions and all session will be video recorded. I also understand that there are no benefits awarded to participants in this study, be they financial or other. Their participation is completely voluntary and out of goodwill.

Yours Sincerely,

Faustina Mwakawele
School Head Teacher

2 2 JUN 2021

DEPUTY
CHISHIKO PRIMARY SCHOOL
P.O. BOX 33.CHONGWE

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Appendix: C Letter of permission – Department of Basic Education

REPUBLIC OF ZAMBIA

MINISTRY OF GENERAL EDUCATION

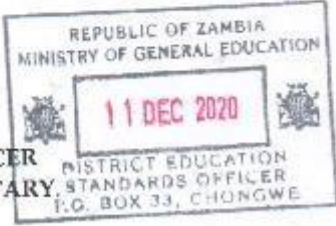DISTRICT EDUCATION BOARD
P.O. Box 33
CHONGWE

1st December, 2020

Ms. Foster Mumba
University of Pretoria
School of the Arts: Music
Faculty of Humanities

RE: PERMISSION TO CARRY OUT YOUR RESEARCH

Reference is made to the above mentioned subject.

I write to inform you that permission has been granted for you to carry out your research activities in our schools on condition that classes are not disturbed at any cost especially examination classes.

Motive Kampelya
DISTRICT EDUCATION STANDARDS OFFICER
For/DISTRICT EDUCATION BOARD SECRETARY
CHONGWE.

REPUBLIC OF ZAMBIA
MINISTRY OF GENERAL EDUCATION

1 1 DEC 2020

DISTRICT EDUCATION
STANDARDS OFFICER
P.O. BOX 33, CHONGWE

/tmp

Appendix D: Letter of assent - School psychologist

Chishiko Primary School,

P.O. BOX 33

Chongwe.

22nd June, 2021.

Mrs Foster Mumba

University of Pretoria

School of the Arts: Music

Faculty of Humanities

REF: ACCEPTANCE TO HELP DURING YOUR STUDY WHEN NEED ARISES

With reference to the above mentioned matter.

I would like to inform you that as the School Psychologist I will be available to help when need arises during your research at our school.

Yours Sincerely

K.Mambwe

Mambwe Kizita

School Psychologist

REPUBLIC OF ZAMBIA
MINISTRY OF GENERAL EDUCATION

2 2 JUN 2021

DEPUTY HEADTEACHER OFFICE
CHISHIKO PRIMARY SCHOOL
P.O. BOX 33, CHONGWE

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Appendix E: Information sheet for Informed Letter of Consent – Parental or legal guardian

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

School of the Arts
MUSIC

Date:

Participation in research study: Exploring teenage pregnancy through collaborative musicmaking activities with adolescent girls in Zambia.

Dear parent/guardian,

I, Foster Mumba, am asking for your daughter to participate in my research study to fulfil the requirements for the degree Master in Music (Music Education) through the University of Pretoria, South Africa. Please read the following information regarding the participation of your daughter in the above-mentioned study.

The purpose of this research is to explore if group music-making activities can create an environment where the participants can experience and express their social identity and openly engage on issues around teenage pregnancy. The study will include 15-year-old teenage girls (approximately 10 girls) that volunteer to participate in five music sessions. The chosen participants should not be pregnant.

The five music making sessions will each last one hour. These sessions will be conducted in a classroom or suitable space that is private and available at the school during a time convenient for the school, and when the learners have completed their formal school activities. The participants will interact in music-making activities such as listening to music, singing and dancing to traditional songs, and playing on instruments. The lyrics of

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some of the songs and activities they do while listening to music (making drawings) will introduce issues around teenage pregnancy. After making music as a group the group will reflect through discussion on the causes, preventions and consequences of teenage pregnancy. The sessions will be video recorded for the purpose of analysing the findings. After the weekly sessions over a period of five weeks, I will conduct an interview with each of the girls. The interviews will be audio recorded and will take place in a classroom or a convenient private space on the school premises. The guidelines and restrictions on gatherings and social distance with regard to covid-19 will be followed according to the school guidelines.

If you allow your daughter to participate, please sign the attached consent form. You can keep the information sheet and will be provided with a copy of the consent form. Participation in the study is entirely voluntary and should your daughter feel uncomfortable with some of the questions or with the knowledge that the interviews are being recorded, or that she is being observed during music making sessions and interviews, she may decline to answer questions or withdraw from the study. I will ensure that no references to the participant's identity appear in the dissertation. The participant can choose her own pseudonym that will be used in the data analysis. The data will be kept confidential for the duration of the study. On completion of the dissertation, the data will be retained for a further 15 years and then destroyed. The results will be presented in the dissertation. The researcher may want to reuse the results of the data collected as evidence in different articles and research papers to be presented at academic conferences.

I do not envisage any negative consequences for the participant by taking part in the study.
There will be no benefits awarded due to participation in the study, be they financial or other.

If you agree for your daughter to take part in the study, please sign the consent form

overleaf. Yours faithfully,

_____

Foster Mumba

Please contact me or my supervisor should you have any questions concerning this study.

Contact details of researcher: fostermkkaluba@gmail.com

Contact details of supervisor: sonja.cruywagen@up.ac.za

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Appendix F: Informed letter of Consent

School of the Arts
MUSIC

Parental consent

Title of study: Exploring teenage pregnancy through collaborative music-making activities with adolescent girls in Zambia

Name of Participant: …………………………………………………..

● I have read the attached information sheet on the research in which my daughter has been asked to participate and have been given a copy to keep. I have had the opportunity to discuss the details and ask questions about this information.

● The Researcher has explained the nature and purpose of the research and I believe that I understand what is being proposed.

● I understand that my daughter's personal involvement and their particular data from this study will remain strictly confidential. Only the researcher involved in the study will have access.

● I understand that my daughter is free to withdraw from the study at any time, without giving a reason for withdrawing.

● I have been informed about what the data collected will be used for, to whom it may be disclosed, and how long it will be retained.

● I have received satisfactory answers to all of my questions.

● I hereby fully and freely consent to my daughter participating in the study, which has been fully explained to me.

I have read the attached informed consent form and agree to have my daughter participate in the study entitled **Exploring teenage pregnancy through collaborative musicmaking with adolescent girls in Zambia.**

Parent's or Guardian's Name (please print): ....

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Parent's or Guardian's Signature: ....

Date: ....

As the Researcher responsible for this study, I confirm that I have explained to the parent or guardian (named above) of the participant the nature and purpose of the research to be undertaken.

Researcher's Name (please print): ....

Parent's or Guardian's Signature: ....

Date: ....

Appendix G: Letter of assent – participants

School of the Arts
MUSIC

Dear learner,

I am doing a study to see if making music in a group with you, other girls and myself as the facilitator, will open up a chance to discuss issues around teenage pregnancy. I am asking you to participate in five music making sessions. In these sessions we will listen to music, sing and dance to traditional songs, create your own music ideas, make drawings, and groupthink on issues focusing on teenage pregnancy. The sessions would be video recorded. The videos will help me to remember all the activities we did during music-making before I write it down. After the five sessions over a period of five weeks, I would like to talk with you to discuss how you experienced the music sessions and the topics we reasoned about. These questions and your answers will be audio recorded.

Your parents have been told about this study and they have given their permission for you to participate. If something makes you feel uncomfortable or unsure while you are participating in the study, please tell your parents, the school psychologist, or me. You do not have to finish the study and can stop whenever you want.

If you want to be in this study, please write your name on this line

_____

All the best,

Foster Mumba

Appendix H: Semi-structured interview guide

Interview session:
Place: Date: Time
Participants: Age:
Opinions and experiences:

1. How did you experience the group music-making activities?
2. Which particular group music-making activity did you enjoy the most? Please explain your answer.
3. How did you experience the music sessions with other group members?
4. Did the group music-making activities allow you to make friends and feel part of the group? Please explain your answer.
5. Do you remember information from the discussions about teenage pregnancies? If so, share what you've learned?
6. Before we close this interview, do you have anything you would like to add?

Appendix I: Session schedule

Session 1	Activity	Description of activities
	Welcome	▪ Welcome participants with music activity
	Introductions	▪ Introductions of participants with a musical game activity.
	Improvisation - Drumming	▪ Free drum playing. ▪ Exploration of different rhythm patterns
	Music Listening	▪ Listen to a recent pop song, choice from participants. ▪ Create body movements to accompany song.
	Reflection session	▪ Teacher choose a song with lyrics focused on teenage pregnancy. ▪ Learners get the chance to reflect on the lyrics of the song and also to discuss issues on the topic.

Session 2	Activity	Description of activities
	welcome	▪ Welcome each group participant with music activity. ▪ Inquire about week activities. ▪ Each pick word card showing issues and circumstances that can cause teenage pregnancy.
	Improvisation - drumming	▪ Free drum playing.
		▪ The group plays a basic 4/4 beat on the drums. ▪ All participants receive a card with words that focus on the causes of teenage pregnancy.

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		• Participants chant the word/words on their chosen card while playing the beat.
	Reflection session	• Participants use the words on the cards, to start the day's discussion. • Homework: Participants should find known traditional songs on teenage pregnancy to share in the next session.

Session 3	Activity	Description of activity
	Welcome	• Welcome participants with musical greeting game.
	Improvisational drumming	• One participant plays a beat (in 4/4 time) • Other participants add one by one a rhythm patterns to the beat. • Can swop the participant responsible for playing the beat so that everybody can get a chance to improvise.
	Traditional singing and dances	• Participants teach their song found on teenage pregnancy to the group • As accompaniment, the rest of the group dance and play on shakers and drums while singing the song.
	Discussion & Reflection session	• Choose key words and ideas on pregnancy awareness from the songs. Reflect and discuss these issues in the group.

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Session 4	Activity	Description of activity
	Welcome	• Welcome participants with musical greeting game
	Colouring and drawing	• Use crayons on paper to draw images to express on issues around teenage pregnancy whilst music is playing.
	Discussion & Reflection session	• Participants choose two words each to describe their images.
		• Reflect and discuss these issues in the group

Session 5	Activity	Description of activities
	Welcome	• Welcome participants with musical greeting game.
	Improvisational drumming	• Free drum playing • The group plays a basic 4/4 beat on the drums. • Exploration of different rhythm patterns (Each participant plays a rhythm pattern).
	Word cards	• Whilst listening to relaxation music, pick two cards with words that describe what you think about teenage pregnancy. • Show the words to the group.
	Discussion	• Discuss the words. • Play drums together while saying the words
	Reflection session	• Reflect and discuss these issues in the group.
Interviews	Interviews	• Interviews

Appendix J: Ethics Approval, University of Pretoria

Faculty of Humanities
Fakulteit Geesteswetenskappe
Lefapha la Bomotho

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

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—— Since 1919 ——

15 October 2021

Dear Mrs F Mumba

Project Title:	Exploring teenage pregnancy through collaborative music- making activities with adolescent girls in Zambia
Researcher:	Mrs F Mumba
Supervisor(s):	Dr S Cruywagen
Department:	School of the Arts
Reference number:	19186593 (HUM019/0921)
Degree:	Masters

I have pleasure in informing you that the above application was **approved** by the Research Ethics Committee on 30 September 2021. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should the actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

We wish you success with the project.

Sincerely,

Prof Karen Harris
Chair: Research Ethics Committee
Faculty of Humanities
UNIVERSITY OF PRETORIA
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