



# **APPENDIX A:**

## **Questionnaire: Music Technology**



## Questionnaire – Music Technology

*Telephonically administered by the researcher to all post-secondary institutions offering music in South Africa – 11 June 2001*

1. What type of institution are you attached to?
  - a. University
  - b. Technikon
  - c. College
  - d. Community college
  - e. Other, specify \_\_\_\_\_
  
2. What is the total enrolment at your post-secondary institution majoring in music?  
\_\_\_\_\_
  
3. Do you offer Music Technology as a field of study?
  - a. Yes
  - b. No
  
4. If yes, indicate to what extent
  - a. Course (1 semester course/module)
  - b. Course (2 semester course)
  - c. Certificate
  - d. Diploma
  - e. Degree
  - f. Major in Music Technology
  - g. Other, specify \_\_\_\_\_
  
5. When was Music Technology introduced as a component/programme at your institution? \_\_\_\_years ago.
  
6. What is your current enrolment for Music Technology? \_\_\_\_\_students.
  
7. How many undergraduate\_\_\_\_and postgraduate\_\_\_\_\_ students do you have?
  
8. How many hours of instruction do they receive per week?\_\_\_\_\_



9. What core components of Music Technology do you offer?
- Electronic Musical Instruments
  - Midi Sequencing
  - Music Notation
  - Computer-based training
  - Multimedia and Digitized media
  - Internet and Telecommunications
  - Computers, Information systems and Lab management
  - Computer Music
  - Audio Technology
  - Research
  - Other, please specify \_\_\_\_\_
10. What background and training does the instructor have in Music Technology?
- Degree (Bachelor's, Honours, Master's or Doctrate)
  - Short course
  - Certificate
  - Self study
  - None
  - Other, specify \_\_\_\_\_
11. Is your programme currently in line with Outcomes-Based Educational criteria?
- Yes
  - No
  - Unsure
12. If yes, which of the following:
- Traditional
  - Transitional
  - Transformational
  - Unsure
13. What would you say is the purpose of your programme?
- Educational (for teaching purposes)
  - Industry requirement
  - Offer an elective
  - Other, specify \_\_\_\_\_
14. Have you had non-music students taking your programme at any stage?
- Yes
  - No
15. Do you feel that there is a need for national standards in Music Technology?
- Yes
  - No



# **APPENDIX B:**

## **Follow-up questionnaire**



## Follow-up questionnaire

*Telephonic interviews were conducted with a sub-sample of six educators engaged in teaching Music Technology at post-secondary institutions in South Africa. Interviews were conducted on 30 June 2001. The following ten questions were asked of all six educators:*

1. What are your perceptions of Music Technology in South Africa?
2. How does your Music Technology programme fit into the overall music curricula at your institution?
3. Is your Music Technology programme accessible to all students, music students, or students specializing in a component of music?
4. What is the purpose of your Music Technology programme?
5. How did you construct the curriculum for your Music Technology programme?
6. Why did you develop a Music Technology programme at your institution?
7. Did you use international Music Technology programmes as a model in designing your programme?
8. How is your Music Technology programme evaluated? (External, internal or international moderation.)
9. Does your programme have any mechanism for evaluating recognition of prior learning?
10. Do you see national standards in Music Technology as having a positive or negative impact on your programme?

*In all cases educators who articulated vague or ambiguous responses were asked to elaborate on their answers.*



# **APPENDIX C:**

## **The South African Music Industry Directory: Category list**

**CATEGORY LIST**

Please select your applicable category/ies and enter code/s into SECTION 2 on entry form

Education and Training

- A1. Adjudicator
- A2. Clinics
- A3. Colleges
- A4. Educators
- A5. In-Service Training for Classical Music Teachers
- A6. International Examination Board (Music)
- A7. Lecturers
- A8. Music Schools
- A9. School Drumming
- A10. School Music and Instruments
- A11. Teachers
- A12. Technicians
- A13. Universities
- A14. Workshops

Financial/Legal Services

- B1. Financial Services
- B2. Legal Representatives and Services

Live Events

- C1. Booking Agents
- C2. Catering and Bar Services
- C3. Cultural Activities
- C4. Event Production and Services
- C5. Promoters
- C6. Security
- C7. Festival Co-ordinators
- C8. Festivals and Exhibitions
- C9. MCs
- C10. Music Industry Events
- C11. Profiles and Personalities
- C12. Ticketing
- C13. Tour Managers and Services
- C14. Transport and Travel
- C15. Venue Booking Service
- C16. Venues

Management/Marketing

- D1. Advertising Agencies
- D2. Artist Management
- D3. Banners
- D4. Corporate and Promotional Clothing
- D5. Design- Posters, CDs, Cassettes
- D6. Merchandising
- D7. Music Licensing
- D8. Music Sponsorship Consultancy
- D9. Posters- Distribution
- D10. Printing- Posters, CDs, Cassettes
- D11. Publicity and Promotion

Media

- E1. Radio Stations
- E2. Interactive Media
- E3. Internet/Online Services
- E4. Media Monitoring
- E5. National Radio Stations
- E6. Newspapers
- E7. Photographers
- E8. Publications
- E9. Radio Broadcast Consultancies
- E10. Television Stations

Music Publishers and Songwriters

- F1. Commercial Music Publishers
- F2. Composers
- F3. Jingles
- F4. Library Music Publishers
- F5. Lyricists
- F6. Music for Films, TV, and Corporates
- F7. Production Music/Mood Music/Music Library
- F8. Publishers
- F9. Sheet Music Publishers
- F10. Songwriters

Public/Private Industry Organisations

- G1. Arts Development
- G2. Bargaining Councils
- G3. Collection Societies (music rights)
- G4. Consultants and Special Services
- G5. Funding Organisations
- G6. Government: National
- G7. Government: Provincial
- G8. Information
- G9. Music Archives
- G10. Researcher
- G11. Resources

Record Companies

- H1. Manufacturers- CD/Cassette/Record
- H2. Music Distributors
- H3. Music Wholesalers
- H4. Record Companies
- H5. Record Labels

Retail

- J1. Audio Visual- Sales
- J2. Audio- Sales
- J3. Case Suppliers
- J4. Gifts and Novelties for Music Lovers
- J5. Internet Music Sites (please indicate genre)
- J6. Lighting- Sales
- J7. Musical Instruments- Acoustic
- J8. Musical Instruments- African Drums
- J9. Musical Instruments- Electric Guitars and Accessories
- J10. Musical Instruments- Electronic
- J11. Musical Instruments- Electronic Keyboards and Accessories
- J12. Musical Instruments- General
- J13. Musical Instruments- Pianos and Organs
- J14. Paddy Bags- Protective Covers
- J15. Sheet Music

Studio/Production

- K1. Arranger
- K2. Audio Duplications
- K3. Audio Mastering
- K4. Audio Suppliers- Tape
- K5. CD-R Burning
- K6. Demo Studios
- K7. Mastering Engineer
- K8. Mastering Studios
- K9. MIDI Software
- K10. Mobile Studios
- K11. Mobile Studios Equipment
- K12. Music Video- Directors
- K13. Music Video- Post Production Facilities
- K14. Music Video- Producers
- K15. Music Video- Production Facilities
- K16. Music Producers
- K17. Programmers
- K18. Recording Studio Equipment
- K19. Recording Studios
- K20. Rehearsal Facilities
- K21. Samplers
- K22. Studio Design and Acoustics
- K23. Studio Engineers

- K24. Synths/Sound Modification/ Accessories
- K25. Voice Overs

Technical Services

- L1. Audio Visual- Hire
- L2. Audio Design and Acoustics
- L3. Audio- Hire
- L4. Backline Equipment
- L5. Backline Technician
- L6. Cable Accessories
- L7. Cable Design and Manufacture
- L8. Crew/Crewing
- L9. Disco/Mobile Disco Equipment- Hire
- L10. Electronic Equipment- Repairs
- L11. Generator Hire
- L12. Karaoke- Hire
- L13. Lighting- Design
- L14. Lighting Engineer
- L15. Lighting- Hire
- L16. Microphones and Cabling
- L17. Musical Instruments- Hire
- L18. Musical Instruments- Manufacturers and Makers
- L19. Musical Instruments- Repairs
- L20. Piano Tuning
- L21. Public Address System Design Consultants
- L22. Pyrotechnics
- L23. Radio Station Equipment
- L24. Rigging
- L25. Rigging- Hire
- L26. Searchlights
- L27. Set Building
- L28. Set Design
- L29. Sound Engineers- Live
- L30. Special Effects
- L31. Staging- Design
- L32. Staging- Hire
- L33. Technicians



# **APPENDIX D:**

**List of concepts emerging from this study**



## List of concepts emerging from this study

	<b>Trends in Music Technology</b>	<b>National Education Policy</b>
<b>Contextual issues</b>	<ul style="list-style-type: none"> <li>• Global</li> <li>• National</li> <li>• Institutional</li> <li>• Music Technology a field of study</li> </ul>	<ul style="list-style-type: none"> <li>• Global trends</li> <li>• Music Technology as an emerging field of study</li> <li>• Democratization (systemic change, NQF, SAQA, Policy documents)</li> </ul>
<b>Epistemological issues</b>	<ul style="list-style-type: none"> <li>• Knowledge is disciplinary</li> <li>• Traditional OBE</li> <li>• Transitional OBE</li> <li>• Technology as a tool</li> <li>• Technology as enabler</li> <li>• Nature of knowledge</li> <li>• Nature of knowledge production</li> <li>• National relevance</li> <li>• Duplication - standardization</li> <li>• Need for transferability</li> <li>• Need for consultation</li> <li>• Access only to privileged institutions but to all learners</li> <li>• Little mobility</li> <li>• Institutional accountability</li> <li>• Curriculum reform</li> <li>• Transformation of current educational practices</li> <li>• Mode 2 - shift</li> <li>• Inter-disciplinary study - Music Technology</li> <li>• Key roles and competencies</li> <li>• Market related</li> <li>• No consensus with standards</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge a social construct</li> <li>• Transformational OBE and critical cross-fields</li> <li>• Technology prominence</li> <li>• Relevance</li> <li>• Minimal duplication</li> <li>• Transferability</li> <li>• Consultation</li> <li>• Access</li> <li>• Innovation</li> <li>• Broad focus</li> <li>• Mobility</li> <li>• Accountability</li> <li>• Curriculum impact – global, socio-economic, political and philosophical</li> <li>• Mode 1 and 2 encouraged</li> <li>• Promotes interdisciplinary study</li> <li>• Applied competence</li> <li>• Foundational, practical and reflexive competencies</li> <li>• Cognisance of worlds of work and professional practice</li> <li>• Learning outcomes</li> <li>• Exit level outcomes, unit standards</li> <li>• Integration between theory and practice</li> <li>• National standards and NQF level descriptors</li> </ul>